

LEVEL

The Composer's Process

Because students need to learn to write as well as to read, the classroom has become an ideal place for the investigation of the process of a writer. In ways that are quite analogous, the Philharmonic's work in classrooms focuses on the process of a composer, especially in Level 2 (usually the fourth grade year). Just as a writer needs to find the "seed" of an idea, the inspiration, so must a composer. Just as a writer must decide on a theme to develop, so must a composer. And just as a writer needs to find the appropriate form for expression, a composer must decide on what type of musical form best fits an original musical theme and its development. The Level 2 curriculum gives students the opportunity to explore a composer's process from inception to performance.

PHOTO: Michael D'Vito



Focal Work
Vltava (The Moldau) from *Má Vlast*
by Bedřich Smetana

Like most creative activities, composing usually begins with an inspiration, whether it's a picture, a person, or a melodic theme. In this lesson, your students will investigate how Czech composer Bedřich Smetana turned inspiration from nature into a musical masterpiece.

- In this unit, your students will:**
- define and explore the meaning of *inspiration* through poetry and music
 - compose pieces inspired by their own geographical source of inspiration
 - learn to play the main theme from Bedřich Smetana's *Vltava*
 - explore Bedřich Smetana's inspiration of a musical journey down a river

- Materials:**
- Level 2 CD
 - recorders
 - percussion instruments
 - *My Musical Journal*
 - a topographical map of New York State

ACTIVITY 1:
Defining Inspiration

Read these thoughts on musical inspiration, by Bruce Adolphe, to your class. Bruce Adolphe is both a composer

and an author. Before reading, remind your students that a composer is someone who writes music, in the same way that an author is someone who writes books.

Where does inspiration reside?

A composer may be inspired by mathematical equations, moonlight, a stranger's glance, money, traffic patterns, birdsong, a death, an historical fact, a formula for gambling, chaos, chocolate cake, an ancient song, a river, a garden, a story, a piece of music, a card trick, a joke, or the wind.

The quality of inspiration resides in the composer.

Bruce Adolphe, *What to Listen for in the World* (1996)

Discuss these thoughts with your students. What is the author telling us about his ideas of musical inspiration? Why do you think there are so many different sources of inspiration listed? Ask your students to take the last line, "*The quality of the inspiration resides in the composer*" and put it into their own words.

PHOTO: Courtesy of New York Philharmonic Archives

As a class, create your own definition of the word **inspiration**. Have your students write the definition in their *Journals*.

Read the poem once more and when you finish, have your students individually journal their own sources of personal *inspiration*. Finally, create a word web, a poem, or your own list of where "Inspiration Resides" in your own classroom.

ACTIVITY 2:
Drawing Inspiration from Rivers

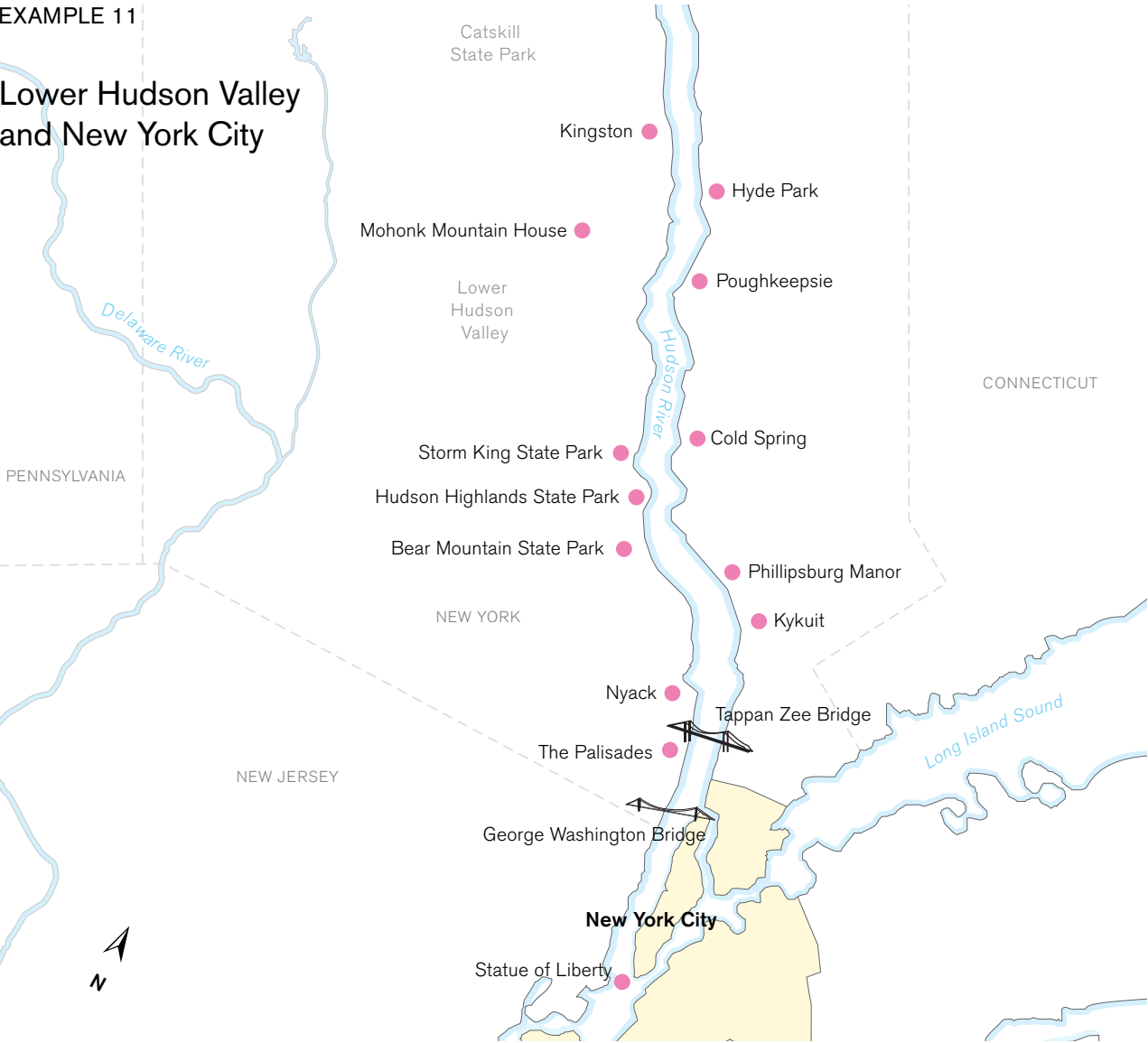
- One of the inspirations Bruce Adolphe includes in his poem is a river. Ask your students how a river could be a source of inspiration for a composer.
- List some qualities that all rivers share. From that list, pick a few words that could be easily represented with music or sound. With recorders, percussion instruments, or percussive body sounds, create either a short melody or a musical soundscape to represent those river qualities.

ACTIVITY 3:
Composing River Journeys

- Show your students a map of New York State and ask them to identify the mouth of the Hudson River where it empties into the lower Bay, just south of Staten Island and Brooklyn. Now have them trace it upstream as far as they can. Searching from the top to the bottom of the river, select several places on, in, or along the Hudson that are most interesting to your class. Some examples could include the Tappan Zee Bridge, Bear Mountain, the Palisades, the Statue of Liberty, etc. (see Example 11).
- Split your class into small groups and assign each group one of the places from your Hudson River list. Have each group research their assigned area and come up with three key descriptive words. Using those three key words as their inspiration, have each compose a short recorder melody to represent their place.


EXAMPLE 11

Lower Hudson Valley and New York City



Theme from Vltava

Smetana



B E F# G A B B B C C B B A A A G A G G F# F# E

- Have your students share their compositions with one another. Now go back and review the original river melody or soundscape you created as a class. What are some ways you could musically connect the stops along your journey using your river music? Create one long classroom composition by tying together the original river music with the various stops down the Hudson.

ACTIVITY 4:
Playing the Vltava Theme

On your own, or together with your Teaching Artist, teach your students to play or sing this melody from Bedřich Smetana's Vltava (The Moldau).

Note: This piece is more widely known as The Moldau, the translated title used by the original German publishers of Smetana's piece. In recent years, orchestras and scholars have begun to use Smetana's original Czech title. The Vltava is a tributary of the Elbe River—one of the major rivers in Central Europe.

This memorable melody repeats many times throughout the piece and will serve as a listening landmark as you prepare to listen to the whole piece. Try repeating it two times in a row without stopping.

ACTIVITY 5:
Listening to Vltava

Now your students are ready to listen to Vltava by Bedřich Smetana. Read to your class Smetana's description, below, of the journey down the Vltava that his tone poem represents. Just as the Hudson flows by New York City, the Vltava was a river that flowed near Smetana's home in the current day Czech Republic.

The Vltava River springs from two sources, splashing gaily over the rocks and glistening in the sunshine. As it broadens, the banks re-echo with the sound of the hunting-horns and country dances—moonlight—the gathering of the Nymphs. See now, the Rapids of St. John,

on whose rocks the foaming waves are dashed in spray. Again, the stream broadens towards Prague, where it is welcomed by the old and venerable Vyšehrad.

Note: The Vyšehrad (pronounced Vee-sheh-hrad, with a lightly rolled r), is a castle in Prague that served as the seat of Bohemia's rulers and kings.

- Questions to help focus students' listening:
- What do you hear that makes the Vltava River come to life in Smetana's music?
 - How many times do you hear the melody come back? Is it exactly the same, or does it change in any ways?
 - How does the music change to show the different stops on his musical river journey?

As you listen, use this guide to help deepen your conversation:

- Track 1** The two springs at the Vltava's source: represented by flutes and clarinet. The place where the strings begin to play the melody we learned represents the place where the two springs merge to form the Vltava.
- Track 2** A hunt in the forest surrounding the river: listen for the "hunting horn calls" of the French horns.
- Track 3** A country wedding: listen for a simple folkdance tune.
- Track 4** Moonlight with nymphs gathering: listen for a mysterious-sounding return of some of the opening themes in the flutes and woodwinds.
- Track 5** St. John's Rapids: this part is exciting, fast, and loud!
- Track 6** Vltava streams broadly beyond the rapids: the music becomes more melodic and joyful.
- Track 7** The Vyšehrad: listen for the trumpets.



An illustration of the Vyšehrad on a hill overlooking the Vltava River

Listening Extensions:
Here are some other pieces of music that are inspired by rivers. Ives's work is inspired by a calm, peaceful river in Connecticut where he and his wife, Harmony, enjoyed strolling on the riverbanks.

The Hudson River Project works were commissioned in 2009 for the quadricentennial celebration of Henry Hudson's exploration of the Hudson River. O'Connor's string quartet is inspired by Appalachian musical traditions and the relationship his Dutch and Mohawk ancestors had with the Hudson. Byron's jazzy suite focuses on the Industrial Revolution's impact on the Hudson River, as well as specific places in the Hudson River Valley that have personal meaning to him. Roumain's piece is a science-fiction fantasy about a town that dreams of a submerged alien craft that rises out of the Hudson to attack; but the people of the town realize they are no longer dreaming ...

Charles Ives: *The Housatonic at Stockbridge* from *Three Places in New England*

The Hudson River Project:
Mark O'Connor: String Quartet No. 3, *Old Time*
Don Byron: *Tide*
Daniel Bernard Roumain: *Soundtrack to a Shared Dream*



Focal Works

The Unanswered Question

by Charles Ives

Piano Concerto No. 5, *Emperor*

Second movement: Adagio un poco mosso

by Ludwig van Beethoven



Now you can expand your students' musical abilities by helping them learn about harmony—combining different notes simultaneously.

In this unit, your students will:

- think about and explore harmony in terms of movement and simultaneous sound
- read about how composer Charles Ives got inspiration for his harmonies
- improvise, compose, and perform different kinds of harmony layers
- map harmonic layers in music
- listen for how instruments move in harmony in Charles Ives's *The Unanswered Question* and the slow movement of Ludwig van Beethoven's Piano Concerto No. 5

- *My Musical Journal*
- *What Charlie Heard* by Mordicai Gerstein

ACTIVITY 1:

Thinking about Harmony in Terms of Movement

Imagine a busy subway station, with many people coming and going. Imagine all the people in that train station at the same time and the different directions and speeds in which they are walking. Some are in groups, some are alone. As a class, list of all the ways that people might be moving in the station:

- Walking in
- Walking out
- Running in
- Running out
- Walking up stairs
- Walking down stairs
- Going up elevators/escalators
- Going down elevators/escalators
- Waiting, sitting, or standing

In a busy place, people can move together in large groups, by themselves on their own paths, or they may just sit still

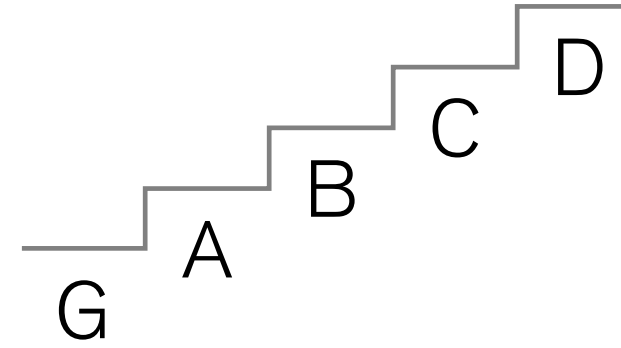
LESSON 1:

Harmony as Simultaneous Sound

Materials:

- Level 2 CD
- recorders

EXAMPLE 13



and wait. In music, notes played at the same time can behave in the same way: moving together, moving apart, or staying stationary. The way composers decide how to combine more than one note with another and how those notes move in relation to each other is called **harmony**.

What are some other things in the world that you can imagine moving together or apart? (Birds flying together, trains coming in and out of the station, fish swimming in schools, etc.) Let a few volunteers explore different ways of moving in relation to one another.

ACTIVITY 2:

Exploring Harmony and Movement with Instruments

- Write the pitch staircase (Example 13) on the board, and have students review it. Let a volunteer make up a melody by pointing at each step to show when to change notes. Ask this volunteer conductor/composer to change notes slowly to represent someone strolling through the subway.
- Choose two different notes that volunteers can sustain together to represent “waiting” or “sitting” while the conductor leads the rest of the class in a new “strolling” melody. Try this a few times with different sustained

notes. Feel free to include notes that the students know that are not on the staircase. (e.g., F#, low D, high E, etc.) What kind of “waiting mood” does each long, sustained harmony create? (e.g., calm, tired, cheerful, impatient, etc.)

- Now choose two or three notes that can be alternated over and over, quickly and evenly, to represent someone who is in a big hurry. Have one volunteer play these faster repeating notes while a conductor makes up another slow strolling melody. What is the impact of having a “hurried” or faster harmony part? Try a few more hurried harmonies.
- Go back to your list of “ways people can move in a train station” and use your recorders to explore representing two or three additional ways of moving simultaneously.

ACTIVITY 3:

One Composer's Perspective on Harmony

American composer Charles Ives was a bold experimenter with harmony. Have your class read Mordicai Gerstein's picture book, *What Charlie Heard*, as a read-aloud. What were some of the simultaneous sounds he heard in the world? Where did he get inspiration for his music? How did other people react?

ACTIVITY 4

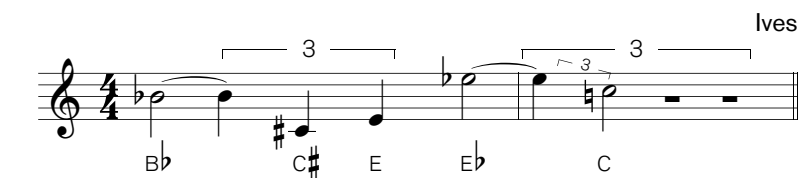
Listening for Harmony in Charles Ives's *The Unanswered Question*

- Introduce Charles Ives's *The Unanswered Question* to your students:

*One of Charles Ives's most famous pieces of music is called *The Unanswered Question*. In this piece, Ives composes what he calls a “cosmic drama.” The strings begin the piece with soft, slow harmonies that represent eternal silence. After about a minute, a solo trumpet plays a melody representing a question people have asked for ages: “Why are we here?” (Example 14). When the trumpet plays this “question melody”, four flutes “fight” the question by trying to come up with*

EXAMPLE 14

Trumpet Melody from *The Unanswered Question*



an answer. Unsatisfied, the trumpet keeps asking the same question over and over. The flutes gradually get louder and their harmonies get faster and more complicated, as if they're mocking the trumpet melody or trying to drown it out. The trumpet asks the question one last time, and the string harmonies fade into silence.

- Listen to *The Unanswered Question* (Track 8). Afterwards, have students discuss what they notice about harmony:
 - Which instruments seem to be playing the slower notes? Which instruments are in a hurry? What words would you use to describe the harmonies played by the strings?
 - The flutes actually have the most variety in how their harmonies move; sometimes they play together, sometimes one flute plays much faster or much slower than the others. What character traits or feelings do the flute harmonies add to this piece?
 - The trumpet melody always stays the same, but each time, the harmonies created by the strings and the flutes are a little different. Do the different harmonies change the feeling of the question? Why or why not?
- After discussing reactions, listen to *The Unanswered Question* one more time and have students take notes in their journals about what they notice about how the different instruments move in harmony.

LESSON 2:
Harmonizing a Melody in Different Ways

- Materials:**
- Recorders
 - *My Musical Journal*
 - Manila paper or chart paper
 - Markers
 - Level 2 CD

ACTIVITY 1:
Harmonizing “Hot Cross Buns”

Review the melody of “Hot Cross Buns” (Example 15).

- Experiment with adding different kinds of harmony to “Hot Cross Buns”:
- Have half of the class play the “Hot Cross Buns” melody, while the other half sustains a long low D. Try this again, but substitute low E for the low D. How do these long harmony notes affect the way the melody sounds? Try some other sustained notes or note combinations.
 - Now, try some harmonies where the notes change at the same time as the melody (Example 17).

How do these “moving together” harmonies affect the way the “Hot Cross Buns” melody sounds? Try playing both of these harmonies together with the melody.

Finally, have one volunteer quickly and evenly repeat low D and low E over and over while another volunteer plays “Hot Cross Buns” slowly (Example 18). What is the impact of having a rapid repeating harmony as a background for a melody? What happens if you turn it into a trill?

ACTIVITY 2:
Changing the Mood of “Hot Cross Buns” through Harmony

- Divide your class into groups that have at least three or more members. Give each group a card that suggests a certain mood or feeling (e.g., gentle, curious, sleepy, frightened, joyful, creepy).
- Keeping the melody the same, ask students to quickly create a new version of “Hot Cross Buns” that uses at least two different kinds of harmony (e.g., long, sustained notes, a repeated background, notes changing at the same time as the melody) to try and achieve the assigned mood or feeling.
- Have them write down their harmony parts in their journals, and let students perform their harmony experiments for one another. As the students share, ask them some focusing questions: Who played the

EXAMPLE 16

Hot Cross Buns (with sustained harmonies)

Example 16 shows two musical examples (A and B) of the melody "Hot Cross Buns" harmonized with sustained notes. Both examples are in 4/4 time and G major.

Example A: The melody is B A G B A G G G G G A A A A B A G. The harmony is a sustained low D.

Example B: The melody is B A G B A G G G G G A A A A B A G. The harmony is a sustained low E.

EXAMPLE 17

Hot Cross Buns (with harmonies moving together)

Example 17 shows two musical examples (A and B) of the melody "Hot Cross Buns" harmonized with moving harmonies. Both examples are in 4/4 time and G major.

Example A: The melody is B A G B A G G G G G A A A A B A G. The harmony is D C B D C B B B B B C C C C D C B.

Example B: The melody is B A G B A G G G G G A A A A B A G. The harmony is G F# E G F# E E E E E F# F# F# F# G F# E.

EXAMPLE 15

Hot Cross Buns

Example 15 shows the melody "Hot Cross Buns" in 4/4 time and G major. The melody is B A G B A G G G G G A A A A B A G.

EXAMPLE 18

Hot Cross Buns (with a faster harmony part)

Melody

Harmony

B A G B A G G G G A A A B A G

D E D E D E D E D E D E D E D E D E D E D E D E

melody in this group's harmonization? What kinds of harmonies did they choose to use (sustained, fast, etc.)? How did their harmony choices change the mood of "Hot Cross Buns"?

ACTIVITY 3:
Listening for Different Harmonized Versions of a Melody

Introduce the following excerpts from the second movement of Beethoven's Piano Concerto No. 5 to your students:

Composers often choose different ways to add harmony to the same melody, just as you did. We're going to hear three different choices Beethoven made for one of his melodies. First, he lets violins introduce the soft, slow melody. How would you describe the harmonies the other strings are adding? How are the instruments moving in relation to one another?

TRACK 9 [0:00–0:23] First violins play the melody. Violas and second violins add bowed harmony notes while cellos and basses add pizzicato harmonies. The instruments mostly change notes together.

What instrument is playing the melody in this next example? What else do you hear? How do these choices affect the mood of the melody?

TRACK 10 [4:52–5:17] The pianist's right hand plays a decorated, harmonized version of the melody while his left hand plays faster notes to provide a harmonic accompaniment. All of the strings pluck a chord on every beat.

What instrument is playing the melody now? How many different harmony parts can you identify? How would you describe each one of them?

TRACK 11 [6:23–6:43] The flute plays the opening violin melody with the rest of the woodwinds harmonizing and changing notes at the same time. Strings pluck a pizzicato background while the piano harmonizes with faster notes.

ACTIVITY 4:
Mapping Harmonic Layers

Give students a large sheet of manila paper or chart paper, and have them divide it into eight equal, numbered squares. Listen to the entire movement, and using three different colored markers (one color for woodwinds and horns, one for piano, one for strings) have students graph the different layers in the music for the eight sections identified in the listening guide below. Aim to have different qualities of lines according to what kinds of harmonies (or melodies) the instruments are playing. For instance, when the strings have soft pizzicato harmonies, their lines can be bumpy and thin; or when two instrument groups play the melody together, their lines can move parallel to one another. Have students listen to each excerpt once before beginning to fill in their harmony graph (see Example 19).

*Variation: Instead of graphing the melody and harmony lines, have students write verbal descriptions of what they hear in each section, or have them draw pictures inspired by Beethoven's harmonization choices.

Listening Guide:

TRACK 12 (Box 1) 0:00–1:41 The first violins introduce a slow melody while the rest of the strings harmonize. Violas and second violins play with their bows, while cellos and basses play pizzicato. Most of the time, the musicians are changing notes together, but careful listening may reveal an instance or two where some musicians repeat the same notes or change notes a little faster than others. Occasionally, flutes, clarinets, and bassoons double the violin melody to make it stronger.

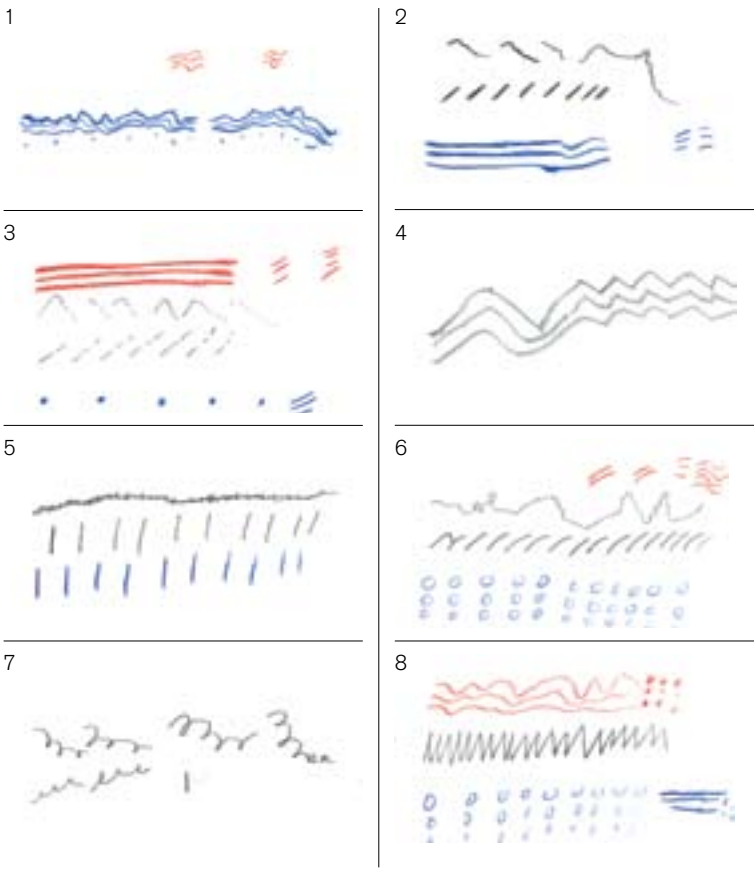
EXAMPLE 19

Sample Harmonic Graph

Piano

Strings

Woodwinds



TRACK 13 (Box 2) 1:41–3:05 The pianist's right hand takes over responsibility for playing melody while his left hand plays a harmony pattern of repeated triplets. The strings provide a sustained background. At 2:36, the right hand of the piano plays a melody by itself without any added harmony. At 2:49, the strings respond with bowed chords.

TRACK 14 (Box 3) 3:06–3:53 Now, French horns and oboes accompany the piano with sustained harmonies, punctuated by short pizzicato harmonies in the basses and cellos. Most of the time, the pianist is changing the melody and harmony notes together, but sometimes the melody line moves faster or slower.

TRACK 15 (Box 4) 3:53–4:12 In this solo passage, the pianist plays harmonies that move in rhythmic unison with the melody.

TRACK 16 (Box 5) 4:12–4:52 In this passage, the pianist's left hand trades chords with the strings in a back and forth echo pattern while the right hand colors these harmonies with a rapid trill.

TRACK 17 (Box 6) 4:52–5:53 The pianist brings back the opening violin melody, but adds some new harmony lines and decorative trills. The strings pluck their background harmonies this time, and the woodwinds eventually add another harmonic layer with sustained lines.

TRACK 18 (Box 7) 5:53–6:23 This piano solo begins with some minor harmonies, which change the mood.

TRACK 19 (Box 8) 6:23–8:16 The flute plays the opening violin melody with the rest of the woodwinds harmonizing and changing notes at the same time. Strings pluck a pizzicato background while the piano harmonizes with faster notes.

● **Listening Extensions:**
Revisit Smetana's Vltava (The Moldau) and notice how he uses different harmonies and backgrounds to represent the different places in his river journey. Listen for harmony in other works on your Pathways CDs, or try listening to some of these other pieces where harmony is a very important ingredient:

Béla Bartók: *Music for Strings, Percussion, and Celesta*
Sofia Gubaidulina: *Two Paths*
Joseph Haydn: *The Creation*, Prelude–The Representation of Chaos
Olivier Messiaen: *Éclairs sur l'Au-Delà*, "Illuminations of the Beyond"
Wolfgang Amadeus Mozart: String Quartet in C Major, K. 465, *Dissonant*, Adagio-Allegro
Terry Riley: *In C*
Arnold Schoenberg: Five Pieces for Orchestra, Op. 16, III. Summer Morning by a Lake (Colors)
Franz Schubert: String Quartet in D minor, D. 810, *Death and the Maiden*, Andante con moto
Richard Strauss: Four Last Songs; *Death and Transfiguration*; *Metamorphosen*, A Study for 23 Solo Strings
Richard Wagner: Liebestod from *Tristan und Isolde*
Ellen Taaffe Zwilich: Chamber Symphony; Symphony No. 2



Focal Works
Selections from *Pictures at an Exhibition*
by Modest Mussorgsky

**Symphony No. 40, Third movement:
Menuetto & Trio**
by Wolfgang Amadeus Mozart



Once composers have an inspiration for a piece of music, they need to find a way to organize and develop it. In other words, composers need to give their compositions form. In this unit, students will explore two favorite musical forms: ternary and rondo form. Exploring form will empower your students to discover shape and structure within pieces of music.

LESSON 1:
**Discovering Ternary Form
(ABA form)**

- In this unit, your students will:**
- discuss the importance of structure
 - experience ternary form (ABA) through hands-on activities
 - play recorders
 - listen to ternary form in music

- Materials:**
- Level 2 CD
 - recorders
 - percussion instruments (optional)
 - *My Musical Journal*

**ACTIVITY 1:
The Importance of Structure**

Lead a discussion about activities that require structure and organization. (e.g., playing kickball, going to lunch, etc.) Choose one activity and investigate its structure:

- What are some of the rules and conventions that help give structure to this activity?
- What would it be like if those rules were removed or changed?
- Based on what we’ve discussed, why is structure important?

Just as games and everyday activities require structure to maintain order, music requires structure to maintain coherence. Composers often organize their compositions by creating specific musical patterns, or forms.

**ACTIVITY 2:
Ternary Form (A-B-A)**

One of the most common musical forms is **ternary** or A-B-A form. Have students list some “A-B-A” patterns in their own lives, for example:

- Leaving the house (A), going to school (B), returning home (A)
- Taking a book from the library (A), reading the book (B), returning the book to the library (A)
- Picking up the phone (A), talking on the phone (B), returning the phone to where it was (A)

- Give your students hands-on experiences of ternary form. Try some of the following:
- Sonic A-B-A Forms: Create some A-B-A forms using sound (e.g., clapping–snapping–clapping; cymbal crash–recorder melody–cymbal crash).
 - Physical A-B-A Forms: Have three volunteers create an A-B-A form through body poses.
 - Literary A-B-A Forms: Write a 3-verse poem in A-B-A form.
 - Visual A-B-A Forms: Look for A-B-A form in pictures or in architecture. Can you see A-B-A patterns in your own classroom?

**ACTIVITY 3:
Ternary Form (A-B-A) in a Familiar Tune**

- Sing or play *Twinkle, Twinkle, Little Star*.
- Can students find the A-B-A pattern in this song? Try singing it again, but this time, omit the final A section.
- What effect does this have on the listener? What other songs follow an A-B-A pattern?

**ACTIVITY 4:
Listening to Orchestral Works in Ternary Form (A-B-A)**

When composers use ternary form in orchestral works, the sections are generally much longer than they are in a song like *Twinkle*, but with a little practice students can still recognize them. Students can listen to two examples from Modest Mussorgsky’s *Pictures at an Exhibition*. Multiple hearings will help students to recognize the form. (Since both of these movements go right into the next ones, pay close attention to when the track finishes.)

The Hut on Chicken Feet (Track 39)
A: (0:00–1:03) This music is wild, loud, fast
B: (1:04–2:18) The music switches to a soft, slower, creepy section
A: (2:19–3:05) The wild music returns

Ballet of the Unhatched Chicks (Track 34)
A: (0:00–0:30) Fast, staccato, clucking music in the woodwinds (played twice)
B: (0:31–0:54) Music with high trills in the violins and woodwinds
A: (0:54–1:10) Fast clucking music played only once

EXAMPLE 20

Twinkle, Twinkle, Little Star

Traditional

Musical notation for "Twinkle, Twinkle, Little Star" in G major, 3/4 time. The melody is shown on a treble clef staff with a key signature of one sharp (F#). The notes are: G4 (quarter), G4 (quarter), D5 (quarter), D5 (quarter), E5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), C5 (quarter), B4 (quarter), B4 (quarter), A4 (quarter), A4 (quarter), G4 (half). The lyrics are: Twin - kle, twin - kle, lit - tle star, How I won - der what you are. The notation is repeated three times, corresponding to the A-B-A form of the song.

PHOTO: Courtesy of New York Philharmonic Archives

As students listen for form in these movements, they can analyze the form by writing a description of the A and B sections, or by drawing the different sections.

- Can you find the different sections?
- What makes the sections different? How does the composer create a musical contrast? (instruments, rhythms, tempo, dynamics, mood, articulation, etc.)

Have students write a journal entry about ternary form:

- Why do you think ternary form (A-B-A) is such a popular musical form?
- In ternary form, the A section has to be both a good beginning and a good ending. What musical qualities should a good A section have?

LESSON 2:
Rondo Form

In this lesson, your students will:

- discuss recurring patterns
- experience rondo form (A-B-A-C-A-D-A...)
- compose a piece in rondo form

Materials:

- Level 2 CD
- recorders
- percussion instruments (optional)
- *My Musical Journal*

ACTIVITY 1:
Recurring Patterns

Lead a discussion about recurrent patterns in life. List some events or activities that keep returning, but with different things happening between each return. For instance, students eat several times a day, but they do different things between each meal or snack.

- What’s good about recurring activities?
- What’s good about having different things happen between them?

ACTIVITY 2:
Experiencing Rondo Form

Another popular form in music is called **rondo** form. Rondo sounds like the word “around,” and in rondo form, one section keeps “coming around” again and again. We call this section the “rondo theme,” or the “A section.” For variety, contrasting music happens between every appearance of the rondo theme. Rondos follow the pattern: A-B-A-C-A-D-A...

Let students experience rondo form through some of the following activities:

- Create a rondo form with shapes (e.g., ▲●▲■▲+▲).
- Create a rondo in sound (e.g., **clap-clap** snap-snap **clap-clap** whistle-whistle **clap-clap** etc.).
- Write a “rondo poem” that has a recurring refrain.
- Go on a “field trip” to other classrooms to find rondo patterns in your school.
- Create a “rondo dance” where one movement keeps returning.

ACTIVITY 3:
Compose a Rondo

As a class, choose or compose a short melody on the recorder to serve as an **A** section. In groups, compose additional melodies to serve as sections **B**, **C**, **D**, etc. These contrasting sections are called episodes. Assemble the sections into rondo form to perform as a piece.

- Experiment with different orders to determine the best order of episodes.
- Is there enough contrast between sections? If not, what can you do to make more contrast? Try changing tempos, dynamics, or articulation; and adding rests, percussion, or harmony on some notes.
- How can the music be made more interesting?

ACTIVITY 4:
Listening to a Rondo

Your class is ready to listen to Rondo: Allegro from Mozart's *Eine kleine Nachtmusik* (Track 20).

- Play the opening 7 seconds. This is how Mozart's rondo theme begins. Listen to this opening violin melody a few times until students think they can remember this tune. It may help to sing along with the melody on the word “la” or to try tracing the contour of the melody in the air.
- Now play the entire rondo. Every time students think they hear this rondo theme return, have them stand and play imaginary violins, and whenever they hear something different, have them sit. Be careful! Mozart composes a lot of “fake-outs” where it sounds like the rondo theme is returning, but it isn’t!

LESSON 3:
Finding Form in Music

Now that students have an understanding of musical structure, they are ready to begin to discover form in music.

In this lesson, your students will:

- analyze familiar pieces for patterns and form

- discover form in the Menuetto from Mozart's Symphony No. 40
- compose their own minuets in a matter of minutes

Materials:

- Level 2 CD
- *My Musical Journal*

ACTIVITY 1:
Finding Form in Familiar Music

Revisit some of the melodies or songs that you know (“Hot Cross Buns,” “Ode to Joy,” melodies students have written, etc.).

Play these melodies and study the written music to see if you can find patterns:

- Are any parts repeated? Do any parts recur?
- How would you divide this music into sections?
- What do you think the form of this piece is?

Does everyone agree? If not, why? Did you discover some new forms? You may discover that in repeats, melodies may be changed slightly.

ACTIVITY 2:
Form in Mozart’s Minuet

The minuet was a very popular dance from the mid-17th to the early 19th centuries, and composers wrote literally thousands of them. Minuets follow an overall form of Minuet-Trio-Minuet (A-B-A). The trio tends to be softer and

more lyrical than the minuet, and both sections contain repeated material.

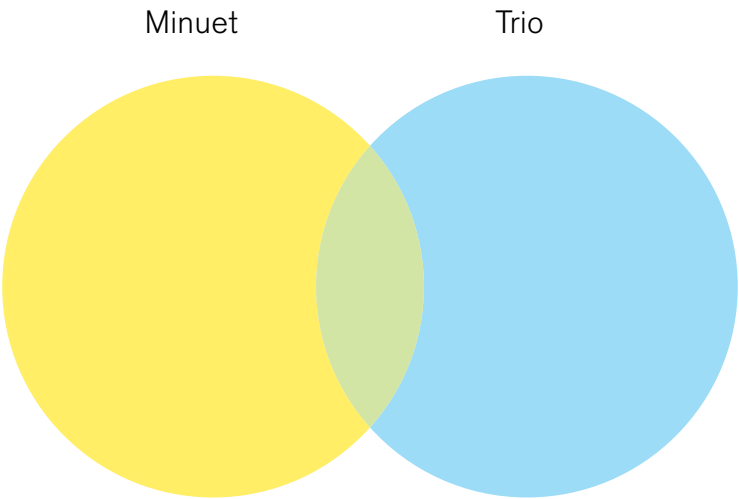
- Listen to the Menuetto and Trio from Mozart’s Symphony No. 40 (Track 21), and point out the three main sections:

Minuet: 0:00–1:49
Trio: 1:50–3:42
Minuet: 3:43–end

How are the minuet and trio similar? How are they different? Play the beginnings of each and compare. Can you hum the melodies? What else is going on in the background?

- Listen separately to each section of Mozart’s Minuet and Trio and complete a Venn diagram comparing the two sections (see Example 21). Some specific musical ideas they can focus on comparing and contrasting include:
 - Instrument Groups: what instruments are featured in each section? Are there any instruments that don’t play in a section that do play in the other? Are they the same or different?
 - Dynamics
 - Articulation: how smooth or bumpy is the music in each section
 - Harmony
 - Character Traits: what is the emotional feeling or character trait of each section?

EXAMPLE 21





ACTIVITY 3:
Compose a Minuet

Visit the *Minuet Mixer* in the Composition Workshop on the New York Philharmonic’s Kidzone (nyphilkids.org). Within minutes, your students can compose their own minuets based on the music of Mozart! How do you see form represented in the sheet music on the screen? E-mail your minuets to a friend!



Focal Work
Pictures at an Exhibition
by Modest Mussorgsky

When writing for more than one instrument, composers must make critical decisions about which instruments to use at any given moment. The choices composers make in their use of instruments is called **orchestration**. Modest Mussorgsky’s piano composition, *Pictures at an Exhibition*, has inspired many composers to create an orchestral version. In these activities, students will orchestrate melodies and gain a unique perspective on Maurice Ravel’s masterful orchestration of Mussorgsky’s work.

In this unit, your students will:

- orchestrate a melody
- orchestrate the melody of Mussorgsky’s Promenade
- listen for Ravel’s choices of instruments

Materials:

- Level 2 CD
- recorders
- *My Musical Journal*

ACTIVITY 1:
Orchestrating a Melody

Teach the students to play or sing the Promenade melody from *Pictures at an Exhibition*. This melody is 13 notes long and is first stated by a solo trumpet (Track 26, 0:00–0:08; see Example 22).

Once your students are familiar with the melody, have them decide which instruments will play it. They may:

- Add any additional melodic instruments you have in your room, including voice.

- Experiment with having the melody played by a soloist or a small group.
- Add some percussion instruments to fortify the sound.

Continue to experiment until the class is satisfied with their orchestrated version.

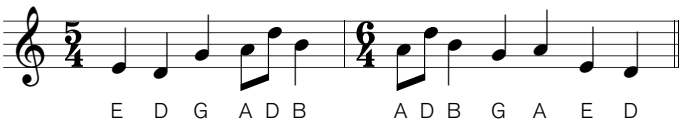
ACTIVITY 2:
Listening for Orchestration in
Mussorgsky’s Promenade

Listen to the piano version of Mussorgsky’s Promenade (Track 22). This melody, which recurs throughout *Pictures at an Exhibition*, represents Mussorgsky as he walks through an exhibit of paintings and drawings by his late friend, Victor Hartmann.

- Other than piano, which instruments of the orchestra would you select to play this music? Share some ideas, then listen to Ravel’s orchestration of this Promenade (Track 26). What instruments did Ravel choose? (See the Listening Guide on page 42 for assistance.)

Promenade from *Pictures at an Exhibition*

Mussorgsky



The various appearances of the Promenade in Ravel's orchestration bear descriptive titles such as “delicate,” “heavy,” “tranquil and lamenting.”

- What orchestral families or instruments would best create each of these feelings? Listen to some of the other Promenades (Tracks 28, 30, 33, 38). What instruments did Ravel choose this time? How does his choice of instruments affect the feeling of the music?

Listening Guide to the Promenades:

Track 26: Promenade 1

After a solo trumpet announces the initial melody, other members of the brass family join. The strings and woodwinds soon join as well.

Track 28: Promenade 2

By featuring four woodwinds and the French horn, Ravel creates a serene and transparent version of the Promenade. In the last phrase, the violins enter with a high-pitched melody.

Track 30: Promenade 3

In this Promenade, Ravel creates a sense of heaviness by giving the main theme exclusively to brass instruments. To make the sound heavier, Ravel supports the melody by having the lowest instruments, such as cello, double bass, bass clarinet, bassoon, and contrabassoon play in their lowest registers. The Promenade ends surprisingly with three plucked notes in the viola, cello, and harp.

Track 33: Promenade 4

This Promenade demonstrates the high and low extremes of the orchestra. The celestial sounds of the flute and clarinet begin the movement. After the double reeds (oboe and bassoon) answer, the low strings join adding weight and density to the texture.

Track 38: Promenade 5

The continuous string tremolo (a shimmering sound produced by shaking the bow rapidly) adds a sense of nervousness and wonder.

ACTIVITY 3:

Comparing Mussorgsky’s Piano Version to Ravel’s Orchestration

- Listen to more of Mussorgsky’s piano movements, and compare them to Ravel’s orchestrations. Before hearing Ravel’s solution, listen to each piano version and discuss the following points:
- Which orchestral family or families would best illustrate this movement?
 - Which individual instruments might be featured?

Bydlo: piano version (Track 23); orchestrated version (Track 32)
Ballet of the Unhatched Chicks: piano version (Track 24); orchestrated version (Track 34)
Limoges: The Marketplace: piano version (Track 25); orchestrated version (Track 36)

As students listen to Ravel’s orchestration, have them note the families and instruments that they hear in their journals. Discuss their responses.

Listening Guide for Ravel’s Orchestrations:

Track 32: Bydlo

A tuba plays the opening solo. Ravel assigns the “walking” accompaniment to the other lowest instruments in the orchestra: bassoon, contrabassoon, cello, double bass, and the harp, which uses its lowest register. As the music builds, the rest of the orchestra joins in again. Listen to how the percussion intensifies the music as bass drum and a rapid side drum trill are added to the music (1:23). The tuba melody returns again at the movement’s end. In contrast to the piano version, which starts very loudly, Ravel decided to begin very softly and crescendo. In addition to making decisions about dynamics, orchestration is also about choosing how the selected instruments should play.



Maurice Ravel at the piano

Track 34: Ballet of the Unhatched Chicks
Ravel gets a high-pitched, clucking sound by writing for the high woodwinds (flute, oboe, clarinet). The violins play high trills in the second section. Also listen for the colorful percussion, which includes triangle, crash cymbals, and side drum.

Track 36: Limoges: The Marketplace
Each of the families of the orchestra participates in this busy movement by passing the melodies back and forth.

ACTIVITY 4:
Orchestrating Online

- Visit *Orchestration Station* in the Composition Workshop on the New York Philharmonic's Kidzone (nyphilkids.org) and try the following:
- Have different solo instruments play Mussorgsky’s Promenade melody (measures 1–8).
 - Combine two or more instruments to create a new color. Students may blend instruments from the same family, or combine instruments from different families.
 - Create an orchestration inspired by one of Ravel’s descriptions from the previous activity.
 - Share each orchestration with the full class and e-mail your orchestrations to other classes!



PHOTO CREDIT: TK



Focal Work
Fanfare for the Common Man
by Aaron Copland

Your students are now ready to combine their knowledge of inspiration, harmony, form, and orchestration. We will listen for all of these elements in Aaron Copland's *Fanfare for the Common Man* and think about how to apply them to this year's Final Project composition.

In this unit, your students will:

- review the main pieces and musical concepts covered in earlier units in this level
- apply these concepts toward hearing *Fanfare for the Common Man* by Aaron Copland
- take initial steps toward gathering ideas and creating a Final Project

Materials:

- *My Musical Journal*
- Level 2 CD

ACTIVITY 1:
What Do We Remember?

Ask your students to take out their musical journals and go back to the very first page they wrote on and begin to carefully read through what they've covered so far this year. As they read back through, ask them:

- Which pieces did we study this year that were your favorites? Why?
- What activities did we do that were particularly fun?

- What other Philharmonic moments this year really stand out in your memory?

ACTIVITY 2:
Getting More Specific

Ask your students if they can identify any of the big concepts you studied with your Teaching Artist. They might include some, but not necessarily all of the following: Inspiration, Harmony, Form, and Orchestration. Be sure to include any concepts covered in the in-school Teaching Artist Ensemble concerts and the School Day Concerts with the New York Philharmonic at Avery Fisher Hall.

Using their journals to help give the most detailed answers possible, ask your students what they can tell you about inspiration, harmony, form, or orchestration. Can they name any of the pieces of music studied? Some possibilities include Bedřich Smetana's *Vltava* (The Moldau), Charles Ives's *The Unanswered Question*, Ludwig van Beethoven's Piano Concerto No. 5, Modest Mussorgsky's *Pictures at an Exhibition*, and Wolfgang Amadeus Mozart's Symphony No. 40 and *Eine kleine Nachtmusik*.

PHOTO: Courtesy of New York Philharmonic Archives

Finally, look through your journals or at music for all of the pieces you have created this year. Ask your students:

As composers, how have we thought about and used inspiration, harmony, form, and orchestration? As we compose a Final Project, what kinds of inspiration might we use? What ideas or goals do we have in terms of harmony, form, or orchestration?

Gather their responses and make a list for your Teaching Artist to begin your conversation about Final Project topics. This is your opportunity to tie it all together!

ACTIVITY 3:
Learning the Theme from *Fanfare for the Common Man*

On your own, or together with your Teaching Artist, teach your students how to play the opening theme of Aaron Copland's *Fanfare for the Common Man* on recorders. Learning this melody will greatly enable your students to listen more deeply for Copland's inspiration and use of harmony, form, and orchestration in the next activities.

ACTIVITY 4:
Preparing to Listen

Read the following information to your students regarding Aaron Copland's Inspiration for this *Fanfare*.

American composer Aaron Copland wrote Fanfare for the Common Man in 1942. He wrote this piece in response to a request by a colleague, the conductor Eugene Goossens. Goossens asked him to write a musical tribute to honor the people engaged in World War II, specifically the soldiers, airmen, and sailors. Copland agreed, and many months later when he was finished, much to Goossens's surprise, Copland handed him a piece of music with the title, Fanfare for the Common Man.

Given his request, discuss with your students why Goossens might have been surprised by this title. Explain to them some of the major events of 1942 and how the

EXAMPLE 23

Theme from *Fanfare for the Common Man*

Very deliberately Copland

D G D G D C E C G D

American people were affected. Why might Copland have been inspired to write his *Fanfare* for ordinary or common people, both men and women?

ACTIVITY 5:
"Listening for 'Everything!'" Applying What We Know

Listed below are discussion prompts for each major topic covered in Level 2. Using these prompts, the knowledge of Copland's inspiration for this piece, and the ability to play or sing the main theme, challenge your students to listen for Copland's use of harmony, orchestration and form in *Fanfare for the Common Man* (Track 41). If you like, you can divide your class into groups, and have each group listen for a different aspect below.

Harmony: The piece starts with the timpani, bass drum, and tam-tam (a type of gong) playing a long-short-long rhythmic pattern three times in a row, gradually getting softer. Then multiple trumpets in unison play the melody your students learned on recorders. At 0:51 the French horns join the trumpets to create two-part harmony. The trumpets repeat almost the same melody as they play in the opening. This is punctuated by the long-short-long rhythmic pattern of the percussion. At 1:35, the tuba and trombones begin to play and are immediately joined by the trumpets and horns to create 4-part harmony, which remains throughout the piece.

Form: The opening melody repeats throughout the piece. The first three notes are the most important as they are fragmented, developed, and repeated throughout. Can your students identify every time those first three notes reappear?

Orchestration: This piece is composed for four French horns, three trumpets, three trombones, tuba, timpani, bass drum, and gong. Can your students identify the instruments as they appear? Why do they think Copland didn't use any string instruments in this piece?



As students explore the various steps in a composer's process, you can offer them the opportunity to synthesize their understanding through a piece of their own. This can occur throughout the year, following and in parallel to the progression of the units, or toward the end, after the preceding five units are complete. The following are projects that teachers have completed with success in their own classrooms. In all cases, you have the opportunity to help students document and reflect on their own work, especially through the creation of an audio recording for reproduction and distribution to all participating students and teachers.

Examples of Final Projects created in *School Partnership Program* schools:

Fanfare Project: Students composed ‘competing’ Fanfares based on the revolutionary war: George vs. George (King George vs. George Washington) or Patriots vs. Loyalists.

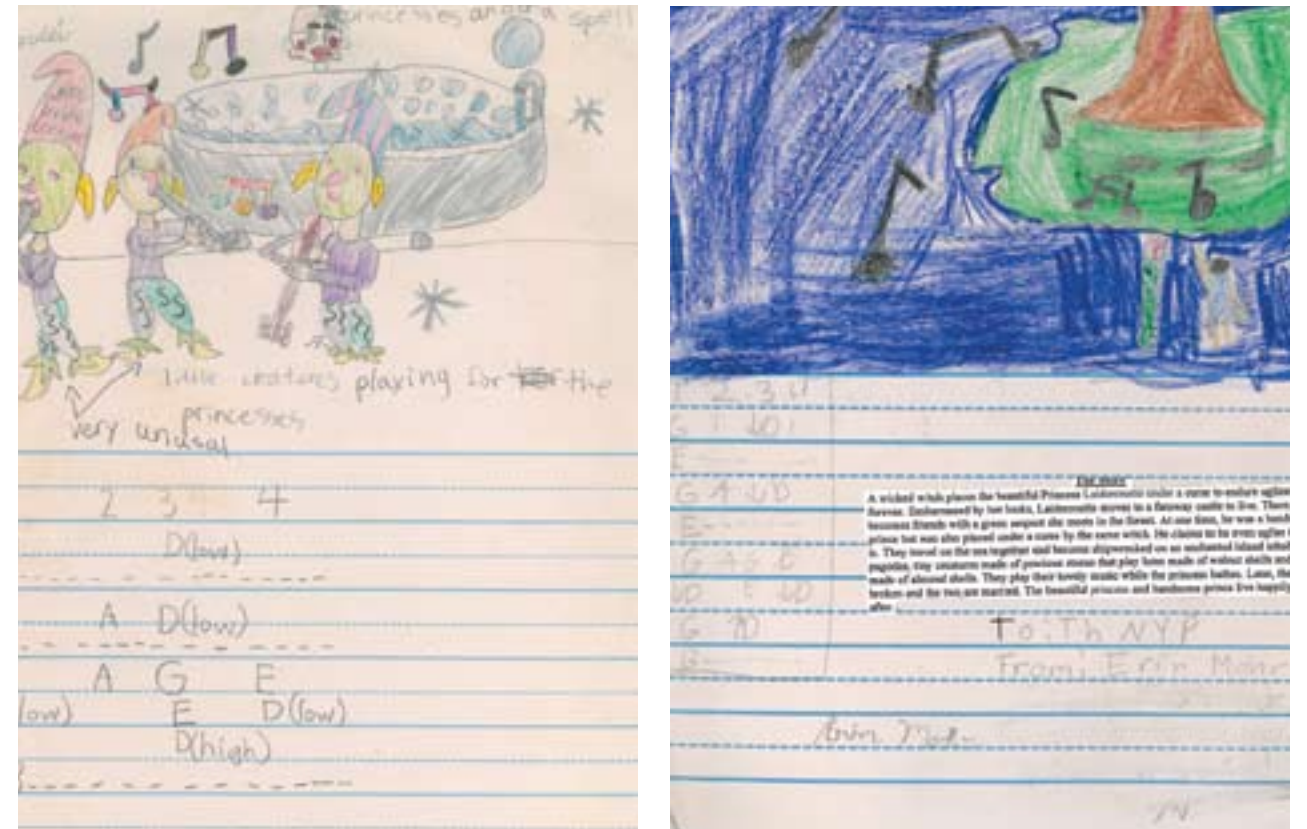
Connecting to Poetry: Students explored the many connections in form between poetry and music, first writing then setting their own poems to music. The final compositions were sung and played on recorder.

Minuet Project: After a year-long exploration of minuets, starting with the Mozart minuet in the Form Unit, students composed their own minuets in A-B-A form, and included triple meter, harmony, and traditional rhythmic notation of quarter notes, eighth notes, and sixteenth notes.

Vocal Technique: Students studied Luciano Berio's *Sequenza 3* (for solo voice), which employs extended vocal techniques. Inspired by his creative and non-traditional use of the voice, students applied these techniques to reading poems or text. They also used vocal techniques to imitate percussion instruments and incorporate those instruments into the final performance.

These are only a few of the many ideas that teachers have employed, but they are included here to start a conversation between music specialists (such as Teaching Artists or music teachers) and classroom teachers to explore how you think you might best help students synthesize their learning during the year.

These projects are the perfect opportunity to examine the rehearsal and performance process of the orchestra. Teaching Artists or music teachers can assist in helping students perfect



Final Projects often include artwork, musical notation, descriptions, and stories

their renditions of their Final Projects to the level appropriate for the occasion. Helping students document their process and their creative work will be helpful in assessing the musical learning that has transpired. It will also be useful in the evaluation and assessment of the curriculum as it is practiced in the classroom.

Sample questions to be addressed include:

- Are students articulate about how they got their inspiration for the music they created?
- Have they considered the kinds of harmony they would like to use?
- How did students apply understanding about musical form to their pieces?
- How did they make choices of orchestration? Can they articulate why they made those choices?
- Were they able to notate their compositions?