

YOUTH CONCERTS

2023–2024 SEASON
BSO EDUCATION & COMMUNITY ENGAGEMENT

October 2023 Boston Symphony Orchestra Youth Concert Classroom Materials for Educators

May I Have Your Attention Please

(A musical look at getting, giving, and paying attention)

Malcolm ARNOLD (1921-2006) Four Scottish Dances: I. Pesante
("Heavily")

Pyotr Ilyich TCHAIKOVSKY (1840-1893) *Coronation* March

Ludwig van BEETHOVEN (1770-1827) Symphony No. 1: IV. Adagio—
Allegro molto vivace

Julius FUČIK (1872-1916) *Entrance of the Gladiators*

William Grant STILL (1895-1978) Symphony No. 1, *Afro-American*: II.
Sorrow

William Grant STILL Symphony No. 1, *Afro-American*: III. Humor

Béla BARTÓK (1881-1945) Concerto for Orchestra: II. Game of couples

Bedich SMETANA (1824-1884) *The Bartered Bride*: Dance of the Comedians

Program Design by Thomas Wilkins,
*Artistic Advisor for Education and Community Engagement and
Germeshausen Youth and Family Concerts Conductor*



The BSO 2023 Youth Concert experience has been designed for use in a range of educational settings: remote, in person, or hybrid. 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. The materials are designed to be 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:

- A brief introduction to the concert theme, in the words of concert designer Thomas Wilkins, *Artistic Advisor for Education and Community Engagement and Germeshausen Youth and Family Concerts Conductor*
- Short biographies of the featured composers and information about the featured musical pieces
- Lesson plans and related curriculum materials tailored to pieces on the Youth Concert program, which may be used in the music classroom or adapted for use across a range of academic contexts and subjects

We encourage teachers (and students!) to visit the [Boston Symphony Orchestra website](#) before your concert attendance, to learn interesting facts about the history and unique design of Symphony Hall.

Thank you to the educators who designed the lessons in this guide:

Stephen Bloom (Lynnfield Public Schools)
Janna Comeau (North Reading Public Schools)
Maria Doreste Velazquez (Boston Public Schools)
Paul J. Pitts (Boston Public Schools)
Kathryn Richardson (Marblehead Public Schools)
Stephanie M. Riley (Dennis-Yarmouth 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

Table of Contents

Explore the Concert Theme	p. 4
About the Composer, About the Music, and Lesson Plans	
Malcolm ARNOLD (1921-2006) Four Scottish Dances: I. Pesante (“Heavily”)	p. 5
Pyotr Ilyich TCHAIKOVSKY (1840-1893) <i>Coronation</i> March	p. 13
Ludwig van BEETHOVEN (1770-1827) Symphony No. 1: IV. Adagio— Allegro molto vivace	p. 18
Julius FUČIK (1872-1916) <i>Entrance of the Gladiators</i>	p. 28
William Grant STILL (1895-1978) Symphony No. 1, <i>Afro-American</i> : II. Sorrow and William Grant STILL Symphony No. 1, <i>Afro-American</i> : III. Humor	p. 30
Béla BARTÓK (1881-1945) Concerto for Orchestra: II. Game of couples	p. 38
Bedich SMETANA <i>The Bartered Bride</i> : Dance of the Comedians	p. 45

Explore the Concert Theme

In the Maestro's Own Words...

*When asked to provide teachers with **an introduction to this concert's theme**, here is what Germeshausen Youth and Family Concerts Conductor Thomas Wilkins shared with us:*

Composers often create ways to get the attention of the audience with some kind of introduction. Sometimes (such as in the music of Haydn or Mozart) it would be as simple as an opening chord. In other instances, they would write a slow introduction in advance of the faster music that would become the main part of the movement. Still in others, a manner of fanfare would do the job.

It's as if they are saying, "Get ready!" or, "May I have your attention, please..."

And yet, this grabbing of the listener's attention is always for the sake of getting started. Sometimes, it's an event that happens during the body of the work, such as a tempo change or a dynamic change. Or even (as in the case of the Bartok) a choice of orchestration, where in this instance, the melody is always played by a duo.

This program endeavors to give us musical examples of the importance of paying, getting, and giving attention to others in our own lives.

Malcolm Arnold

Four Scottish Dances: I. Pesante

The British composer **Malcolm Arnold** (1921-2006) was much in demand during his lifetime and was even honored with knighthood. He wrote busily from the start of his composing career at age 30 until poor health and other troubles slowed his work in the 1980s. As a young man he was a trumpeter in the London Philharmonic Orchestra and served for two years in World War II, albeit reluctantly—he shot himself in the foot to get back to civilian life. Arnold was a prolific film composer and wrote more than 100 scores for the silver screen. As a concert composer, he was especially known for his nine symphonies, numerous concertos (including one for the famous guitarist Julian Bream and one for harmonica), and music for brass. A conscientious objector who wrote tonal music valuing melody above all, Arnold was socially liberal and musically conservative.

In the tradition of works like Johannes Brahms’s Hungarian Dances and Antonín Dvořák’s Slavonic Dances, Malcolm Arnold wrote several sets of folk dances for orchestra, including English Dances (two sets, 1950-51), Four Scottish Dances (1957), Four Cornish Dances (1968), Four Irish Dances (1988), and Four Welsh Dances (1989). **Four Scottish Dances** was commissioned for the BBC Light Music Festival. Arnold conducted the BBC Concert Orchestra in the premiere on June 8, 1957, at London’s Royal Festival Hall. The first movement, marked **Pesante** (meaning “heavily”), is in the style of a strathspey, with a bracing, uneven rhythm, highlighting the “Scotch snap,” a distinctive short-long rhythm (16th note-dotted 8th note). The Scotch snap has been popular in hip-hop and pop vocals for some years. Long fifths in the brass imitate the drone of Scottish bagpipes. Arnold’s interest in jazz is apparent in the sliding chords and big band-style flourishes.

—James T. Connolly

Lesson Plan Designed by Stephanie M. Riley, Dennis-Yarmouth Public Schools

Standards

The PreK–12 Standards for Music in this Strand:

2. Reading and Notation. Students will read music written in standard notation.
5. Critical Response. Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.
6. Purposes and Meanings in the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
7. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
8. Concepts of Style, Stylistic Influence, and Stylistic Change. Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
9. Inventions, Technologies, and the Arts. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.

10. Interdisciplinary Connections. Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

Grade Levels: 4-6

Objectives

Students will be able to:





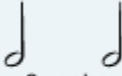





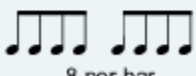


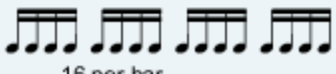

1. Understand that various regions of countries will have their own versions of folk songs, folk dances, and instruments used in those art forms
2. Describe what a Strathspey is
3. Describe the rhythm used in Strathspeys and describe how it is different from a Jig
4. Describe what a drone is, the instrument used to create a drone, and the purpose of the drone
5. Dance a basic form of the Strathspey

Materials

- Projector and screen for projections
- Sound system for playing musical examples
- Not a requirement, as maps have been included in the lesson plan, but if it is preferred to have a classroom map to show where various locations are, include this in your preparation
- Space for dancing

Rhythmic Terminology

In Europe, particularly in the United Kingdom and Ireland, musicians learn different names for various rhythmic durations than we do in the United States. See the chart below for the different names and what they equate to in our notational system. This will be useful in observing how musicians and dancers in Scotland refer to their rhythmic notational system:

Symbol	Name	Number per bar (4/4)	Rest
	Semibreve	 1 per bar	
	Minim	 2 per bar	
	Crotchet	 4 per bar	
	Quaver	 8 per bar	
	Semiquavers	 16 per bar	

Vocabulary

- Timbre
- Drone
- Military Tattoo
- Snap Rhythm
- European Rhythm References: Semibreve, Minim, Quaver, Semiquaver
- Folk Dance
- Scottish Specific Folk Instruments: Bagpipes, Fiddle, Squeeze Box
- Strathspey
- Pipe Jig

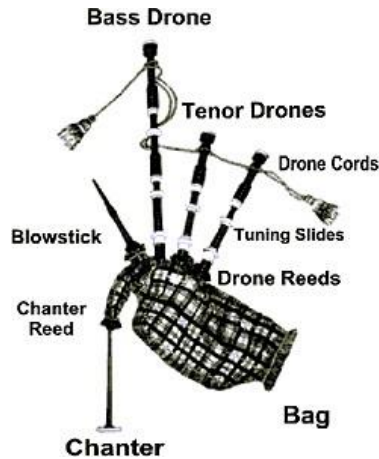
Procedures

Author's note: As time allows, feel free to show examples of any or all types of Scottish Dances explained below or focus on just the main featured dance (Strathspey)

For all of the dances listed below (the Strathspey, Jigs, and Reels from the extension activities), use the Royal Scottish Country Dance Society's [website](#) as a guide for further and more detailed information, musical examples, and notated folk songs that coordinate with each dance.

1. Begin by playing Arnold's Four Scottish Dances, mvt. 1.
2. Ask students what type of music they think they're hearing.
3. Explain that what students are hearing is music based on Scottish Folk Music, and happens to be a type of dance called the "Strathspey."
 - a. In this music, there is a particular sound continuously played at the beginning that rests on a single pitch and doesn't change. Explain what a

drone is and that it is traditionally played on a bagpipe. Most bagpipes have at least one drone, a pipe that usually is not fingered but rather produces a constant harmonizing note throughout play (usually the tonic note of the chanter). The chanter is the part of the bagpipe where a bagpiper would change the notes played-similar to a clarinet, flute, and recorder among other woodwind instruments. Here is a diagram of a bagpipe as shown and detailed on the U.S. Coast Guard Pipe Band [website](#).



- b. If desired, here is a fantastic [video](#) of “Highland Cathedral” as performed at the Edinburgh Military Tattoo. A Tattoo is the recalling of soldiers back to their quarters.
4. Ask students if they know where Scotland is. Utilize this map from the Library of Congress to help students visualize where Scotland is in Great Britain and on the European continent:



2005-626467

G5740 1987 .U4

5. Discuss different types of Scottish Folk Dances and what makes them musically different from each other. The main elements that set each dance apart are the rhythms used and oftentimes the instrumentation. Here are a few dances including the Strathspey to compare and contrast:

a. Strathspey

- i. a slow graceful type of dance tune in **4/4** time
- ii. features dotted rhythms: using both long-short and short-long “Scotch snaps.” Here is an example of this rhythm from the Royal Scottish Country Dance Society:



- iii. Another example of a strathspey is “The Bonnie Banks o’ Loch Lomond”
- iv. Originates from the Strathspey Region of Scotland. Here is a map of the Strathspey Region of Scotland. Strathspey is in the Highlands in Scotland:



Here are 2 examples of the dance considered to be a Strathspey, as demonstrated by the LowerHutt Scottish Country Dance Club and The Royal Scottish Country Dance Society. The first example is a simple style of the dance, and the second is a much more elaborate style of a Strathspey:

[Simple Dance Example](#) [Elaborate Dance Example](#)

6. Draw similarities of a traditional Strathspey and how Arnold incorporated the snap rhythm and drone into his composition. Note the rhythm that is prominent over the drone at the beginning and throughout the entire piece.
7. To end the lesson, have students learn a simple Strathspey as demonstrated in the [Simple Dance Example](#) demonstrated by the Royal Scottish Country Dance Society.
 - a. If you have extra time and older students who can handle a more challenging dance, try out the [Elaborate Dance Example](#) as demonstrated by the Royal Scottish Country Dance Society.
 - b. To make it extra fun, dance to Malcolm Arnold's Four Scottish Dances, mvt. 1.
 - c. If there are time constraints, invite students to create dances or move to the music based on the examples that they have seen during the lesson.

Extension Activity

Explore other forms of the Jig as well as the various types of Reels to compare and contrast to each other.

Other types of Jigs:

Single Jig

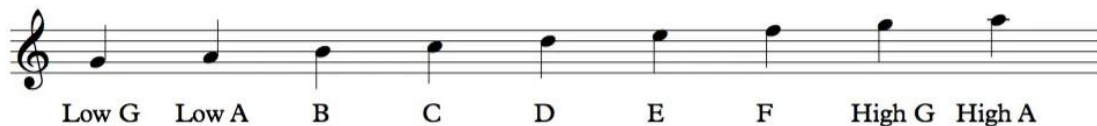
1. Its rhythm is mainly crotchet – quaver with only occasional appearances of quavers grouped in three.

Double Jig

1. Double Jigs have more notes in them than Single Jigs and are busier. The rhythm is mainly quavers throughout (the quavers are not played equally), and is an unwritten characteristic style of Jig playing with a predominant continuous quaver pattern.

Pipe Jig

1. Pipe Jigs, as their name would imply, have their origins in bagpipe music. They can be Single Jigs or Double Jigs and are invariably in 4 or more parts.
2. The Pipe Jig has a rhythm that is mainly quavers. The melodies in a Pipe Jig use the 'Pipe Scale,' which only consists of 9 notes. It is based on a scale of an octave plus one note with a flattened 7th note.



Reels

1. The Reel as a dance form is Celtic in origin. It is a variety of Country Dance in which the dancers perform traveling figures alternating with “setting” steps danced in one place. When dancing a Reel, there are sets of two or more couples.
 - a. Tracing back their history, Scottish Reels are mentioned as early as the 16th century. Except in the Scottish Highlands, where they disappeared under the influence of the Presbyterian Church in the 17th century and later reappeared in the Scottish Lowlands after 1700.
 - b. The music for a Reel is in quick 2/4 or 4/4 time.
 - c. There are at least 4 types of Reels:

- i. Single Reel
 1. Simple tunes and easy to play. For example: *Maxwell's Rant*. This tune is in 2/4 time its rhythm is mainly quavers and appearances of semi-quavers grouped in twos or threes.
- ii. The word "Rant" in the title literally means dance. The sequence played in "Maxwell's Rant" is: A, A, B, B. Listen here on the Royal Scottish Country Dance Society's [website](#) and to see the tune notated.

Other Reels to consider or acknowledge are the Double Reel, the Hornpipe, and Pipe Reels.

Resources:

Bagpipe News Website:

<https://bagpipe.news/2020/12/19/the-strathspey-in-scottish-music/>

Hands Up for Trad Linktree:

<https://linktr.ee/handsupfortrad>

Royal Scottish Country Dance Society Website:

rscds.org

Traditional Arts Culture Scotland Website: <http://www.tdfs.org/scottish-dance-tradition/>

United States Central Intelligence Agency. (1987) United Kingdom. [Washington, D.C.: Central Intelligence Agency] [Map] Retrieved from the Library of Congress, <https://www.loc.gov/item/2005626467/>.

United State Coast Guard Pipe Band Website: <https://www.uscgpipeband.org/bagpipeparts.php>

Pyotr Ilyich Tchaikovsky

Coronation March

Pyotr Ilyich Tchaikovsky (1840-1893), probably the most familiar name among Russian composers, was the creator of such timeless ballets as *The Nutcracker* and *Swan Lake*, as well as numerous operas, symphonies, and other works. He was born in Votkinsk, about 900 miles from Saint Petersburg as the crow flies. He began piano lessons at age 5 and quickly excelled. With few opportunities for a professional musical career in Russia at the time, Tchaikovsky was at first educated to be a civil servant. When the Saint Petersburg Conservatory opened in 1862, Tchaikovsky was a member of its first class, studying under its founder, the influential conductor/composer Anton Rubinstein. At the Conservatory Tchaikovsky gained formal training in Western classical music, which he synthesized carefully with Russian folk music. This mixture opened his music up to harsh words from music critics from both East and West—too Germanic, too Russian, etc.—but among concert audiences, his music has always been popular. It is emotionally direct, tuneful, and memorable. A passage from his *Romeo and Juliet* Overture-Fantasy is shorthand in cartoons for swooning romance; his bombastic *1812* Overture is a favorite concert closer for festive events, including the Boston Pops Fireworks Spectacular each Fourth of July; attending his ballet *The Nutcracker* is a holiday-season tradition.

Tchaikovsky wrote his **Coronation March** in March 1883 at the request of the mayor of the City of Moscow for the coronation of Russian Tsar Alexander III that May. (Alexander II had been assassinated in 1881.) He was also requested to write the cantata *Moscow* for the coronation festivities. At that time, Tchaikovsky was in Paris working on the opera *Mazepa*. He was annoyed at the interruption but, as he wrote to his patron Nadezhda von Meck, “I decided that at all costs I must try to complete both works in time. I know from reliable sources that the sovereign is very disposed to me (that is, to my music), and I should not like him to be informed that I refused.” The march has a majestic character, established from the start and never flagging. As he had done in his famous *1812* Overture, Tchaikovsky quotes the former Russian national anthem “God Save the Tsar” in this piece. He also quotes music from the Danish royal anthem “Kong Kristian stod ved højen mast” in acknowledgment of Alexander’s wife Mariya Fyodorovna, who was from Denmark. Tchaikovsky conducted the *Coronation* March at the opening concert of Carnegie Hall (then called the Music Hall) in 1891.

—James T. Connolly/Robert Kirzinger

NOTE:

We are providing two lesson plan choices for this piece, below. The first is focused on sampling, and the second is focused on emotional response to music, music and movement, and composition. Choose one, or select elements from each!

Lesson Plan Designed by Kate Ferris Richardson, Marblehead Public Schools



Classroom Activity: Musical Quotation...a Precursor to Sampling

Materials

You can [access an accompanying slide deck here](#). The slide deck contains lesson elements. Choose some or all of the activities on the slides that best suit your grade level, preference, and time constraints.

Slides include listening activities for Tchaikovsky's music, exploring contemporary music that borrows from classical music, and learning the difference between a quote, cover, and sample (external links).

Objective

- Students will be able to describe the relationship between original music and quotations, covers, and samples.
 - Related Standard: Connecting. Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding. Identify

influential music from different periods and how they impacted music at the time and potentially today.

- Students will explore digital music making by choosing and using samples to create a composition.
- Students will compose their own samples and arrange them into an original composition.
 - Related Standard: Creating: *Generate and conceptualize artistic ideas and work. Generate interdisciplinary musical ideas using a variety of non-traditional sound sources (e.g., found sounds, digital technology, unusual voices).*

Extension:

Students will connect practice skills necessary to improvement on traditional musical instrument performance with practice skills necessary to improvement on digital instrument performance.

Students will understand that listening to a variety of musical genres helps with understanding nuances in music.

Lesson Plan Designed by Maria Doreste Velazquez, Boston Public Schools

Age range recommended: 3rd-6th grade

I have created this lesson following a choose-your-own-adventure model. You can choose to do one, two, or all three activities. You can also adapt each activity to your students' needs and use whatever steps you prefer.

Materials

[Music](#) and speaker, Crown & Coronation [pictures](#), Crown [worksheet](#) to color, Tchaikovsky's Coronation [worksheet](#), [Video](#) with plate moves, Composition [wheel](#), Cardboard, String, Crayons, and Scissors.

Educational Standards (National Music Standards by Activity):

Listening Activity: MU:Cn10.0.3a / MU:Cr2.1.4 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. MU:Cr2.1

Moving Activity: MU:Re7.2.3a / MU:Re7.2.4a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal, social and cultural).

Composition Activity: MU:Cr2.1.3b / MU:Cr2.1.4b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Lesson Objectives:

1. Listen and analyze the tempo, rhythmic, melodic, timbre, and dynamic changes in the piece and how these changes affect our emotional response. Discuss the intent of the composer and the socio-cultural context of the composition.
2. Move with the beat, analyze section changes, and show with your body changes of tempo and dynamics. Create and present movements that accompany those changes.
3. Compose and Perform an eight-measure rhythm composition utilizing elements of Tchaikovsky's composition.

Activity 1. Listening & Open Circle Conversation:

- Ask students to close their eyes and listen to the first minute of the piece while thinking about the question: "Do you think this piece was composed for a particular event or celebration?"
- After listening to their ideas, the teacher will show these [pictures](#) and then choose to:
 - a. Continue the open circle conversation (Suggested questions below)
 - b. Listen to the whole piece while coloring or drawing a picture of the crown [HERE](#)
 - c. Listen to the whole piece while completing this [worksheet](#) (2 versions; one with pictures and emojis and another without them).
- Other questions after listening to the beginning of the piece may include:
 - a. How did the music make you feel?
 - b. What musical elements help you identify the event and feelings?
 - c. What dynamics help you move along these feelings?
 - d. What instruments did you hear in the piece?
 - e. Did it remind you of any other piece we have heard before? Why?
 - f. Would you recommend this piece to a friend? Why or why not?

Activity 2. Moving & Creating:

- Show students the movements for the A section. Video [HERE](#)
- Then you can choose from the following steps:
 - Practice the movements without plates and then with plates
 - Ask students to partner up and learn the movements in pairs
 - After learning section A, split the class into groups of 2 or 4 and ask some students to create their movements for section B and others for section C.
- Finally, present the whole thing, moving all together during A, and letting students lead B and C showing their own new moves.

Activity 3. Composition with spin wheel!

- Present March as a musical form.
- Present the composition wheel [HERE](#) and play the given rhythms with students a few times. Ask if they recognize them. You might listen to the beginning of the piece again focusing on the percussion section (where the rhythms are taken from).
- Give each student a copy of the composition wheel, and follow the steps described to build it and create a rhythm composition!
- Ask students to play their composition with hand drums, triangles, or cymbals.

Other recommended materials

- About the composer [HERE](#) For kids [HERE](#)
- About the piece [HERE](#)
- Recording options: [This](#) is the one I use in the recording. [This](#) other recording doesn't include the theme "God save the Tsar"; it's a reduction made during the Soviet era. It would be great for a conversation with upper-grade students regarding politics and music!
- Score [HERE](#) from IMSLP
- [Pictures of coronation](#) accompanied with "God save the Tsar" hymn

Ludwig van Beethoven

Symphony No. 1: Finale (Adagio—Allegro molto vivace)

Ludwig van Beethoven (1770-1827) was born in Bonn, in northern Germany. His father, a musician himself, recognized his musical talent and instructed his son in violin and keyboard before assigning him to a teacher who introduced him gradually to life as a professional virtuoso in his early teens. He began to compose as a boy, mostly for piano. In 1787, though, his mother died, and due to his father's declining abilities, Ludwig began supporting the family himself. He performed as a violist in the court orchestra and began composing on commission. In 1792 he traveled to Vienna, Austria, the German-speaking world's musical capital, to study with the celebrated Joseph Haydn. (Wolfgang Mozart died the year before Beethoven's arrival there.) Beethoven spent about a year studying with Haydn but remained in Vienna the rest of his life, where, by about 1805, he had succeeded Haydn as Europe's most important composer.

Beethoven wrote his first published works—most importantly piano sonatas, string trios, piano trios, and two piano concertos—by the mid-1790s. He was by all reports a remarkable improviser as a pianist, and the unpredictability, bold drama, and innovation of his improvisations made its way into his music for solo piano. Beethoven was relatively reticent about publishing, only bringing his six string quartets, Opus 18, and his Symphony No. 1 before the public in 1800, when he was 30. (By comparison, Mozart had written all of his 50-plus symphonies by age 32.) Beethoven elevated the symphony as a genre beyond even what Haydn and Mozart had done: each new work was an astonishing leap forward, completely different in character from the previous work, substantial and serious (even in the case of such delightful symphonies as nos. 6 and 8). On the same level of substance and genius are his 32 mature piano sonatas, 16 string quartets, 5 piano concertos, the violin concerto, the *Missa solennis*, and his single opera, *Fidelio*, among other works.

It is often said that, while Mozart and Haydn paved the way for a composer to begin to live independently of court positions and single, aristocratic patrons, it was Beethoven who finally lived as a free artist. Although overstated, it has its basis in truth. The many obstacles he overcame, especially the deafness that he began to experience in his early 30s and which made him almost entirely deaf by his final decade, led to the legend of a heroic, often misunderstood artist who fiercely guarded his right to artistic freedom and made him the model for the idea of Romantic creator.

Beethoven began his **Symphony No. 1 in C** in late 1799 and completed it in early 1800 in anticipation of the first concert he planned in Vienna to highlight himself as both composer and pianist. With the symphony, he meant to establish himself on the same plane as Mozart and Haydn. The piece follows the pattern essentially established in Mozart and Haydn's later works in the genre: four movements, with the first and last having fast tempos, the second slow, and a third based on the dance form called a minuet, which features a three-beat meter, or base rhythm.

The finale, **Adagio—Allegro molto vivace**, maintains the tone of dashing gaiety in moderation established in the preceding movement (Minuetto). Like the first movement, it begins with an Adagio introduction. Little by little, a scale slowly climbs in the violins, when suddenly it bolts free in a fast, dancing mood. The idea of contrast is a prominent feature of this symphony and of Beethoven's work generally. There are several ways of creating contrast—slow, then fast; short notes, then long; quiet, then loud; woodwinds, then strings; first one key, then a contrasting one,

for example. Combining these elements makes for even greater contrast. Contrast creates surprise and generates energy and anticipation, and the quicker the music goes from one extreme to the other, the more energy is created.

—Robert Kirzinger

Lesson plan by Stephen Bloom, Lynnfield Middle School

LESSON OVERVIEW:

Students will learn about the structure and compositional methods used in the last movement of Beethoven's Symphony No. 1.

GRADE LEVELS

Grades 3-5

LESSON DURATION

20-30 minutes, depending on content used.

EDUCATIONAL STANDARDS (Massachusetts Arts Curriculum Framework, Grades 3-4)

Responding

7. Perceive and analyze artistic work. (3-4.M.R.07)
8. Interpret intent and meaning in artistic work. (3-4.M.R.08)
9. Apply criteria to evaluate artistic work. (3-4.M.R.09)

Connecting

10. Synthesize and relate knowledge and personal experiences to make art. (3-4.M.Co.10)

MATERIALS NEEDED

Computer with sound system.

Projector that can project PDF files onto the screen.

YouTube recording of the finale of Beethoven Symphony No. 1, Herbert von Karajan conducting the Berlin Philharmonic: <https://www.youtube.com/watch?v=SavTZq1KkvA>

YouTube recording of the first movement of Beethoven Symphony No. 5, Herbert von Karajan conducting the Berlin Philharmonic: <https://www.youtube.com/watch?v=6cbFikRu54I>

Note cards (*optional*)

VOCABULARY

Motif: A musical or rhythmical idea that is repeated again and again in music.

Scale: A series of musical pitches written from lowest to highest in a set pattern. Beethoven's First Symphony uses both the major scale and a mixolydian scale, similar to a major scale but with a lowered seventh note.

Sequence: A series of things or events that follow each other. In music, a sequence is a melodic or rhythmic idea that's repeated in a different pitch.

Symphony: An extended composition for orchestra. Most famous symphonies are divided into four sections called movements.

LESSON PART ONE: A Musical Sequence!

1. Project the sequence onto the screen. Ask if students can identify what this is.
(Note: Larger versions of the graphics may be found at the end of this plan!)

Graphic 1: Number sequence

1
1-2
1-2-3
1-2-3-4
1-2-3-4-5
1-2-3-4-5-6
1-2-3-4-5-6-7

"This is a sequence. A sequence is a series of things or events that follow each other. These numbers form a sequence from one to seven."

Feel free to have students count the numbers aloud together.

2. Play the recording of Beethoven's Symphony No. 1 from 0:00 to 0:28. Ask students to describe what they heard. They might describe it as "slow" or "sneaky."

3. Project the graphic below:

Graphic 2. Symphony Introduction



"This is part of Beethoven's First Symphony. Musicians like Beethoven used sequences too! This is how that music looks written down on paper. The music is based on a scale, a pattern of notes going from low to high."

4. Project the graphics below:

Graphic 3: G Mixolydian Scale



Note: The 7th note of the scale is lowered, creating a mixolydian scale.

“Beethoven uses the scale very slowly, building up our expectations! If we add the numbers of the scale to each of the notes in Beethoven’s music, it looks like this:”

Graphic 4: Introduction with numbers



5. Play the opening of the symphony again from 0:00 to 0:28. A student volunteer may point at the numbers along to the music.

“Just like the sequence of numbers, Beethoven keeps adding notes to the scale!”

6. Have students identify which part of the sequence is missing (1-2). Does the sequence make it to 8? (No.)

EXTENSION ACTIVITIES

1. Using note cards, create flash cards each with a single number from 1 to 7. Have seven students sit in order and hold up their individual numbers while the introduction music plays!
2. Using classroom instruments, have students create original music that involves sequence. They can perform the piece together or take turns in order of the sequence.

LESSON PART TWO: Motifs and Repetition

1. Ask students, "What is repetition?"

Answer: It's something that happens over and over again.

Ask, "When we write or speak, why do we use repetition?"

Answer: It emphasizes an idea, making it stick in your mind!

Ask if students can name a repetitive song. Feel free to have them sing familiar tunes like:

Examples: "Row, Row, Row Your Boat"
*Row, row, row your boat
Gently down the stream.
Merrily, merrily, merrily, merrily
Life is but a dream.*

"Itsy Bitsy Spider"
*The itsy bitsy spider crawled up the water spout.
Down came the rain, and washed the spider out.
Out came the sun, and dried up all the rain,
And the itsy bitsy spider went up the spout again.*

"Baby Shark"
*Baby shark, doo-doo-doo-doo-doo-doo
Baby shark, doo-doo-doo-doo-doo-doo
Baby shark, doo-doo-doo-doo-doo-doo
Baby shark!*

2. "Most songs use some form of repetition. Repetition gets musical ideas into our minds and make us happy. But how does someone like Beethoven do it?"

3. "In art, a **motif** is an element of an image that often becomes the main subject. Some motifs repeat and some don't. The Greek urn has repeating motifs all over it. The red fishing shack is a motif too, and it's been painted by thousands of artists. It's actually called Motif Number One, and it's in Rockport, Massachusetts!"

Graphic 5: Art motifs



4. “In music, a motif is a musical idea that gets repeated again and again. Beethoven composed many famous motifs. Here’s one you might recognize:”

Play the recording of Beethoven’s Symphony No. 5 from the beginning to 0:24 while projecting the graphic below.

Graphic 6: The main motif of Beethoven’s Symphony No. 5



“Beethoven used this four-note motif throughout that music. He often used higher or lower pitches but still kept the same four-note pattern!”

5. “Beethoven’s First Symphony is actually much more complicated. Instead of using one motif in sequence, he uses a lot of them very quickly! Here are some of them:”

Play Beethoven’s Symphony No. 1 starting at 0:28. You or your students can point to the different motifs on the screen as you go!

Graphic 7: Motifs heard in Beethoven's Symphony No. 1

A. Heard at 0:28 and 1:39



B. Heard at 0:34, heard again at 0:41 and 1:45 and 1:51.



C. Heard at 0:46 and 0:50, 1:57 and 2:01



D. Heard at 1:07 and 2:17.



6 (*optional*). Continue playing the piece beyond 2:20 to see if students can identify these motifs used in other parts of the music!

EXTENSION ACTIVITY

Have students create original artwork using either a single or repeating motif.

PART ONE GRAPHICS

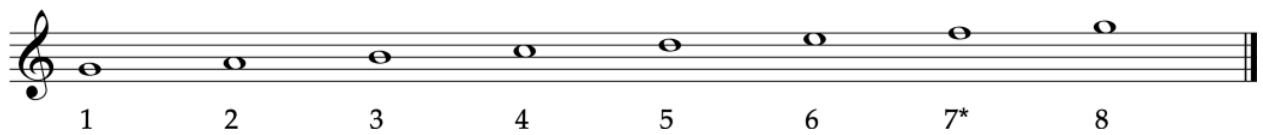
Graphic 1: Number sequence

1
1-2
1-2-3
1-2-3-4
1-2-3-4-5
1-2-3-4-5-6
1-2-3-4-5-6-7

Graphic 2: Symphony Introduction



Graphic 3: G Mixolydian Scale



Graphic 4: Introduction with numbers



PART TWO GRAPHICS

Graphic 5: Art motifs



Graphic 6: The main motif of Beethoven's Symphony No. 5



Graphic 7: Motifs heard in Beethoven's Symphony No. 1

A. Heard at 0:28 and 1:39



B. Heard at 0:34, heard again at 0:41 and 1:45 and 1:51.



C. Heard at 0:46 and 0:50, 1:57 and 2:01



D. Heard at 1:07 and 2:17.



Julius Fučík

Entrance of the Gladiators

Julius Fučík (1872-1916) was a Czech military bandmaster and composer who wrote hundreds of pieces, mostly for military bands and in genres appropriate for their use: marches, waltzes, and polkas. He was born in Prague and from 1885 to 1891 he attended the Prague Conservatory, where he studied violin, bassoon, and—under Antonín Dvořák—composition. From 1891 to 1894 Fučík was a musician in the 49th Austro-Hungarian Regiment, playing under bandmaster Josef Wagner, a significant composer of Austrian military marches. He left to become a bassoonist in the orchestra of Prague’s German Theatre, but he returned to the army in 1897 as a bandmaster and found increasing success in that position, eventually touring and performing to large audiences, before retiring in 1913, three years before his death.

Most of Fučík’s works are not well known today outside of the Czech Republic. By far the most popular of them is the 1897 march ***Entrance of the Gladiators***. Fučík originally called it “Grande Marche Chromatique,” describing the chromatic lines of the melody, but soon changed the title to reflect his interest in ancient Rome. Whatever Fučík’s gladiatorial vision may have been, listeners today know it as circus music: it has been used to introduce clowns under the big top for generations. Sometimes it’s played at a much-faster-than-marchable tempo to achieve a crazed, crowd-hyping effect (circus marches of this kind are called “screamers”).

—James T. Connolly

Lesson Plan Designed by Janna Comeau, North Reading Public Schools

Lesson Overview

This lesson allows students to experience and perform part of *Entrance of the Gladiators*.

Grade Levels

This lesson is recommended for grades 4-5.

Lesson Duration

This lesson is recommended for 1-2 class periods.

Educational Standards

Convey meaning through the presentation of artistic work. Sing and play in groups matching dynamic levels and responding to the cues of a conductor. (1-2.M.P.06) Sing and play in groups responding appropriately to cues of a conductor. (3-4.M.P.06)

Perceive and analyze artistic work. With support, identify basic elements in familiar songs (including tempo, dynamics, rhythm, melody). (1-2.M.R.07) Analyze how expressive qualities (e.g. tempo, dynamics, timbre) are used to demonstrate a composer’s musical intent. (3-4.M.R.07)

Interpret intent and meaning in artistic work. Categorize musical works by feeling or mood. (1-2.M.R.8) Explain the relationship between culture, venue, and audience behavior (e.g., street performance, symphony). (3-4.M.R.08)

Apply criteria to evaluate artistic work. Demonstrate active listening as an audience member (e.g., noticing details, making connections). (1-2.M.R.09) Identify how the elements of

music (e.g., tempo, dynamics, rhythm, melody, harmony) can be used to support the artist's purpose. (3-4.M.R.09)

Lesson Objectives

Students will be able to keep a steady beat while listening to Entrance of the Gladiators, describe the musical elements (tempo, dynamics, rhythm, melody) of the piece, and perform a portion of the song on chromatic Boomwhackers, barred instruments, or other pitched percussion.

Materials and Resources Needed

A recording of Entrance of the Gladiators, the PDF of the song, and chromatic Boomwhackers or other pitched percussion instruments are required. If playing the extension game, beanbags or game cups may be needed.

Lesson Introduction

Students will be introduced to the song via the Follow the Leader game, where students sit in a circle and copy the movements of the Leader. The Leader is keeping the beat of the accompanying music; they may keep the beat by snapping, clapping, patting, or tapping. Students create varied patterns when they are the Leader, and it becomes a fun game for the students and allows them to experience the song several times. Students may recognize this tune from its use in circuses.

Lesson Development

Students will discuss the musical characteristics of Entrance of the Gladiators. The PDF of a portion of the song can be projected on a Smartboard and then performed on chromatic Boomwhackers. The PDF has been color-coded to match the Boomwhackers.

Evaluation

Students can be assessed on their ability to convey meaning through the performance of the Entrance of the Gladiators, and on their ability to interpret and evaluate the Entrance of the Gladiators.

Extension Activities (or Additional Information)

Students could play a cup or beanbag passing game. The teacher can present simple patterns to the beat of the music: clap, clap, tap, tap. Once the students have managed to successfully perform simple patterns, the patterns can become more complicated: clap, tap, pick up, pass to your right. There are nearly unlimited patterns that the students can create.



William Grant Still

Symphony No. 1, *Afro-American*: II. Adagio (“Sorrow”) and III. Animato (“Humor”)

William Grant Still (1895-1978), one of the most frequently performed American composers in the mid-20th century, was born in Mississippi and raised in Arkansas. His father, who died when Still was an infant, had been a bandleader; both his parents were teachers. His stepfather collected opera recordings. As a boy, Still showed musical talent and curiosity, but for practical reasons intended to study medicine at Wilberforce College in Ohio. He remained involved in music at Wilberforce and, as his interest in a life in music grew, also studied at Oberlin College, where he was encouraged to compose and where he heard his first orchestral concert. He began to work for the great bandleader W.C. Handy in Memphis and New York, and was an oboist for theatrical productions. While in the Northeast he studied, briefly, with both George Whitefield Chadwick in Boston and with Edgard Varèse in New York. He began working as an arranger for the bandleader Artie Shaw and moved to California, where he later wrote a few scores for films and television.

In 1931 Still was the first African American composer to have a symphony—his *Afro-American* Symphony—performed by an important American orchestra (the Rochester Philharmonic). He was also the first African American to conduct a major orchestra in the United States, and the first to have an opera, *Troubled Island*, a collaboration with the poet Langston Hughes, performed by an important opera company (New York City Opera). He was deeply involved in the development of African American culture in the U.S.; besides celebrating his African heritage in his music, he worked with well-known peers in the artistic community. Still also wrote music that touched on the Scottish and Native American facets of his ancestry. Among many honors, he was chosen to write a theme song for the 1939 New York World’s Fair. Still’s career has held up as a clear inspiration for younger generations of African American composers of concert music.

As noted above, Still’s **Symphony No. 1, *Afro-American***, is considered the first symphony by a Black American composer to be performed by an established orchestra. The piece was premiered by the Rochester Philharmonic in 1931 and deliberately evoked the world of older African American society through rich reference to Black musical traditions, especially the blues. Still linked each of its movements to lines of poetry by Paul Laurence Dunbar. Boston Pops conductor Arthur Fiedler brought this piece to the Pops repertoire in June 1937. Thomas Wilkins led the Boston Symphony Orchestra in music from the symphony in 2017 and 2018; André Raphel led the BSO’s first full performance in March 2023.

The slow second movement, **Adagio (“Sorrow”)**, achieves its placidity, at least in part, by use of an unchanging tonal center (highly unusual for symphonic movements, but par for the course for blues forms). Its sadness—that desire to “go ’long home”—is expressed with a degree of emotional reserve in keeping with the blues as a “coping mechanism” or “system of explanation” for social injustice.

Scored with Still’s most dazzling élan, the third movement, **Animato (“Humor”)** is a propulsive scherzo that directly invokes the commercial traditions on which he first cut his teeth. (Note the twang of the banjo, a standard sonority on very early jazz recordings.)

—Robert Kirzinger/Matthew Mendez

**Lesson Plan Designed by Stephanie M. Riley,
Dennis-Yarmouth Public Schools**

Standards

The PreK–12 Standards for Music in this Strand:

2. Reading and Notation. Students will read music written in standard notation.
3. Playing Instruments. Students will play instruments, alone and with others, to perform a varied repertoire of music.
5. Critical Response. Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Connections Strand

6. Purposes and Meanings in the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
7. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
8. Concepts of Style, Stylistic Influence, and Stylistic Change. Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
9. Inventions, Technologies, and the Arts. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
10. Interdisciplinary Connections. Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

Objectives

Students will be able to:

1. Identify jazz and blues music
2. Describe what a symphony is and how they are divided into movements.
3. Describe various movement titles and how they help to create a full symphony
4. Show the correlation between traditional movement designations and Still's specific movement titles and why they are historically important to this piece
5. Describe epigraphs and how they are incorporated into each movement's creation and composition

Materials

- Projector and screen for projections
- Sound system for playing musical examples
- Visual poster or a projected image of the instrument families of an orchestra—traditional setup of the orchestra is best

- Access to the previous Lesson Plans from Still's Symphony No. 1, *Afro-American* (2018 and 2021)—this is optional if time/age dictates integration of this resource
- Symphony Movement Chart—Alternatively, Chart paper/White Board/Digital Screen such as a Smart Board to write on and create a chart that best fits your use/adaptation of this lesson
- Optional for extension activities—Boomwhackers or other instruments tuned or set for a Major scale's tonic, subdominant, and dominant chords

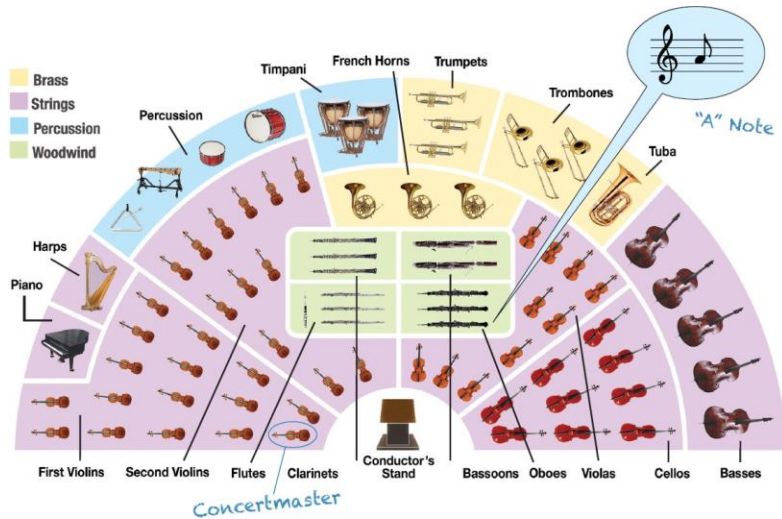
Vocabulary

Symphony
 Movement
 Theme and Variation
 Blues
 Jazz
 Riff
 Epigraph

Procedures

**Author's note: This lesson can be completed in its entirety, or if necessary because of time or age group of the students, a teacher may focus on only the featured movement (Movement No. 3). This will certainly highlight the significance and essence of this historically significant work.*

1. Ask students if they know what/can describe what Jazz Music is/sounds like
 - a. Discuss instruments and the band set up
 - b. When did Jazz Music develop? Where?
 - c. Name some significant Jazz Musicians/Jazz pieces
2. Ask students if they know what/can describe what Blues Music is/sounds like
 - a. Discuss instruments used in Blues Music
 - b. When did the Blues develop? Where?
 - c. Name some significant Blues Musicians/Blues pieces
3. Ask students if they know what a symphony is
 - a. Discuss that a symphony is a longer work for a symphony orchestra
 - b. Follow up with what instruments are traditionally played in a symphony orchestra
 - i. Using The Kennedy Center's [Guide to the Orchestra](#) graphic projected image or classroom poster, point out where these instruments are placed on stage



4. Talk with students about how symphonies have multiple movements
 - a. Length of composition
 - b. The desire to feature a musical theme
 - c. Variation in featured musical theme
 - i. Follow up with the question: What is a theme and variation?
5. How are movements categorized or composed?
 - a. Discuss how symphonies are often written with 3 to 4 movements
 - i. Symphony movements tend to have different speeds or “feel” to them
 - b. In the “Afro-American Symphony No. 1”, Still uses the following formula:
 - i. Movement 1: Moderato Assai
 - ii. Movement 2: Adagio
 - iii. Movement 3: Animato
 - iv. Movement 4: Lento, con Risoluzione
 - c. Using the provided chart or created chart of your own, have students describe what each of those words means, and then write their definitions in the chart.
 - d. Still gave his own special title to each movement (add these names to the chart):
 - e. Movement 1: Moderato Assai: “Longing”
 - f. Movement 2: Adagio: “Sorrow”
 - g. Movement 3: Animato: “Humor”
 - h. Movement 4: Lento, con Risoluzione: “Aspiration”
6. Next, ask students to predict how each movement will sound or the emotions/thought/story behind each movement before listening; document their predictions.
7. Play approximately 30 seconds of each movement to confirm or develop their predictions further and write down descriptions of what they heard.
 - a. Why does each of Still’s designations of his own definition correspond to

- the traditional Italian label?
- b. Focus on Movement Number 3.
 - i. How do you hear “Humor” in this movement?
 - ii. What type of/genre of music do you hear within this movement?
 1. Within the beginning of the movement, the French Horns play a “riff” of what sounds like George Gershwin’s “I Got Rhythm.” Play the quick excerpt of that movement and compare it to Gershwin’s piece. While Gershwin is a significant contributor to popular music of that time period, it is widely accepted that Still is the originator of this riff and Gershwin heard him playing it in a club in New York City and used it for his own.
8. Talk with students about the historical significance of this particular symphony.
 - a. What was so extraordinary about William Grant Still?
 - b. How did his composition influence history? How did he pave the way for other African American classical composers?
 9. Still gave epigraphs from the African American poet, Paul Laurence Dunbar. Using the document provided, display the epigraphs for each movement. Have students list why they think the epigraphs are appropriate to each movement based on their prescribed titles by Still and what they have sampled in each movement
 10. Why do you think Still chose each of these epigraphs?
 11. Focusing in on the third movement, examine the epigraph further as well as the music that accompanies it. Think about how this represents the African American population at this time through the musical lens.
 - a. What instruments do you hear?
 - b. Why do you think he chose those instruments?
 - c. How does this instrumentation get his feelings known?
 12. To wrap up, acknowledge that Still incorporated a celeste, tenor banjo, and harp. Celeste and harps are commonly used in orchestral music. What is the significance of the banjo?
 - a. What important mark has this piece left on our musical history as Americans, and where do you think we’ll go from here?

Extension Activity

1. Have students create their own epigraphs and outlined symphonies using the activity from the 2021 William Grant Still “Afro-American Symphony No. 1, mvt 2” lesson plan.
 - a. This can be done as a class or individually.
 - b. How is this personal to you as an individual or as a class?
 - c. If time allows, create your own themes for a mini class symphony based on those epigraphs and perform them
2. Have students learn the 12 Bar Blues using the “Afro-American Symphony No. 1, mvt 1” lesson plan. Discuss how this particular form of music is deeply rooted in African American musical and historical culture.

Resources

2018 BSO School Concert William Grant Still Lesson Plan 2021 BSO School Concert William Grant Still Lesson Plan The Kennedy Center’s Guide to the Orchestra

[Website](#)

Paul Laurence Dunbar: [The Poetry Foundation](#)

Epigraphs of Symphony No. 1, *Afro-American*

Composition by William Grant Still: Poetry composed by Paul Laurence Dunbar

Movement 1: Andante: Longing

“Twell de Night Is Pas”

All de night long twell de moon goes down, Lovin’ I set at huh feet,
Den fu’ de long jou’ney back f’om de town, Ha’d, but de dreams mek it sweet.

*The end of the first movement is accompanied with the following quote: All my life long twell de night has pas’
Let de wo’k come ez it will,
So dat I fin’ you, my honey, at last, Somewhah des ovah de hill.

Movement 2: Adagio: Sorrow

“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.

Movement 3: Animato: Humor

“An Ante-Bellum Sermon”

An’ we’ll shout ouah halleluyahs, On dat mighty reck’nin’ day.

Movement 4: Lento, con Risoluzione: Aspiration

“Ode to Ethiopia”

Be proud, my Race, in mind and soul,
Thy name is writ on Glory’s scroll In characters of fire.
High ’mid the clouds of Fame’s bright sky, Thy banner’s blazoned folds now fly,
And truth shall lift them higher.

"Afro-American Symphony No. 1"	Movement 1: Moderato Assai	Movement 2: Adagio	Movement 3: Animate	Movement 4: Lento, con Risoluzione
Movement Description- Prediction				
Movement Definition				
Still's Movement Description				
Pre-listening Predictions				
Post-Listening Impressions				

Béla Bartók

Concerto for Orchestra: II. Game of Couples

Béla Bartók (1881-1945) was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania), and died in New York. He is one of the most important composers of the 20th century and, with Franz Liszt, the foremost Hungarian composer in history. Essential to Bartók's compositional development was his pioneering work in ethnomusicology, which he pursued along with the Zoltán Kodály, a fellow Hungarian composer and influential music educator. They traveled, recording Bulgarian, Hungarian, Romanian, Slovak, and other folk musics, at first in musical notation only and, later, also on phonograph cylinders). Bartók wrote arrangements of many of these folk melodies, a notable example being his Romanian Folk Dances, written for piano in 1915 and orchestrated in 1917. His engagement with folk music hugely influenced his voice as a composer.

Bartók's profound and kaleidoscopic **Concerto for Orchestra** is arguably the most important piece to be premiered by the Boston Symphony Orchestra. The concerto was commissioned in the spring of 1943 by the BSO's legendary conductor Serge Koussevitzky through the Koussevitzky Music Foundation in memory of his wife Natalie Koussevitzky, who had died in 1942. Bartók composed the work between August 15 and October 8, 1943. The title suggests Bartók's intent to "treat the single instruments or instrumental groups in a concertant or soloistic manner." The second movement, "**Game of couples**," isolates wind pairs in turn, each with its own interval. The two bassoons are in sixths, the two oboes in thirds, the two clarinets in sevenths, the two flutes in fifths, and the two trumpets, muted, in seconds. A brass chorale intervenes, while the side drum maintains the old rhythm, and the pairs return, each now supported and decorated by extra help. There are now three bassoons, for example, not two; two clarinets assist the two oboes, two flutes assist the two clarinets. The pattern is simple but very affecting, and at the end a serene dominant seventh permits each pair to come to rest on its "own" interval.

—James T. Connolly/Hugh Macdonald



Bela Bartok (1881-1945)

Concerto for Orchestra (1943)

II. GIUOCO DELLE COPPIE

Allegro scherzando, 94 bpm Premiered on December 1st, 1944 Boston Symphony Hall
Boston Symphony Orchestra Serge Koussevitzky - Conductor

This lesson will focus on the instruments and orchestration of Bartok's Concerto for Orchestra, Movement II "Game of Pairs". In addition, we will look at the video and score so we can learn to recognize the instruments that have featured solos. We will also discuss the tonality of this piece. ⁽¹⁾ "Game of Pairs" (*Giuoco delle coppie*) is written in five parts, each thematically distinct from the others. The duets are written for the bassoons, oboes, clarinets, flutes, and muted trumpets.

Although the piece is not a typical concerto that features one soloist, Bartok said that he called the piece a concerto rather than a symphony because of the way each section of the orchestra is treated in a soloistic and virtuosic way. ⁽²⁾ After a brass chorale the themes are reintroduced and the solos become more like two sets of pairs with string accompaniment. The material is based on the first pairs with some being almost identical while others are transposed or inverted to develop the ideas.

Suggested Grades: 2-7

Lesson Duration: 1-2 class periods

Educational Standards

Responding

- **Perceive and analyze artistic work.** Analyze how expressive qualities (e.g. tempo, dynamics, timbre) are used to demonstrate a composer's musical intent. (3-4.M.R.07)
- **Interpret intent and meaning in artistic work.** Explain the relationship between culture, venue, and audience behavior (e.g., street performance, symphony). (3-4.M.R.08)

Connecting

- **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Describe ways music is different from other forms of everyday sounds. (i.e. what is the role of artistic intent). (3-4.M.Co.11)

Performing

- **Select, analyze and interpret artistic work for presentation.** Explain how one's composition relates to established musical genres, styles, and forms (e.g., explain how one's piece combines elements of folk and classical music). (AG.M.P.04)

Lesson Objectives

- Students will be able to recognize the instruments playing duets Students will be able to copy rhythm patterns in 2/4 time
- Students will be able to express the way the music makes them feel Students will be able to illustrate perceptual skills by responding to questions and describing aural examples of music from various sections of the piece Students will be able to articulate how the music makes them feel and how different sounds cause different feelings.

Materials

- computer or smart device
- speakers
- Internet access
- projection screen
- YouTube videos
- [Full free score available at International Music Score Library Project](#)
- Animated Score of the piece, Duration of Mov II 6' 17" starts at 10:03
[Béla Bartók - Concerto for Orchestra \(Official Score Video\)](#)
- Video of the Boston Symphony with Seiji Ozawa conducting.
[Bartók - Concerto for Orchestra \(Boston Symphony Orchestra, Seiji Ozawa\)](#)

Vocabulary

- **Allegro Scherzando** - quickly in this case BPM = 96
- **Sempre Staccato** - always short notes
- **A Tempo** - original tempo
- **Poco Rallentando** - a little slowing down
- **Con Sordino** - with mute
- **Senza Sordino** - without mute

- **Pizzicato** - plucking the string on a string instrument
- **Arco** - with the bow
- **Punta d'Arco** - with or at the point of the bow

Lesson Introduction

Bartók's Concerto for Orchestra is one of his most recognized works and has become a popular work in the standard orchestra repertoire. It was commissioned by Serge Koussevitzky and the Boston Symphony Orchestra in 1942. Bartók was living in New York after leaving Europe due to the rise of the Nazi party in Germany. He was hospitalized for leukemia when Serge Koussevitzky approached him in the hospital and offered him the commission. Bartók left the hospital excited to begin work on this new piece for the Boston Symphony. In this composition, he mixed folk music from the Roma people in Hungary with traditional orchestral compositional techniques. The work was completed in 1943 and premiered on December 1, 1944, by the Boston Symphony Orchestra at Symphony Hall under the direction of Serge Koussevitzky.

Please find below an excellent video of the Boston Symphony Orchestra performing the work. I suggest if possible that you play it for your classroom and use the time codes to let the students listen and see the instruments that are featured in pairs. If it says it will not play just click on YouTube link.

Timecodes for excerpts on the BSO Video on YouTube

- [Bartók - Concerto for Orchestra \(Boston Symphony Orchestra, Seiji Ozawa\)](#)
- [10:05](#) Excerpt # 1 - Snare Drums, snares off, m.1-8, Intro
- [10:16](#) Excerpt # 2 - Bassoons m.8-24
- [10:37](#) Excerpt # 3 - Oboes m.25-44
- [11:04](#) Excerpt # 4 - Clarinets m.45-59
- [11:26](#) Excerpt # 5 - Flutes m.60-68
- [12:08](#) Excerpt # 6 - Trumpets m.87-122

Bartok: Concerto for Orchestra
Second movement {Giuoco delle
coppie) Allegro scherzando 2/4 (bpm =
94)

1-8 Introduction (side drum)



8-24 A (bassoons) in parallel sixths



25-44 B (oboes) in parallel thirds



45-59 C (clarinets) in parallel minor sevenths



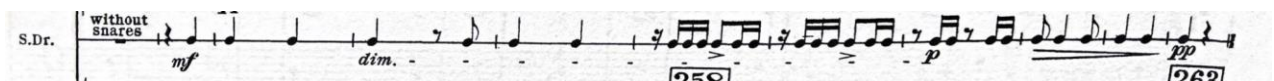
60-86 D (flutes) in parallel fifths



87-122 E (trumpets) in parallel major seconds



123-164	Trio	Brass Choral with a little snare drum
165-80	A'	(bassoons) 3rd bassoon added
181-197	B'	(oboes and clarinets)
198-211	C'	(clarinets and flutes)
212-227	D'	(flutes, oboes and clarinets)
228-252	E'	(trumpets and full string section accompaniment)
252-63	Coda	(side drum, woodwind, horns and trumpets)



Development

Using clapping or classroom instruments, practice the snare drum solo at the opening. Students should play the rhythm of the snare drum on their legs. When they listen to the excerpt a second time (10:04-12:49) ask them to move and try to look like they are playing the instruments that they are hearing. Have them repeat the exercise on the first six examples and ask them to name the instruments (a list of the instruments that play in pairs, i.e. snare drum, bassoon, oboe, clarinet, flute, and trumpet). Is the mood the same in each duet? Do they feel the same mood when they listen to different instruments?

After the brass chorale (10:49) ask if they heard any music that they have heard in the opening duets. Was the music at the same tempo and style throughout? How did they feel at the end of the piece?

Evaluation

Play the excerpts of the duet instruments at the beginning and ask the students to name the instruments they hear.

Ask the students to tap the snare drum rhythm at the beginning.

Play the excerpts of the combined duet instruments after the brass chorale and ask the students to name the pairs of instruments they hear.

When was the piece written? When was the piece premiered?
What orchestra premiered the piece?

Ask the students what they liked about the piece.

Ask the students what they did not like about the piece.

Extension

Students will listen to the excerpts after the brass choral and discuss if they are the same duets with the other instruments added or new material.

Extension Activities #1: Listening Skills

Repeat another listening of the second set of six excerpts but this time have the students remain seated and focus on what instruments they are hearing in the groups of duets. You might want to pause the video after each group of instruments. The strings are involved throughout the piece in different groupings and they have a few measures alone in between and during the excerpts that are listed below.

Timecodes for second set of excerpts on the BSO Video on YouTube :

- [Bartók - Concerto for Orchestra \(Boston Symphony Orchestra, Seiji Ozawa\)](#)
- 13:56 M.165 Excerpt # 1 - (bassoons) 3rd bassoon added
- 14:20 M.181 Excerpt # 2 - (oboes and clarinets)
- 14:43 M.198 Excerpt # 3 - (clarinets, flutes and bassoons)

- 15:04 M .212 Excerpt # 4 - (flutes, oboes, clarinets and bassoons)
- 15:26 M .228 Excerpt # 5 - (trumpets and full string section accompaniment)
- 16:20 M .252 Excerpt # 6 - (flutes, clarinets, horns and snare drum) CODA

Resources

- From Wikipedia, the free encyclopedia
[https://en.wikipedia.org/wiki/Concerto_for_Orchestra_\(Bart%C3%B3k\)](https://en.wikipedia.org/wiki/Concerto_for_Orchestra_(Bart%C3%B3k))
- [Bartók - Concerto for Orchestra \(Boston Symphony Orchestra, Seiji Ozawa\)](#)
- [Béla Bartók - Concerto for Orchestra \(Oficial Score Video\)](#)
- [International Music Score Library Project](#)
Cambridge University Press - Bartok Concerto for Orchestra
ISBN-10. 0521485053
- [Massachusetts Curriculum Framework - 2019](#)



Bassoon



Oboe



Trumpet



Flute



Snare Drum

Bedřich Smetana

The Bartered Bride: Dance of the Comedians

Bedřich Smetana (1824-1884) was the most important Czech composer before Dvořák, and it was largely due to his efforts that Czech music began to emerge from the shadow of the German classical music tradition. He used elements of Czech folk music in his work and based pieces on Czech history. His most famous works include *The Bartered Bride* (1866), one of his eight operas, and *Má Vlast (My Country)*, his cycle of patriotic orchestral tone poems (1872-1879). Smetana became principal conductor of the Provisional Theatre in Prague in 1866. His interest in the revolutionary ideas of Franz Liszt and Richard Wagner raised opposition from conservative factions, which slowed his creative output until he resigned the post in 1874.

One of his most important contributions was writing operas in the Czech language. Perhaps the most important and famous of Smetana's Czech-language operas is ***The Bartered Bride***, completed in 1866 and premiered that year in Prague at the Provisional Theatre, shortly before he became its conductor. In the midst of a fairly complicated plot, the **Dance of the Comedians** comes in Act III during the arrival of a circus. The fast music is based on the style of a Czech folk dance called the *Skočná*.

—Robert Kirzinger/James T. Connolly

Lesson Plan Designed by Lynn Rubin, Arlington Public Schools, and Kimberly Tower, Lowell Public Schools

Here is the link to the lesson: <https://docs.google.com/document/d/1-YzfoJ-lkpX0qybETZ97CZJihJZmajiRB1KMIamZk-8/edit?usp=sharing>