

# BSO YOUTH CONCERTS

*Inspire the Imagination*



## 2021 Boston Symphony Orchestra Youth Concert

*I Really Thought I Couldn't:  
A Musical Look at Self Doubt*

**Thomas Wilkins**

*Artistic Advisor for Education and Community Engagement and  
Germeshausen Youth and Family Concerts Conductor*

### Classroom Materials for Educators

**PROKOFIEV** (arr. Wilson OCHOA) March in B-flat, Op. 99

**SCHUMAN** Be Glad Then, America, from *New England Triptych*

**DVOŘÁK** Slavonic Dance No. 1, Op. 72

**STILL** 2nd movement (Sorrow) from Symphony No. 1, *Afro-American*

**VAUGHAN WILLIAMS** March: Seventeen Come Sunday, from English Folk Song Suite

**BEETHOVEN** 1st movement (excerpts) from Symphony No. 7

**TCHAIKOVSKY** 1st and 4th movements (excerpts) from Symphony No. 5



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## 2021 BSO Youth Concert Supplementary Materials

The BSO 2021 Youth Concert experience has been designed for use in a range of educational settings: remote, in person, or hybrid. Along with our Educators Advisory Council, the Education and Community Engagement Department has designed materials to help introduce your students to the repertoire and engage with our musicians and orchestra.

We've endeavored to make these materials as flexible as possible, so that they can be used to fit a variety of different classroom contexts and situations. Inside this packet you'll find:

- Helpful information about BSO Artistic Advisor for Education and Community Engagement and Germeshausen Youth and Family Concerts conductor Maestro Thomas Wilkins
- Interesting facts about Symphony Hall and the Boston Symphony Orchestra that link to more information so that you can explore the BSO website and archives
- Lesson plans and curriculum materials tailored to each piece on the Youth Concert program, designed to be used not only in the music classroom but across a range of academic contexts and subjects.

The BSO Educators Advisory Council is a group of music educators drawn from the greater Boston area and charged with the responsibility of creating high-quality, relevant curriculum material for the BSO Youth Concerts. The members of the 2020 - 2021 Educators Advisory Council are:

Stephen Bloom (Lynnfield Public Schools)  
Janna Comeau (North Reading Public Schools)  
Kathryn Ferris (Marblehead Public Schools)  
Eva Ostrovsky-Kaminsky (Melrose Public Schools)  
Stephanie Riley (Dennis-Yarmouth Public Schools)  
Blake Siskavich (Lincoln Public Schools)

Jacqueline Carvey (Stoughton Public Schools)  
Maria Doreste Velazquez (Boston Public Schools)  
Paul Pitts (Boston Public Schools)  
Lynn Rubin (Arlington Public Schools)  
Kimberly Tower (Lowell Public Schools)

We hope these materials are helpful in creating meaningful and lasting educational experiences for your students. We also hope that their Youth Concert experience is the start of a long-term relationship with the BSO and orchestral music.

With thanks for all you do,

The Boston Symphony Orchestra's Educators Advisory Council and  
The Education and Community Engagement Department



Youth and Family Concert Sponsor



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## Meet Maestro Thomas Wilkins

**Thomas Wilkins** is Music Director of the Omaha Symphony; a position he has held since 2005. Additionally, he is Principal Conductor of the Hollywood Bowl Orchestra, the Boston Symphony's Artistic Advisor for Education and Community Engagement, and holds Indiana University's Henry A. Upper Chair of Orchestral Conducting established by the late Barbara and David Jacobs as a part of that University's "Matching the Promise Campaign." Past positions have included resident conductor of the Detroit Symphony and Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (VA) Symphony. He also has served on the music faculties of North Park University (Chicago), the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond.



Devoted to promoting a life-long enthusiasm for music, Thomas Wilkins brings energy and commitment to audiences of all ages. He is hailed as a master at communicating and connecting with audiences. Following his highly successful first season with the Boston Symphony, the *Boston Globe* named him among the "Best People and Ideas of 2011." In 2014, Wilkins received the prestigious "Outstanding Artist" award at the Nebraska Governor's Arts Awards, for his significant contribution to music in the state while in 2018 Thomas Wilkins received the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society conferred by Boston's Longy School of Music. And in 2019 the Virginia Symphony honored Thomas Wilkins with their annual Dreamer Award.

During his conducting career, he has led orchestras throughout the United States, including the New York Philharmonic, the Chicago Symphony, the Los Angeles Philharmonic, the Cincinnati Symphony, and the National Symphony. Additionally, he has guest conducted the Philadelphia and Cleveland Orchestras, the Symphonies of Atlanta, Dallas, Houston, Baltimore, San Diego and Utah, and the Buffalo and Rochester Philharmonics, as well as at the Grant Park Music Festival in Chicago.

His commitment to community has been demonstrated by his participation on several boards of directors, including the Greater Omaha Chamber of Commerce, the Charles Drew Health Center (Omaha), the Center Against Spouse Abuse in Tampa Bay, and the Museum of Fine Arts as well as the Academy Preparatory Center both in St. Petersburg, FL. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project headquartered in Richmond, VA, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, VA, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music in Boston. He and his wife Sheri-Lee, are the proud parents of twin daughters, Erica and Nicole.

July 2020

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## **Safety First: How the BSO Recorded Concerts This Season**

From the moment our hiatus from live performances began, the BSO began planning how to bring music to audiences in their homes. The Boston Symphony Orchestra's reopening plan for Symphony Hall uses a layered defense approach based on the best available science prepared by leading experts in the field of exposure and risk reduction in buildings. Here are some of the strategies we are using to keep our community safe.

### **Testing**

Whenever possible, BSO staff work from home. Musicians and staff who need to be at Symphony Hall are scheduled for COVID tests twice a week. It takes a lot of work to create a schedule that allows everyone who needs a test to get one while staying socially distanced throughout the process.

### **Daily Screening**

Every day before coming into Symphony Hall, staff need to answer an online questionnaire assuring that they are not experiencing COVID symptoms and that they have not knowingly been in contact with anyone who has tested positively for COVID.

### **Social Distancing**

All staff and musicians are respecting social distancing rules while at work. This means keeping masked and at least six feet apart from each other.

The BSO Stage Crew got creative when they figured out how to keep the orchestra socially distanced on stage. When you watch the concert, you will see that TWO stage extensions were added to the main Symphony Hall stage. You will also see that many of the percussionists and our harpist are playing from the balcony. Fortunately, the wonderful Symphony Hall acoustics help musicians adjust to playing so far away from each other. And if you see two musicians sitting closer than others, it is because they are members of the same, musical household and could be close to each other!

### **Masks**

All staff and musicians wear masks. The only exceptions are the winds and brass when they are playing during rehearsal and recording. For this reason, they sit 10 feet from each other. You might notice in the concert that musicians put their masks back on when they have a break in the music.

### **Increased Air Circulation, Ventilation, and Filtration**

The BSO worked with engineers to test and make sure that air in Symphony Hall stays as safe as possible. This means that in the main hall outside air and indoor air are circulated at a safe rate. When necessary, HEPA air filters were added to some hallways and smaller spaces.

### **Community Agreement**

With all of these precautions in place, our community of staff and musicians also signed a Community Agreement promising to take precautions and be safe in our lives outside of Symphony Hall so that we can do our best to care for each other.

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## Meet the BSO

Now in its 139th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881 and has continued to uphold the vision of its founder, Henry Lee Higginson. Today the BSO reaches millions of listeners, not only through its concert performances in Boston and at Tanglewood, but also via the internet, radio, television, educational programs, recordings, and tours.

You can learn more about the talented musicians of the Boston Symphony Orchestra on the [BSO Musician](#) page on our [website](#).



## Meet the Instrument Families

When you watch a BSO Youth Concert, you will notice that the musicians are wearing colorful t-shirts. Each shirt color represents an instrument family. There are four instrument families in the orchestra: String Family, Percussion Family, Brass Family, and Woodwind Family.

The **String Family** will be wearing **BLUE** t-shirts. These instruments produce sounds through vibrating strings. This family is made up of the harp, violin, viola, cello, and bass.

The **Percussion Family** will be wearing **GREEN** t-shirts. These instruments produce sound when hit. Members of this family include the timpani, marimba, bass drum, snare drum, triangle, and more!

The **Brass Family** will be wearing **RED** t-shirts. These instruments are made of brass and require air to produce sound. This family is made up of the trumpet, French horn, trombone, and tuba.

The **Woodwind Family** will be wearing **YELLOW** t-shirts. These instruments are typically made of wood and require air to produce sound. They are made up of the flute, clarinet, oboe, and bassoon.

Why is our **harpist** wearing **PINK**? The harp is a plucked, stringed instrument. We made a special shirt because some people think the harp belongs in the String Family while others believe it belongs in the Percussion Family. In which family would you put the harp?

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## About Symphony Hall

Symphony Hall, the Boston home of the BSO, opened on October 15, 1900, with an inaugural gala led by music director Wilhelm Gericke.

The first home of the Boston Symphony Orchestra was the Old Boston Music Hall. When that hall's location was threatened in 1893 by a city infrastructure project, the orchestra's founder, Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. The architects, McKim, Mead & White of New York, engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically derived acoustical principles.



You can learn more about Symphony Hall [here](#).

## Did You Know?

- Beethoven is the only composer whose name is inscribed on one of the plaques, the trim, the stage, and balconies because it was felt that his popularity would never change.
- The walls of the stage slope inward to help focus the sound. The size of the balconies, the decorative ceiling, and the statue-filled niches were all specially created to help distribute the sound throughout the hall.
- There are 16 total replicas of Greek and Roman statues in the hall. They are all related to music, art, or literature. Greek and Roman statues were chosen because Boston was once deemed “the Athens of America” by Bostonian William Tudor in the early 19th century.

## The King of Instruments

- The organ has been called the King of Instruments. At over 70 years old, the Symphony Hall organ is one of the oldest members of the BSO.
- When you watch the concert, try to spot the organ in the concert hall. It is made up of about 5,000 pipes. The majority of the pipes are hidden behind the very large 32 ft pipes that you can see in the audience. How tall is 32 feet? That's twice the height of a full-grown giraffe and almost as tall as a telephone pole!

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## Classroom Activities

*Simple activities and prompts to guide students' responses to the concert.*



### ADJECTIVES ALL AROUND

Pick one song to listen to as a group. After listening, ask students to list words that describe the music. What do you notice about the words that students are sharing? Are they using synonyms, or are students coming up with words that show they have different responses to the songs?

### WHAT DO YOU SEE?

Choose a song to listen to as a group. If this song were a score to a movie, what action would be happening on screen? Students can share their responses in your group meeting, in writing, or by drawing a scene.

### LISTEN, THEN WATCH

Listen to a piece without the video. What instruments do students hear? Listen again with the video to check what they heard.

### WRITE A REVIEW

Would you recommend this concert to someone else? Have students write a letter or postcard to a friend explaining why they think their friend should or should not experience this concert. Encourage students to be specific and give concrete reasons that support their recommendation.

### RESEARCH

Students can research composers and think of fun ways to share what they learned. They can design composer trading cards with interesting biographical facts, make their own picture story book about a composer, record a podcast - any activity that helps students explain their thinking and share what they know.



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## **March in Bb, op. 99** **By** **Sergei Prokofiev (1891-1953)**

*Lesson Plan by Maria Doreste Velazquez*



### **About the Composer**

Sergei Prokofiev was born into a moderately well-to-do, educated Russian family in the town of Sontsovka in the Ukraine, which was then part of the Russian Empire. His mother taught him piano and he started writing music as a child. Through frequent travels to larger cities, especially Saint Petersburg (which was more than 100 miles away), Prokofiev saw orchestra concerts and opera and even met some famous Russian composers. At age 13 he enrolled at the important St. Petersburg Conservatory of Music, where he studied composition, piano, and conducting. By his early twenties he was becoming famous himself through such works as his First Piano Concerto. He was the piano soloist in the concerto's premiere.

In 1917 Russia was rocked by a series of revolutions that led to the establishment of the communist Soviet Union. Many people left the country out of fear and for political reasons. Prokofiev left Russia in 1918 to pursue his musical career but didn't return for almost 20 years. He lived in the United States for a few years, then in France, Germany, and elsewhere in Western Europe. He returned to Russia in 1935 and lived there until his death in 1953.

Prokofiev's most famous musical work is probably *Peter and the Wolf*, a wonderful piece for children that he wrote after his return to Russia. Also very popular are his *Classical Symphony* (Symphony No. 1), Piano Concerto No. 3, his two violin concertos, the score for the ballet *Romeo and Juliet*, based on Shakespeare's play, and the *Lieutenant Kijé* Suite, taken from music he wrote for a film. Many, many others of his works are played frequently in concerts to this day.

### **About the Arrangement**

Prokofiev wrote the March in B flat, Op. 99 for the Russian Military Band. The orchestral performance you will hear in the Youth Concert was arranged by the BSO Principal Librarian, [Wilson Ochoa](#). Mr. Ochoa sees arranging music as a fascinating puzzle. When arranging the March in B flat, he listened to the original piece for band instruments - in college he played horn in a band arrangement of the march—so that he could emulate Prokofiev's instrumentation. His goal when arranging any piece is to sound as much like the original piece as possible. The original piece was scored for twenty-two woodwind and brass players, plus percussion. In arranging the score for symphony orchestra, Ochoa assigned some parts to the strings - violins, violas, cellos, and basses - to create musical contrast, while maintaining the original work's energy and mood. Ochoa's arrangement gives the piece a chance to be heard in a symphony orchestra concert.

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## Classroom Activities: Moving, Listening, and Researching

### Vocabulary

**March:** A **march** is a piece of music that is composed to keep a group of people moving together uniformly.

**Form:** **Form** is how music is organized or composed. When thinking about form, you can consider the notes, rhythm, instruments, and dynamics that a composer uses to give their music shape and structure.

### Materials

You can access an accompanying slide show [here](#). The slide show contains lesson elements.

### Objective

Students will be able to recognize and define a march, identify who Prokofiev is, and respond to the piece creating movements that follow the articulation of the piece.

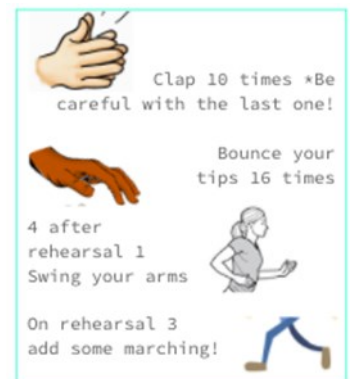
Students will discuss how artists communicate intent through their work to engage the audience to inspire conversation.

### Introduction

Listen to the **March, Op. 99 by Sergei Prokofiev** while walking into class or as a screen break in a virtual classroom, and ask kids what kind of piece they think they are listening to and what the social/cultural context of the piece might be. After listening to it once, let students share their ideas and let them know who was closer to the correct answers but do not give them the solution to the question/s because they will do some research later on.

### Move to it!

On their class spots or remotely, ask students to stand up and follow the movements you model. Alternatively, you can show the slide with movement pictures that accompanies this lesson. After dancing to Section A (until 0:50 of the given recording), briefly discuss the music (meter, tempo, articulation, etc).



Listen together to the beginning of Section B (from 0:50 on). Ask students if the music has changed or stayed the same. In break out rooms or by themselves in class, ask students to create their own movement to Section B. Have students share their movements and, as a class, pick the one that best matches the music. You can also assign creating movement for Section B as an asynchronous assignment, asking them to record themselves.

After performing Sections A and B, review ABA form with them. Explain that this music is a March. Give students a few examples of marches and discuss the meter in 2/4, contrasting it with a 3/4 waltz, for example.

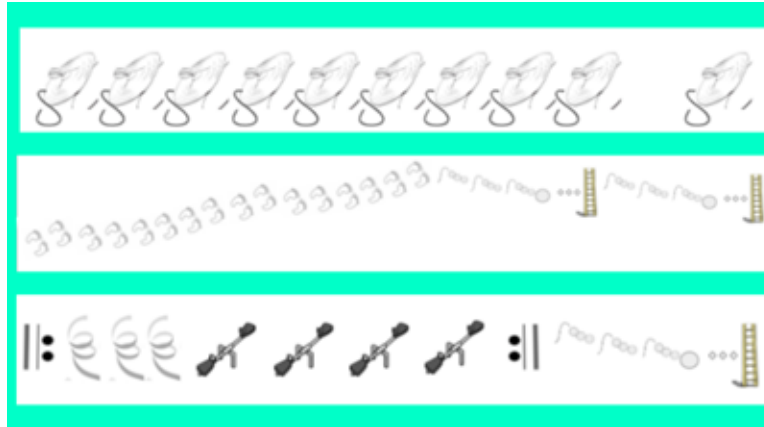
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## Listening Map

Share the listening map for section A with the students. Following the map, listen to Section A a few of times.



**Line 1**, cymbals: 0:00-0:10

**Line 2**, steps: 0:10-0:30

**Line 3**, coils and see saw: 0:30-0:50

## Extension Activity

Assign students the task of designing their own listening map for Section B. Students can complete the assignment in teams or independently. This assignment can also be completed during class or as an asynchronous assignment.

## Composer of the Month

This activity can be used as a monthly routine with your class. You can start with Prokofiev and move on to others!

Reveal the name of your Composer of the Month and ask students what they know about them. Share some biographical information with the students about the composers life and musical career.

Let this organizer be a starting place for students. Challenge students to move beyond listing facts to discover turning points in the composers career where they had to make choices that pointed them in new or challenging directions in their careers and lives.

COMPOSER OF THE MONTH	
Name:	
Date of Birth:	
Location of Birth:	
Important Facts	<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
Pieces	<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

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## **New England Triptych: 1. Be Glad Then, America** **By** **William Schuman (1910-1992)**

*Lesson Plan by Stephen Bloom*



### **About the Composer**

William Schuman (not to be confused with the earlier German composer Robert Schumann) grew up mostly in Manhattan. As a teenager his ambition was to become a popular and Broadway songwriter. One of his friends and songwriting partners was the great lyricist Frank Loesser. While Loesser went on to write the words to “Inchworm,” “Heart and Soul,” and other famous hits, Schuman’s interest turned to classical music. After postponing college to pursue his songwriting career, he eventually earned his bachelor’s degree at age 24 and his master’s degree two years later.

Schuman was mentored by some of the most important American composers of the 1930s, including Roy Harris and Aaron Copland. Schuman’s Symphony No. 2 won a prize in a national contest of which Copland was a judge. At Copland’s suggestion, Schuman sent the piece to Boston Symphony Orchestra Music Director Serge Koussevitzky, who conducted it at Symphony Hall in 1939. The BSO went on to perform dozens of Schuman’s pieces. The orchestra premiered his Third, Fifth, and Seventh symphonies and several other pieces. In 1943 the BSO and Koussevitzky premiered his *A Free Song*, Cantata No. 2, which won the first-ever Pulitzer Prize in Music. During the 1960s he was president of Lincoln Center, the New York City performing arts center that hosts the Metropolitan Opera, New York Philharmonic, and New York City Ballet.

### **About the Piece**

Like Aaron Copland and Roy Harris, Schuman was influenced by American folk songs, hymns, marches, and other popular music. Many of his pieces have American subjects—for example, he wrote an opera, *The Mighty Casey*, based on the famous baseball poem “Casey at the Bat.” Schuman’s most famous piece, *New England Triptych*, is based on three songs by the 18th-century Bostonian William Billings (1746-1800): “Be Glad Then, America,” “When Jesus Wept,” and “Chester.”

### **Classroom Activity: Themes and Motifs**

#### **Vocabulary**

**Triptych:** A **triptych** is an artistic or creative work that is divided into three sections. In art or photography, it consists of three paintings or photos that are shown together. In music, it is three pieces with a common unifying theme.

**Theme:** A main melodic idea heard throughout a piece of music.

**Motif:** A short, repeating musical figure or phrase that’s heard throughout a piece of music. It is shorter than a full theme.

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## Materials and Resources

- Piano or keyboard to assist learning musical motifs
- Ability to link to recordings referenced in the lesson

## STEP ONE: EXPLAIN THEMES

Composers create musical themes that are heard throughout a piece of music. If a piece is about a particular place or group of people, composers often borrow themes from earlier pieces of music to enhance their new music.

## STEP TWO: PLAY RECORDINGS

Here are two examples of pieces that use themes borrowed from earlier composers. Ask if students hear the theme tunes.

Theme Example 1: Aaron Copland's [Variations on a Shaker Melody](#) borrows its theme from the Shaker song [Simple Gifts](#).

Theme Example 2: One of the themes of Pyotr Tchaikovsky's [1812 Overture](#) was borrowed from a Russian hymn called "[Oh Lord, Save Thy People](#)".

## STEP THREE: EXPLAIN MOTIFS

A piece of music can also use motifs. Motifs are also heard throughout a piece of music, but they are much shorter than themes. Can you guess one of the most famous motifs in music?

## STEP FOUR: PLAY RECORDINGS

Motif Example 1: The four notes at the beginning of [Beethoven Symphony No. 5](#) are heard throughout the piece—that's a **motif**.

Motif Example 2: One of the pieces you will hear in the BSO Youth Concert is based on motifs. It's called "Be Glad Then, America" by the 20<sup>th</sup>-century American composer William Schuman. Instead of using full themes as heard in the Copland and Tchaikovsky pieces, Schuman uses much shorter motifs. Schuman got his musical ideas from a hymn by William Billings, a Boston composer who lived through the Revolutionary War. The name of the hymn is *Mourn, Mourn*. In [this recording](#) you will hear the motifs after 3:50.

## STEP FIVE: SPEAK THE TEXT IN RHYTHM

The motifs can be heard with these lines of text. Have the student speak the words using the following rhythms. This can be a call and response activity.

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Line 1:

Hal - le - lu - jah, hal - le - lu - jah

Line 2:

Be glad then, A - me - ri - ca

Line 3:

And ye shall be sa - tis - fied

## STEP SIX: PLAY AND SING

If safe, have the students try singing the motifs below. This is how William Billings wrote them in his music.

Hal - le - lu - jah, hal - le - lu - jah,

Be glad then, A - me - ri - ca

And ye shall be sa - tis - fied

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## STEP SEVEN: LISTEN FOR THE MOTIFS

Play a recording of [New England Triptych: 1. Be Glad Then, America](#). See if students can identify the different motifs. Many of them have the same rhythms but the melody is a little different.

Here are the timings of when you will hear the motifs. Have students raise their hands when they hear them:

- 0:00 Introduction played by timpani
- 0:46 Strings play music based on the “Hallelujah” motif
- 1:31 Brass section enters with the “Be glad then, America” motif, later joined by the strings
- 2:38 Solo timpani returns
- 3:03 Strings play the “And ye shall be satisfied” motif
- 4:55 Horns reintroduce “Hallelujah” motif

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## **Slavonic Dance, op 72, #1** *By* **Antonin Dvořák (1841—1904)**

*Lesson Plan by Blake Siskavich*



### **About the Composer**

Antonín Dvořák was from rural Bohemia, a region in what is now the Czech Republic. He had violin lessons in his local village school and was found to be very talented, so his parents sent him to larger towns to further his education. At age 16 he went to the large city of Prague, where he studied organ, piano, and music theory and played as a violist in professional orchestras. After working as a violist and piano teacher for a decade, by age 30 he began to be recognized for his own compositions. He received several monetary grants and was noticed by several important musicians. One of these was the composer Johannes Brahms, who recommended to his own publisher that he publish some of Dvořák's pieces, writing, "He is a very talented man. Moreover, he is poor!" Dvořák's music was soon in high demand.

Dvořák wrote nine symphonies, the most popular one being the Ninth, nicknamed *From the New World*. He wrote that piece while living in the United States as director of the National Conservatory in New York City. Many of Dvořák's other orchestral works, music for small ensembles, and operas remain very popular.

One important characteristic of Dvořák's music is that it sounds Czech or Slavic, rather than German, Russian, or French. Dvořák used melodies and rhythms that he learned from the folk and traditional music he heard around him. Slavic people are part of a large, diverse ethnic group that includes people from many countries: Russians and Ukrainians, Serbs and Croats, Poles, Bulgarians, Czechs and Slovaks, and others. Dvořák based many of his pieces on Slavic folk tales and legends. His best-known opera, *Rusalka*, is based on a fairy tale about a water sprite. His most successful pieces during his lifetime were his two sets of Slavonic Dances, written in the style of Slavic folk dances.

### **About the Composition**

Dvorak originally composed his Slavonic Dances as piano pieces for four hands. They were later published as a series of 16 orchestral pieces. Dvorak's original melody lines make use of rhythms from traditional folk music. These pieces were popular at their time of publication and helped Dvorak establish himself as an internationally respected composer.



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## **Classroom Activity: *Music Vocabulary Listening Glyph***

This activity provides several options of a musical element to allow you to focus on vocabulary for a variety of grade levels. Look at the following pages and choose the one that best suits the vocabulary of your grade levels. The following activity pages are available as printable versions. You can print the coloring letters [here](#). The listening and coloring instruction can be found [here](#).

### **Vocabulary:**

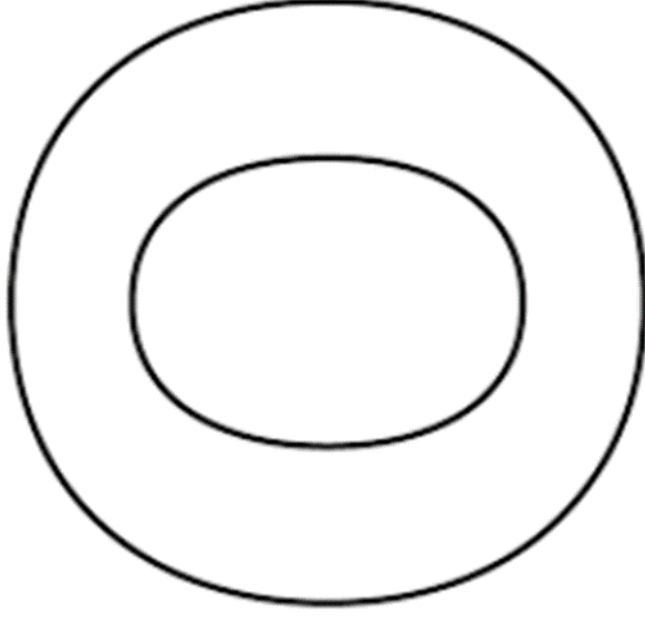
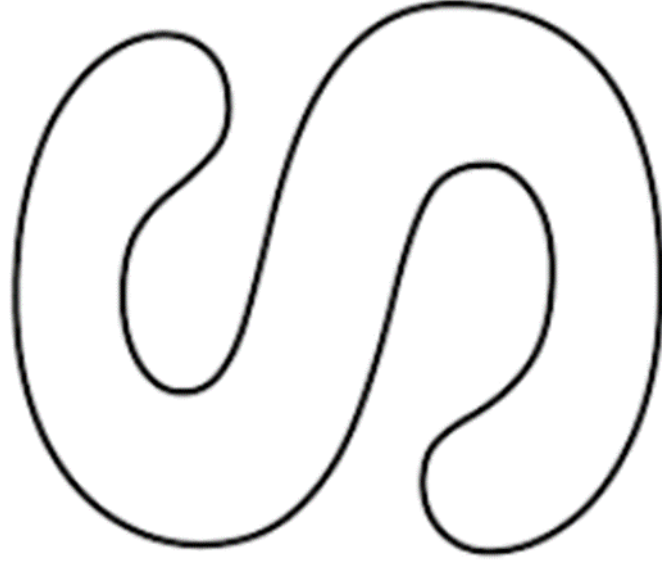
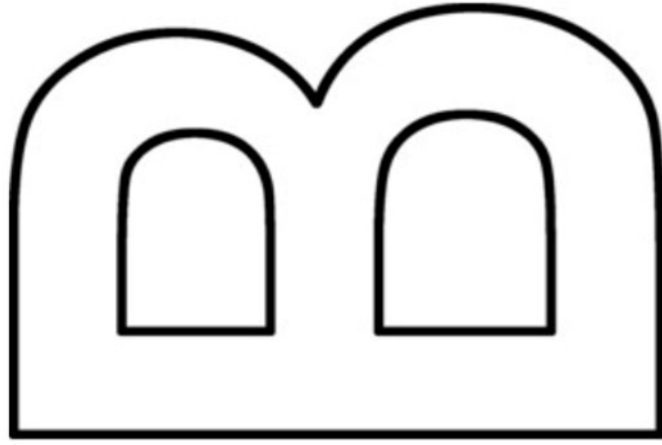
**Tempo:** Tempo notes how quickly or slowly music should be played. The tempo of a song helps create the mood and feel of the music. In this activity, students can identify tempo in terms of mood, consistency, or activity level.

**Dynamics:** Dynamics tell how loudly music should be played. Dynamics can range from very, very soft to very, very loud. In this activity, students can consider dynamics using words like “loud” and “soft” or by using musical terms like “mezzopiano” and “mezzoforte”.

**Timbre:** Timbre refers to the color or quality of sound in music. In this activity students will consider timbre in terms of what instruments they do or do not hear.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

*Boston Symphony Orchestra*



Name: \_\_\_\_\_ Date: \_\_\_\_\_

Teachers: Each section has several different options of a musical element to allow you to focus on vocabulary for a variety of grade levels. Choose the one that best suits the vocabulary of your grade levels:

**Element:  
TEMPO**

**Tempo/Speed:**  
Color the B blue if this is a lullaby  
sleepy time song.  
Color the B red if this is a dance/  
movement song.

**Tempo**  
Color the B blue if the tempo stays  
the same in the song.  
Color the B red if the tempo chang-  
es in the song.

**Tempo**  
Color the B blue if the tempo is  
mostly slow/calming.  
Color the B red if this the tempo is  
mostly lively/fast.

**DYNAMICS**

**Dynamics/Sound Level**  
Color the S green if this is a soft  
song.  
Color the S red if this is a loud  
song.

**Dynamics**  
Color the S green if the dynamics  
stay the same.  
Color the S red if the dynamics  
change.

**Dynamics**  
Color the S green if this song is  
mezzopiano.  
Color the S red if this is song is  
mezzoforte/forte.

**TIMBRE**

**Timbre/Instruments**  
Color the O black if you hear voic-  
es in the song.  
Color the O red if you hear instru-  
ments in the song.

**Timbre/Instruments**  
Color the O black if you only hear  
string instruments.  
Color the O red if you hear string  
instruments and brass instruments.

**Timbre/Instruments**  
Color the O black if you just hear  
the string and brass family.  
Color the O red if you hear all four  
instrument families: brass, percus-  
sion, string, woodwind.

# BSO YOUTH CONCERTS

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## Symphony No. 1 “Afro-American”: 2. Sorrow By William Grant Still (1895—1978)

*Lesson Plan by Stephanie Riley*



### About the Composer

William Grant Still was one of the most important American classical music composers of the 20th century. In his long career, he wrote for symphony orchestras and string quartets, for the opera house, and for stage and film. From the 1930s into the 1950s, Still was one of the most frequently performed composers in the United States.

Still was born in Mississippi and raised in Arkansas. His parents were teachers, but his father died when he was a baby. His stepfather and grandmother encouraged his musical talent. He attended college in Ohio, first at Wilberforce University, an historically Black college, then at Oberlin Conservatory, one of a few major schools at that time that welcomed African American students.

Still’s early music career embraced many different kinds of jobs and musical styles. After serving in the Navy at the end of World War I, he moved to New York City. He played in dance bands and made musical arrangements for the superstar bandleader W.C. Handy and for radio and Broadway shows. Along with such artists as the writers Langston Hughes and Zora Neale Hurston, Still became an important figure in the vibrant Black arts and culture movement known as the Harlem Renaissance. In 1934 he moved to Los Angeles.

With the 1931 performance by the Rochester Philharmonic of his Symphony No. 1, *Afro-American*, Still became the first African American to have a piece performed by a major symphony orchestra. He was the first African American to conduct a major symphony orchestra, leading the Los Angeles Philharmonic in concert in 1936, and his opera *Troubled Island*, a collaboration with Langston Hughes, was the first African American opera produced by a major American opera company (New York City Opera, 1949).

### About the Piece

The *Afro-American Symphony* was written by Still in 1930. It is based on jazz and the blues. Still was inspired to share how jazz and the blues could be part of the more formal classical world. The symphony’s four movements - *Longing*, *Sorrow*, *Humor* and *Aspiration*—explore a range of musical sounds from calm to faster and more rhythmic and from plaintive to grand and triumphant.

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## Lesson 1: Theme and Variation

### Resources

- Link to [2017-2018 lesson](#)
- Printable epigraph worksheet, found [here](#)
- Full recording and score available [here](#)

### Objectives

Students will be able to describe or define musical theme.

Students will be able to aurally identify an example of a musical theme.

Students will be able to describe or define variation.

### Vocabulary

**Theme:** Theme is the main melodic idea heard throughout a piece of music.

**Variation:** Variation is when the theme repeats throughout the piece but with interesting changes to a combination of elements such as the orchestration, tempo, tonal center (or key), or supporting harmonies. Throughout the variation, the theme can be distinguished by the listener.

**The Blues:** The Blues are a genre developed from Black folk music in the southern United States. A trademark of the Blues is the 12 bar phrase which follows an AAB pattern. This structure uses 12 bars or measures to express the theme, or main idea, of the piece.

**Spiritual:** A religious folk song originating in the Black community during the 19th century. You can learn more about spirituals here on the [Library of Congress web site](#).

### STEP ONE: Introduce the Theme

- Discuss the theme that is used for the *Afro-American Symphony* by William Grant Still. For more on the first movement, please reference [this lesson from the 2018 concert](#). The first movement, *Longing (Moderato assai)*, introduces this theme:



- After identifying the theme in the first movement, have students raise their hands when they hear variations that are introduced in the second movement, *Sorrow (Adagio)*.

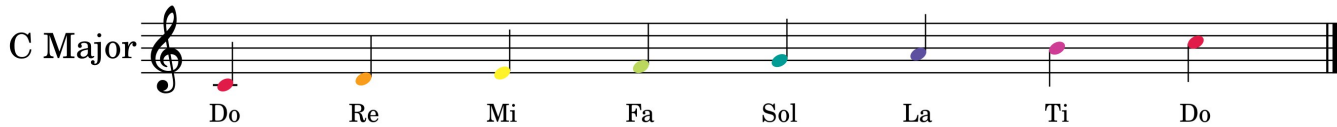
# BSO YOUTH CONCERTS

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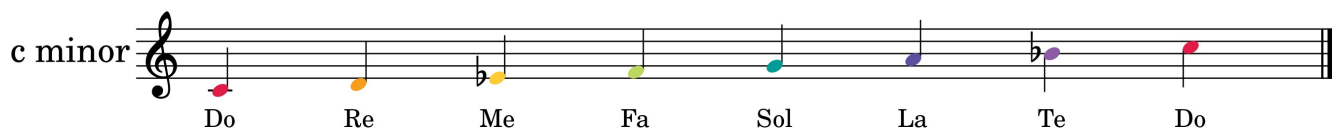
## STEP TWO: Compare and Contrast the Major Scale, Minor Scale, and Blues Scale

Still utilizes blues notes and the blues scale. In his first movement, the tonal center is in a major key while the second movement is in a minor key with a multitude of chromatic passages that help to vary the theme into a bluesy sound.



If using solfège, the scale follows this pattern:

Do Re Mi Fa Sol La Ti Do



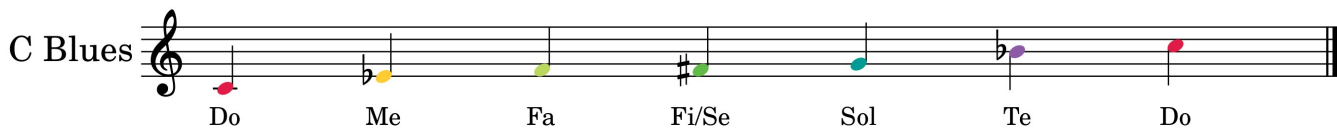
If using solfège, the scale follows this pattern:

Do based minor:

Do Re Me Fa Sol Le Te Do

Or La based minor

La Ti Do Re Mi Fa Sol La



If using solfège, the scale follows this pattern:

Do Me Fa Fi/Se Sol Te Do

- Point out to your students that the blues scale uses chromatic alterations. These alterations change the usual pattern of whole and half steps
- If instruments are available, have students play each scale
- This virtual keyboard can be used and note names can be added: <https://virtualpiano.net/>
- If appropriate, students can sing the various scales on solfège

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## Guided Listening

As mentioned above, Still varies his original theme in the first movement. In the second movement, Still takes his theme, gives it a much more bluesy feel, and utilizes a compositional technique of turning the melody into a spiritual. To discuss further what spirituals are, their use, and meanings, [here is a link to the Library of Congress to use as a resource](#).

Here are the specific sections of the music to use when discussing [this recording](#) of the movement with your students.

00:23-00:48	Introduction
00:49-01:27	Oboe introduces the spiritual melody
01:28-01:56	String section and brass help to develop the bluesy rhythms and tonal center
01:57-02:54	Oboe, flute, and clarinet trade off the spiritual melody
02:55-04:00	The strings take over the melody and harmonies and Still employs in particular the harp and a vibraphone to add to his bluesy sound
04:01-04:18	The oboe once again takes back the melody
04:19-04:27	The strings and majority of the orchestra comes back in with a more forte swell
04:28-05:33	The oboe hands off the melody to the rest of the woodwind section
05:34-06:15	The string section wraps up the movement with a soft conclusion

## Guiding Questions

- Throughout the movement, the melody is constantly present in the oboe and often “refers back” to the oboe. Why do you think Still chose this particular instrument? How do you think this instrument helps to convey the feeling of “sorrow”?
- Why and how do you think Still uses the string instruments to support the oboe and other woodwind instruments in their role of supplying the melody?
- In section 7, the strings change dynamics and use crescendos. Why do you think Still was doing that? What part of his story do you think he was trying to tell here?
- At the end of the piece, the strings take over one final time and are now at the dynamic *piano*. How do you think using this dynamic helped to finish his story or this “chapter” of the whole symphony?

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## Lesson 2: Poetry and Music

### Objectives

- Students will understand what an epigraph is.
- Students will learn who Paul Laurence Dunbar is.
- Students will discuss and connect how William Grant Still included Paul Laurence Dunbar's poetry.
- Students will create or research their own epigraphs for their own 4 movement symphony that they could compose in the future.

### Vocabulary

**Epigraph:** An **epigraph** is an apposite quotation at the beginning of a book, chapter, or written composition.

### Procedures

STEP ONE: Who is Paul Laurence Dunbar?

See the [poets.org site for a comprehensive biography and list of poetry](https://www.poets.org).

STEP TWO: Discuss what an epigraph is and study Paul Laurence Dunbar's epigraph *W'en I Gits Home*.

#### "W'en I Gits Home,"

It's moughty tiahsome layin' 'roun'  
Dis sorer-laden erfly groun',  
An' oftentimes I thinks, thinks I,  
'T would be a sweet t'ing des to die,  
An go 'long home.

### Guiding Questions

- What is the emotion of this poem? Do you think this poem could fit the 12 Bar Blues or Blues song in general?
- Why do you think William Grant Still chose this poem for a movement titled "Longing"?
- William Grant Still uses an epigraph for each movement. Why do you think Still used them? What was their purpose?

### Activities

Have students think about a symphony that they would potentially compose. What would they title each movement? Based on those movements, have them either create their own epigraphs or research and choose poetry that fits their poetic theme for the symphony.



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## Create your own epigraphs for a 4-movement symphony

What is the title of your symphony? \_\_\_\_\_

What is the theme of your symphony? \_\_\_\_\_

What do you want your audience to feel when they listen to your symphony? \_\_\_\_\_

### Movement 1 (include tempo marking)

Title: \_\_\_\_\_ Poet: \_\_\_\_\_

### Create your epigraph below, or write out the poetry you've chosen:

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### Movement 2 (include tempo marking)

Title: \_\_\_\_\_ Poet: \_\_\_\_\_

### Create your epigraph below, or write out the poetry you've chosen:

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---

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### Movement 3 (include tempo marking)

Title: \_\_\_\_\_ Poet: \_\_\_\_\_

### Create your epigraph below, or write out the poetry you've chosen:

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---

---

### Movement 4 (include tempo marking)

Title: \_\_\_\_\_ Poet: \_\_\_\_\_

### Create your epigraph below, or write out the poetry you've chosen:

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## Lesson 3: Composition and Variation of a Theme

### Objectives

- Students will compose their own theme and variation of their theme using the 12 Bar Blues.

### Vocabulary

**Theme:** Theme is a principal melodic subject in a musical composition/a short melodic subject from which variations are developed.

**Variation:** A variation is the transformation of a melody or theme with changes or elaborations in harmony, rhythm, and melody.

### Procedures

Using Chrome Song Maker from the [Chrome Music Lab](#), create a 12 measure theme based on the 12 Bar Blues (see lesson 2 from 2017-2018 Supplemental Guide for a lesson on the 12 Bar Blues if desired). Be sure to save your composition. You can save it in the form of a link or download of the song in either midi or wav format.

After you have created your theme, create another composition and “vary” your theme just as William Grant Still did in the second movement of the *Afro-American* Symphony. You can create multiple movements, just as William Grant Still has done in his symphony!

Once you are done, you can share the link to your composition with your teacher, family, and friends!

### Resources for further learning

\*[Classics for Kids: Podcast that highlighting Still’s Afro-American Symphony](#)

\*[Classics for Kids: Podcast episode highlighting Still’s life](#)

\*[LA Philharmonic’s performance of “Afro-American Symphony, Mvt. No. 2”](#)

\*[Chrome Music Lab: Song Maker](#)

# BSO YOUTH CONCERTS

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## English Folk Song Suite By Ralph Vaughan Williams (1872 - 1958)

*Lesson Plan by Janna Comeau and Kathryn Ferris*



### About the Composer

Ralph Vaughan Williams (his first name is pronounced “Rafe”) was born in Gloucester, England, but grew up mostly in London. He was taught piano and violin at an early age and then switched to viola from violin. He joined a boy’s chorus upon entering the Charterhouse School. He attended Trinity College, Cambridge, and the Royal College of Music. His teachers included the important English composers Hubert Parry and Charles Villiers Stanford.

Vaughan Williams took years to find his own musical style. He felt that English music had been dominated by German and other European composers for many years, and that traditional English folk songs and popular music would help give it a boost. A similar philosophy was shared by composers from many countries throughout Europe: Sibelius in Finland, Nielsen in Denmark, Rimsky-Korsakov and Tchaikovsky in Russia, and many others. In England, Edward Elgar and Gustav Holst, composer of *The Planets*, felt much the same way.

In his late thirties Vaughan Williams finally composed music that defines his musical style. These pieces included the *Fantasia on a Theme of Thomas Tallis*, *A London Symphony*, and *A Lark Ascending* for solo violin and piano (or orchestra), all of which have clear ties to English music and subjects. His 1914 opera *Hugh the Drover* includes several actual English folk songs. His focus on English music and ideas was central to his work through his prolific career. In spite of starting late, Vaughan Williams wrote an enormous amount of music, including nine symphonies, orchestral tone poems, many concertos, several operas, a great deal of choral music, songs, and chamber music (music for solo instruments or small groups).

### About the Piece

*English Folksong Suite* was originally *Folksong Suite*, a work commissioned by The Royal Military School of Music. It wasn’t until a year later that the work was arranged for orchestra that “English” was added to the title. *March: Seventeen Come Sunday* is the opening movement of the suite. You can hear the traditional folk song *Seventeen Come Sunday* at the beginning and closing of the movement.

### Vocabulary

**Form:** **Form** is how music is organized or composed. When thinking about form, you can consider the notes, rhythm, instruments, and dynamics that a composer uses to give their music shape and structure.

**Theme:** A **theme** is the main melodic idea heard throughout a piece of music.

**Variation:** **Variation** in music is when a composer bases new music off of a previously composed melody or rhythm. Composers create variations based on their own work, work attributed to others, or traditional folk music.

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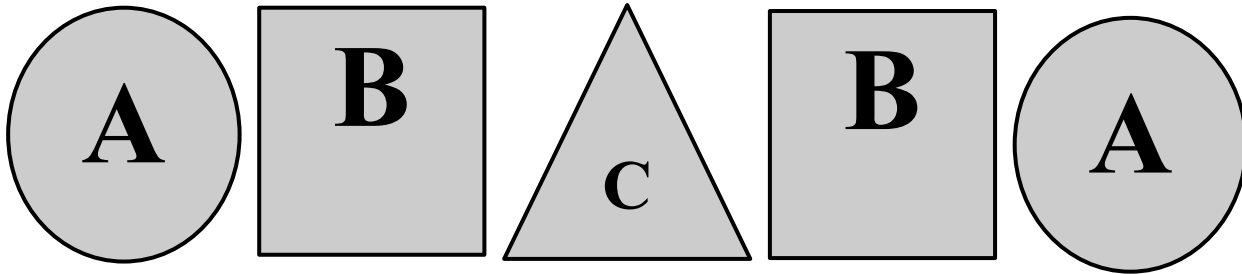
## Classroom Activities: Form, Theme, and Variation

### FORM

The way music is organized into a song is called **form**. The form helps composers organize and compose the parts of a song. When you listen to a piece of music, try to notice repeated patterns. What parts are the same? What parts are different?

**Arch Form** is completely symmetrical. That means it is balanced on both sides. There are 3 different parts to Arch Form: Part A, Part B, and Part C.

Arch Form looks like this:

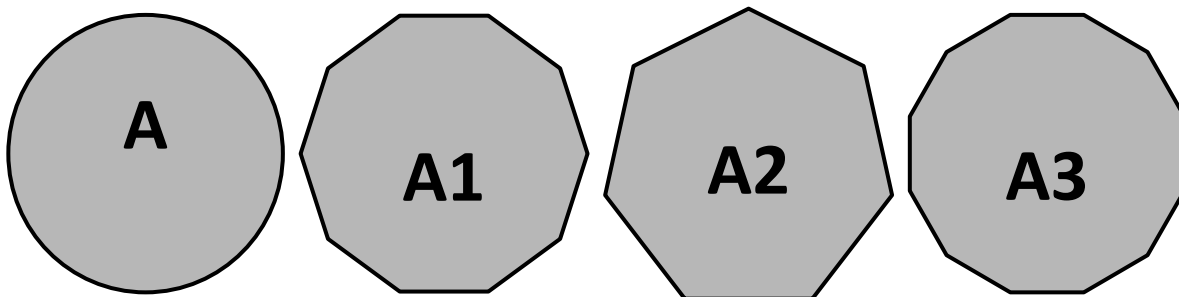


“Seventeen Come Sunday” is composed in **Arch Form**.

### THEME AND VARIATION

Another tool that Vaughan Williams uses to organize the music in “Seventeen Come Sunday” is called **theme and variation**.

The **theme** is the big idea. The **variation** is a modified version of the theme. The composer begins with a simple theme and then repeats it many times. Each time it is repeated, the composer changes (or varies) it in some way. Even though the theme is varied, the listener can still identify the theme. The composer can vary the melody, the rhythm, the harmony, the voices—any element of the music.



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## LISTENING ACTIVITY

Listen to “Seventeen Come Sunday.” Use the attached listening guide to help you hear the ARCH FORM and moments of THEME & VARIATION.

## Listening Guide

Section	Characteristics
<b>Introduction</b>	Full orchestra. 3 repetitions of quarter/eight note patterns. Loud, thick texture. Descends in register, dynamics, and texture with each repetition.
<b>A</b>	Flute plays variation of “Seventeen Come Sunday” melody. Repeated by thicker texture in the orchestra and increasing dynamics.
<b>B</b>	Clarinets play new melody from the folk song “My Pretty Caroline.” Quieter, softer section.
<b>C</b>	The third folk song melody, “Dives and Lazarus” is played. The woodwinds play in 6//8 and the brass play in 2/4.
<b>B</b>	The clarinets play the melody of “My Pretty Caroline” again. it is played twice.
<b>A</b>	The “Seventeen Come Sunday” melody comes back. Each time it is played, it descends in register, dynamics, and texture with each repetition.
<b>Ending</b>	Ends on a major chord

### Seventeen Come Sunday

As I walked out one May morn-ing, One\_ May morn ing so ear - ly I\_\_\_\_  
 Her shoes were bright, her stock-ings white, Her\_ buck - les shone like sil - ver; She\_\_\_\_

6  
 o - ver-took a hand-some\_maid, Just\_\_ as the sun was ri - sing With my  
 had a blackand roll - ing\_\_ eye, And her hair hung down her shoul-der

10  
 rue dum day, fol the did-dle dol, Fol the dol the did-dle dum the day

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## COMPOSING ACTIVITY

Vaughan Williams enjoyed collecting and sharing the folk songs of his country. He composed this piece by using bits of melody of three different folk songs to tell a story in **arch form**. The story he told was about a soldier who fell in love, went to war, and came back to their beloved. Choose 3 different short folk songs to compose your own song in arch form. Be prepared to describe how these three songs tell a story. Use the graphic organizer below to help organize your song.

## BRAINSTORM

Make a list of themes that you would like to tell a story about through music. Circle the theme you decide to use.

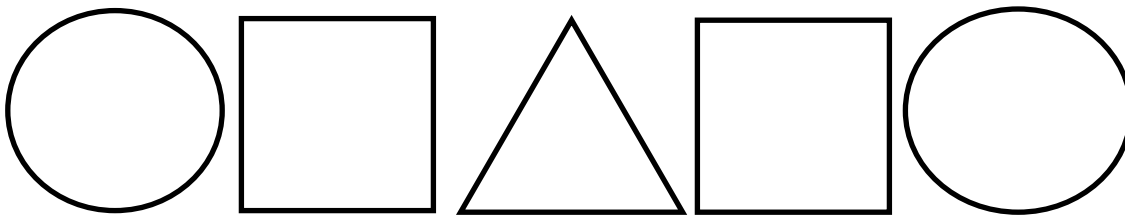
**Choose three short folk songs to tell your story:**

SONG #1 \_\_\_\_\_

SONG #2 \_\_\_\_\_

SONG #3 \_\_\_\_\_

**Organize the songs you chose into your own unique piece of music using the arch form:**



**Title your piece:**

\_\_\_\_\_

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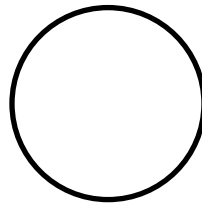
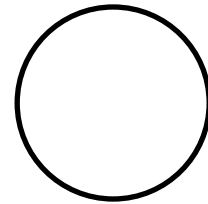
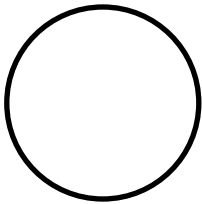
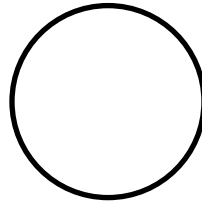


## Connecting Activity

If you have ever played with filters on a photo app or camera, you are making variations on the original picture—the theme!

Where else do you notice themes and variation in our lives? Another common one is when books or video games are adapted into movies. Can you list any of them?

**Directions:** Using the 4 circles below, draw four different objects. For example, you could make a smiley face or a paw print—anything based on a circle. Compare your objects with your classmate’s drawings. If the circle is the theme, how many variations did your class come up with?



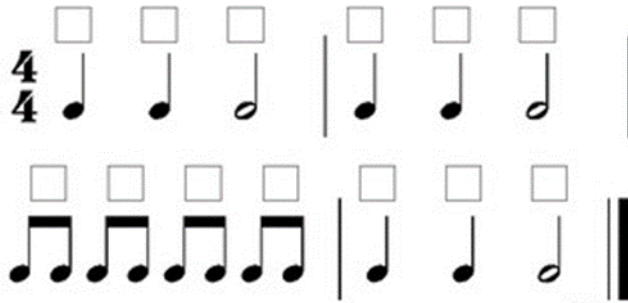
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## Performing Activity

In Pop music, theme and variation can sometimes be called “remixing.” There are many different ways to remix a song. This time, take a song you already know how to play on your instrument, like “HOT CROSS BUNS,” and remix the melody by keeping the rhythm the same but changing where the notes go.



Rewrite “Hot Cross Buns” and practice your remixed version.

What other songs can you remix?



# BSO YOUTH CONCERTS

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## **Symphony No. 7: first movement excerpts** **By** **Ludwig van Beethoven (1770—1827)**

*Lesson Plan by Eva Ostrovsky*



### **About the Composer**

Ludwig van Beethoven grew up in Bonn, Germany. His father was a musician and was his first teacher of violin and piano. Beethoven's huge talent was recognized early by several teachers, and he was helping to support his family as a professional musician by his teens. In 1792 he was sent to Vienna to study with the famous composer Joseph Haydn who helped introduce his music to Viennese audiences. Beethoven lived in Vienna for the rest of his life. He soon earned a reputation as the greatest pianist of his time. The stormy and innovative solo piano compositions he played himself caused a sensation, as did his first two piano concertos. His string trios and piano trios led Viennese music-lovers to see him as the natural heir to Mozart and Haydn.

Beethoven is best known for his symphonies, but he took several years to write his Symphony No. 1, and it wasn't performed until he was 29. He wrote five more symphonies by 1808, completed the Seventh and Eighth in 1812, and the Ninth, one of his last works, in 1824. These have long been considered the most important works ever written for orchestra. Beethoven's thirty-two piano sonatas, five piano concertos, the Violin Concerto, piano trios, violin sonatas, and sixteen string quartets are also considered the most important pieces of their kind. For good reason, Beethoven is considered by many to be the greatest and most influential composer of all time.

Beethoven had health problems all his life, and by 1802, when he was just 31, he realized he was losing his hearing. For the last ten or more years of his life he was almost completely deaf. For the last fifteen years of his life he could no longer play piano in public, and his personal life and family life became very difficult. He kept writing music, however, and many of his greatest masterpieces, including the Ninth Symphony and the last five string quartets, are considered some of music's greatest masterpieces.

### **About the Piece**

Beethoven composed his Symphony No. 7 in 1811 and 1812. It gained popularity with audiences after its premiere in 1813 and was performed numerous times in the weeks following its debut. The symphony has many dance-like moments, with rhythms that inspire the listener to move.

### **Classroom Activity: Rhythm for Younger Students**

#### **Objective**

- Listen to and identify the rhythm value of long and short sounds in Trot Old Joe
- Follow the rhythm combinations of long and short sounds with locomotor and non-locomotor moves
- Listen to and identify the rhythm pattern in Beethoven's Symphony No. 7: 1st Movement

#### **Materials**

- Recording of [Trot Old Joe](#)
- Recording of [Beethoven's 7th excerpt](#)

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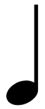
## The Lesson

### STEP ONE: Listen to Trot Old Joe

Listen to Trot Old Joe, teaching students to move with the rhythm. Students can either move about their space—locomotor activity—or move while staying in one place—non-locomotor activity.

### STEP TWO: Rhythm and Motion

Discuss the rhythm of Trot Old Joe and assign each pattern a motion—walk, trot, or gallop.



Quarter Note = walk



Eight Notes = trot

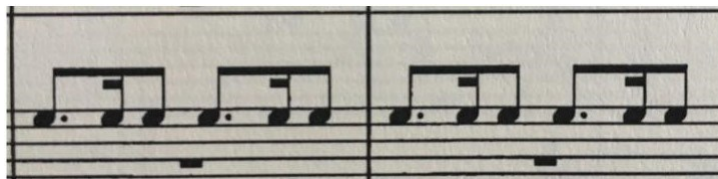


Quarter + Eighth = gallop

### STEP THREE: Move and sing along to Trot Old Joe using the assigned motions

### STEP FOUR: Listen to Beethoven Excerpt

Discuss the mood, tempo, and dynamics of the excerpt. Introduce the rhythm pattern and classify it as Gallop/Trot:



### STEP FOUR: Practice Rhythms

Listening while performing the rhythms with the words trot and gallop. Students can clap their hands or tap their feet.

### STEP FIVE: Move to the Rhythm

Have students work together to create movements that match the rhythm. Have them create movements that can be performed while moving safely about their space (locomotor) and movements that can be performed while staying in one spot (non-locomotor).

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## **Symphony No. 5: first and fourth movement excerpts**

**By  
Pyotr Ilyich Tchaikovsky (1840 - 1893)**

*Lesson Plan by Paul Pitts*



### **About the Composer**

Pyotr Ilyich Tchaikovsky wrote some of the most popular works of classical music of all time, including his Violin Concerto, his Piano Concerto No. 1, and music for the ballets *Swan Lake* and *The Nutcracker*. His *1812 Overture* and symphonic poem *Romeo and Juliet* are also very familiar, and several of his six symphonies are performed frequently in orchestral concerts. The best-known of his eleven operas is *Eugene Onegin*. Tchaikovsky had a wonderful gift for melody and wrote very colorfully for the orchestra. He was active during what is called the Late Romantic era in music.

Tchaikovsky grew up in rural Russia, far from the culture of large cities. He was very creative and intelligent and, like most children of his social status, was given music and language lessons. He was sent to boarding school in the city of St. Petersburg where he trained to become a civil servant. After graduation he worked as a clerk for a few years, then entered the new St. Petersburg Conservatory of Music.

His first big successes as a composer were his Symphony No. 3, which was received enthusiastically in Moscow, and his First Piano Concerto, which was premiered in Boston, Massachusetts, in 1875. His first great ballet, *Swan Lake*, was premiered in 1877 but was not a success at first. His Violin Concerto, another audience favorite, was also unsuccessful at its premiere in 1881. These pieces are now two of the most beloved works in classical music. Negative criticism of some of Tchaikovsky's music often affected the composer deeply, and in spite of his success he was often unhappy with his pieces. He often spent years revising and rewriting pieces and expressed his dissatisfaction with his music to friends and family.

### **About the Piece**

The fifth symphony was composed in 1888, between the *Manfred* Symphony of 1885 and the sketches for a Symphony in E. Tchaikovsky conducted the premiere of his Symphony No. 5 in St. Petersburg at the Hall of Nobility on November 6, 1888. The fifth symphony has a recurring theme that is heard in all of the four movements. Although Tchaikovsky felt that the work was unsuccessful it has become one of his most popular works.

### **Objectives**

- Students will recognize the leitmotif from Tchaikovsky's Symphony No. 5
- Students will interpret rhythm patterns in 4/4 and 6/8 time signatures
- Students will be able to articulate how the music makes them feel and how different sounds cause different feelings.

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## Materials

- Full free score available at [International Music Score Library Project](#)
- [Audio with full orchestral score.](#)

## Vocabulary

**Andante:** Andante is a moderately slow or “walking” tempo.

**Moderato:** Moderato is a moderate tempo meaning it has a medium speed that is not as slow as andante.

**Allegro:** Allegro is a fast tempo.

**Presto:** Presto is a very fast tempo. It is faster than allegro.

**Leitmotif:** Leitmotif is a short recurring theme in a musical composition

*Tchaikovsky - Symphony No. 5 (Complete Score)*

00:00 Excerpt # 1 Andante, Allegro con anima - Opening of Mov 1 to m.37

*(Clarinets and strings)*

03:03 Excerpt # 2 Allegro con anima, Mov 1 m.38 to m.58

*(Strings, clarinet and bassoon)*

39:18 Excerpt # 3 Finale, Andante maestoso, Mov 4 Opening to m.16 (pg 96)

*(Strings, clarinets, bassoons, french horns, and tuba)*

46:56 Excerpt # 4 Poco piu animato, Mov 4 m.296 to fine, at m.474 (49:52)

*(Full orchestra including brass and tympani)*

## STEP ONE: Introduce Leitmotif

### Excerpt 1

Klarinetten in A

The opening of the first movement introduces the leitmotif to the listener in e minor. Listen to the first 36 measures and ask students:

How does the music make you feel: happy or sad, excited or relaxed, lethargic or energetic? (*Encourage students to use their own words to describe how the music makes them feel.*)

Play the excerpt for a second time. Ask students:

What instruments do you hear and what instrument families do they belong to? (*clarinets and strings*)

Can you think of anytime you have heard a rhythm like this before? (*funeral procession*)

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## STEP TWO: Change in Mood

### Excerpt 2 (Allegro con anima)



In this excerpt, the tempo picks up and goes into a two beat per measure feel of 6/8. Play the excerpt and ask students:

How does the music feel to you now?

Is the mood different from the opening, does it feel slow and still or does the music suggest more motion? (*Encourage students to use their own words to describe how the music makes them feel.*)

Play the excerpt for a second time. Ask students:

Do you hear the same instruments in this section? Are there any more instruments involved? (*bassoon and flute are added*)

## STEP THREE: Return of the Leitmotif

### Excerpt 3 (Andante maestoso)



This excerpt is the opening of the finale, Movement IV in E major. The leitmotif returns in the strings with the clarinets, bassoons, French horns, and tuba supporting them. It is performed at the same tempo as the opening of the first movement but this time has a less somber mood and is more march-like in character.

Play the excerpt and ask the students:

What do you notice about the feel of the leitmotif in this section? (*Encourage students to use their own words to describe how the music makes them feel.*)

## STEP FOUR: Triumphant March

### Excerpt 4 (Poco piu animato)

This section begins with the orchestra playing at a fast tempo in cut time. The brass plays a rhythm that suggests the leitmotif before a momentary pause and the return of the leitmotif as a march at the “Moderato assai e molto maestoso” (49:52). The strings take on the leitmotif, accompanied by the orchestra. The brass then take over the theme with the strings accompanying them. A fast, cut time Presto propels the orchestra forward to a final tempo change, a slower 6/4 time that brings the symphony to its conclusion.

Play the excerpt and ask the students:

Listen for the tempo changes. How do you feel as the music gets faster and slower? (*Encourage students to use their own words to describe how the music makes them feel.*)

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## STEP FIVE: Moving to the Music

Keep a steady beat by clapping or with a simple classroom instrument while students play the rhythm of the leitmotif on their legs.

Students can get up and move to the music in place or by safely moving about the room. Ask students to act out how the music makes them feel with their movements. Is the mood the same in each excerpt? How do their feelings and movements change from section to section?

After moving to all four sections, ask the students:

Was the music at the same tempo throughout the excerpts?

What was familiar about the music they heard? Where have they heard this music or similar music?

How did they feel at the end of the piece?

### Extension Activities #1: Listening Skills

Repeat another listening of the four excerpts but this time have the students remain seated and focus on what instruments they are hearing in the orchestra.

### Extension Activities #2: Music Performance Skills

Familiarize students with the leitmotif theme and play it on band or classroom instruments. Note: scores are set in the concert C in the original key of the Tchaikovsky symphony.

**The opening of Mov 1 for C instruments**, in a more comfortable range for young players

$\text{♩} = 60$  Opening of Mov 1

**The opening of Mov 1 for Bb Instruments**

Opening of Mov 1 for Bb Instruments

**The opening of Mov 1 For Eb Instruments**

Opening of Mov 1 for Eb Instruments

**The opening of Mov 4 for C instruments**

Note, this is a challenging section and may be more suitable for older students.

Opening of Mov 4

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## Lesson References:

- Review by Bogdanov-Berezovsky, paraphrased from *The Symphonies of Brahms and Tchaikowsky in Score*, Bonanza Books, New York, 1935.
- [Symphony No. 5 \(Tchaikovsky\)](#): Scores at the International Music Score Library Project
- Fort Worth Symphony Program notes by Ken Meltzer
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