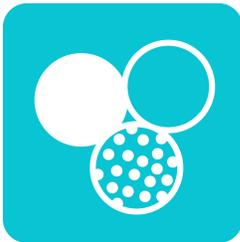


AMPLIFY

VOLUME 1: LESSONS 1 - 4
2015 - 2016

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Who is this for?

The Amplify curriculum is intended for use with upper elementary students (grades 3-5) but could be adapted for younger or older students. The curriculum can be taught in a general music education classroom, a specialized music class (e.g. band, orchestra), or an extracurricular setting. No prior experience in music is required on behalf of the participants.

Who makes Amplify?

Amplify is a program of the [Shreveport Symphony Orchestra](#), which is offered free of charge thanks to generous underwriting by the [Community Foundation of North Louisiana](#), the [Caddo Parish School Board](#), and [Chase Bank](#).

What's included in this guide?

At the heart of the Amplify curriculum are eight featured musical works that represent a wide range of centuries, countries, and styles. This guide includes the first four lessons, which guide students through active listening exercises as they familiarize themselves with each piece. The final four lessons will be released in September 2015. In the spring, a competition guide will help students make connections among the various pieces and help them prepare for the district-wide competition, in which they will listen to excerpts of the selected pieces and identify the title and composer.

What's included in each lesson?

- **Behind the Music:** The lesson introduction contains helpful information about the piece within its historical context.
- **Active Listening (10 - 15 minutes):** Students are introduced to the piece and participate in exercises that help them sharpen their listening skills.
- **Go Deeper:** Each lesson contains 2 - 4 suggestions of activities that will help students apply their new knowledge through performing, composing, or further listening. You can choose which activity or activities are right for your classroom!

Be on the lookout for boxes like these, which will provide links between the curriculum content and the current SSO season!

The appendices contain posters, sheet music, and video links that may be helpful in your lesson. They are included as separate downloads on the [Amplify website](#).

What's up with all the pictures?

One of the unique features of the Amplify curriculum is that it connects each work of music with a picture. This visual link will serve as a mnemonic to help students remember the title and composer. The icons are color-coded by musical period:

- Orange: Early or Renaissance (*not included in the 2015 - 16 selections*)
- Blue: Baroque
- Green: Classical
- Red: Romantic
- Purple: 20th Century or Modern

We encourage you to download, print, and display the posters prominently in your classroom all year long. When discussing or playing a particular piece, be sure to bring the corresponding poster to the front of the room so that students can see it.

What can I find online?

Please check out the Shreveport Symphony website (www.shreveportsymphony.com) and click on [Education/Amplify](#). There you will find resources for teachers and students alike, including the following:

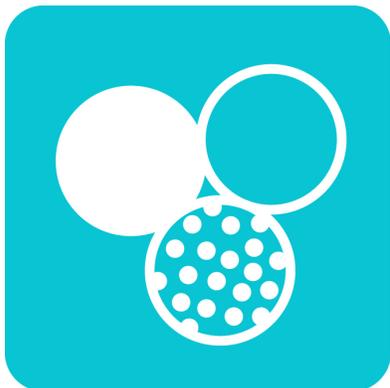
- Digital Downloads (this guide and supplemental materials such as [posters](#), sheet music, and [the pretest/posttest](#))
- [Embedded videos](#) that you will need for each lesson

What other materials will I need to teach this curriculum?

- You will need computer with Internet access and speakers so that you can play the video/audio files for each lesson. It is helpful but not necessary to have a projection screen available so that students can watch videos.
- Various percussion instruments (both melodic and rhythm) will be helpful for some of the “Go Deeper” activities. However, if you do not have any instruments available, we encourage you to be creative! Adapt the lessons in a way that will be most appropriate for your context.
- To administer the pre- and posttest, you will need to print out copies of the quiz for each student. Email Callie Dean at cdean@shreveportsymphony.com to receive the listening excerpts and answer key. We would love to hear about your results!

How can I help students prepare for the competition? Each school in Caddo and Bossier Parish (including both public and private schools) is eligible to send up to 12 students (three team members and one alternate from grades 3 - 5) to the district-wide Amplify competition that will be held during the Artbreak festival in April 2016. More information about how to register for the competition will be available in December 2015. In the meantime, we hope that you will talk about the competition to help your students to get excited! In your classroom (and around the school), we encourage you to play these eight songs as often as possible, even as background music. Reinforce the lesson content by showing the corresponding poster, telling the students the title and composer of the work they’re hearing, and quizzing students to see what they remember. We encourage you to make connections between your regular curriculum and the Amplify songs. You can also direct students to the Shreveport Symphony website, where they can listen to the songs on their own.

What if I have questions? Email Callie Dean, Education and Community Engagement Manager, at cdean@shreveportsymphony.com or 318-222-7496, with any questions or suggestions. If you are using this curriculum for the 2015-16 year, we would love to get your feedback about how it is working for you!



LA FOLIA

(*Les folies d'espagne*)

By Jean-Baptiste Lully (France)

Baroque (1672)

LESSON INTRODUCTION

Important Terms and Concepts

- * **Theme and variations:** a musical form in which one melody (the theme) is repeated multiple times but is changed each time (variations)
- * **Triple meter:** a musical meter characterized by having three beats per measure (in the case of 3/4 time, each measure contains three quarter-note beats)

BEHIND THE MUSIC



Jean-Baptiste Lully (1632 - 1687) was an Italian-born French composer who exemplified the Baroque style. Lully (né Giovanni Batista Lulli) played both guitar and violin and was a skilled dancer, composer, and conductor. He began working in the court of King Louis XIV in 1661 and worked his way up to an appointment as the Master of Music for the royal family. He is known for his theatrical music, including 40 ballets, 20 operas, and incidental music for his friend Moliere's plays.

"La Folia" is one of the oldest and most widely used musical themes in Western classical music. More than

150 composers are known to have used the La Folia theme in their works. Jean-Baptiste Lully's version, also known as "Les folies d'espagne" or the "Later Folia," was one of the first to be written down with the standard 16-bar, D-minor chord progression that was later popularized by composers such as Arcangelo Corelli, George Frideric Handel, and Antonio Salieri.

ACTIVE LISTENING

1. Display the La Folia poster prominently for the students to see. Say to students: **"Today we are going to listen to a piece called La Folia by a composer named Jean-Baptiste Lully.**
2. Play the Youtube recording for students:
<https://www.youtube.com/watch?v=P1ngcsx1Drs&list=RDP1ngcsx1Drs> (also available at <http://shreveportsymphony.com/education/amplify-videos/>)

Note: this is actually an orchestral arrangement of Lully's original version, which was written for oboe quartet.

3. Ask students:
 1. **What did you notice about this music? What did you hear?**
 2. **How did this song make you feel?**
 3. **What instruments did you hear playing?**
4. **Did you notice that the same tune occurred over and over again? Can you sing that tune?** (Lead the students in singing/humming the main theme of La Folia, or play the theme again for them: beginning to 0:28).
5. Explain: **Even though Lully's La Folia contains the same 16-measure tune over and over again, it is changed slightly each time. That is because it is structured as a theme and variations. First, Lully wrote the main melody that we just sang - the theme - and then each time he repeated it, he altered it slightly to create a variation.**

Lully wasn't the only one to do this, either, even though he was the first one to write down the tune of La Folia, back in 1672. Over the past three and a half centuries, many other composers have used this same theme and created their own variations as well!

6. Refer to the La Folia poster, explaining that the plain circle represents the theme and the decorated circles represent different variations. Point out to students that they experience **theme-and-variations** in many different aspects of their life, not just music. For example, there are many different

variations of pizza (i.e. pepperoni, cheese, sausage) and of cookies (i.e. oatmeal raisin, chocolate chip, sugar). Ask students to come up with a few other examples of **theme and variations**.

7. Listen to La Folia again, playing “Follow the Leader” as a class. You, the teacher, will lead the theme (basic walking), and then when each variation begins, let a different student lead a “variation” of walking (skipping, hopping, etc.). Before you start the recording, explain the rules and any specific guidelines (i.e. do not touch each other, stay within these boundaries, etc.). Change leaders in the following spots (although if students are able to hear the variations themselves, let them lead the changes without guidance!):
 - 0:00 – 0:28: Theme
 - 0:28 – 0:56: Variation 1 (orchestral version)
 - 0:56 – 1:22: Variation 2 (melodic ornamentation)
 - 1:22 – 1:50: Variation 3 (orchestral version with melodic ornamentation)
 - 1:50 – 2:16: Variation 4 (solo version)
 - 2:16 – 2:52: Variation 5 (orchestral version)

8. Tell students that La Folia is a dance in **triple meter (3/4 time, 3 quarter-note beats per measure)**. Have students practice clapping the beat along with the theme. If desired and if students are still engaged, have them choose “variations” on clapping (snapping, stomping, etc.) for each of the variations, as above.

GO DEEPER

OPTION 1. MUSICAL CONNECTIONS: LA FOLIA

During this activity, students will listen to other versions of the La Folia theme that have been written throughout music history. Invite the students to compare and contrast the different styles, instrumentation, and variations. Which version do they like best? Why?

1. Arcangelo Corelli’s La Folia Violin Sonata for Violin and Piano (Baroque, 1700): <https://www.youtube.com/watch?v=BECZDluqEvA>
2. C. P. E. Bach’s 12 Variations on the Spanish Folia for solo piano (Classical, 1778): <https://www.youtube.com/watch?v=7tHQG57liNo>
3. Franz Liszt’s Rhapsodie Espagnole for solo piano (Romantic, 1867): <https://www.youtube.com/watch?v=biwQpxKlXz4>

4. Sergei Rachmaninoff's Variations on a Theme by Corelli for solo piano (20th Century, 1931):

<https://www.youtube.com/watch?v=sX0Gg3lmh5E>

OPTION 2. MUSICAL CONNECTIONS: THEME AND VARIATIONS

During this activity, students will listen to other works of music that have a theme-and-variation form. Choose one or more of the following pieces (countless others abound, as well) to listen to with the students. Teach students about the composers and historical periods that inspired these works. Invite students to identify the theme of each piece and the changes that the composer made for each different variation. Point out how some of the changes (e.g. mode, tempo, timbre, rhythmic values, articulation) can change the mood of the piece.

1. Wolfgang Amadeus Mozart's (1756 - 1791) 12 Variations on Ah! Vous Dirai-je, maman is a piano piece that contains twelve variations on "Twinkle Twinkle Little Star." This tune is known in France as "Ah! Vous Dirai-je, maman!" Students will be able to identify the theme easily and will enjoy seeing how a familiar, simple tune can be transformed into a virtuosic masterpiece. Listen to this piece here: (<https://www.youtube.com/watch?v=l4KpBBdwKSs>)
2. Nicolo Paganini's (1782 - 1840) Caprice No. 24 in A minor is one of the most famous and difficult pieces in the solo violin repertoire. The theme was later used by Sergei Rachmaninoff (among many other composers) in his Rhapsody on a Theme by Paganini for solo piano and orchestra
 1. Paganini's Caprice No. 24 in A minor:
https://www.youtube.com/watch?v=vPcnGrie_M
 2. Rachmaninoff's Rhapsody on a Theme by Paganini:
<https://www.youtube.com/watch?v=ORP4dlwNsKM>
3. Edward Elgar's (1857 - 1934) Engima Variations is a large-scale orchestral work comprised of a theme and 14 variations, each of which was written in honor of one of Elgar's friends. Listen here:
<https://www.youtube.com/watch?v=SvA6FtN8-n0>

The Discovery concert on January 21 – 22, 2016, will feature the famous "Nimrod" Variation from Elgar's *Engima Variations*. [Register your class for this free concert today!!](#)

OPTION 3. PERFORM

During this activity, students will learn to perform the melody of the La Folia theme. You will need to print out the La Folia sheet music (available on the SSO website) for students to read. If melodic instruments are available (e.g. recorders, xylophones, etc.), students can play the melody using the instruments. If not, you can teach students to sing using repeated syllables (lalala), Sol-Fege, or even made-up lyrics. Guitar classes may want to perform the chords rather than the notes of the melody.

You may want to point out specific aspects of the music that are relevant to what you are teaching: rhythmic values, meter, tempo, etc.

OPTION 4. COMPOSE.

During this activity, students will create their own theme-and-variation song. You will need melodic instruments (i.e. recorders, xylophones, violins, keyboards, etc.). If these are not available, you could also create a vocal piece using a song they already know. It may be helpful to display the theme prominently (i.e. on a whiteboard) so that you can add notations for reference with each of the different variations

1. Choose a theme for the class to use as the basis of their composition. You will want to select a short song (or phrase!) that is familiar to students, which they already know how to play on their given instruments.
2. Practice playing the theme together multiple times. Then ask students how they might want to change up the theme for their first variation. Solicit ideas from students, but if they get stuck, try some of the following ideas:
 1. Change the dynamics: play one variation very soft or very loud, or add subitonic dynamic markings at various places in the theme.
 2. Change the tempo: play one variation very fast (Presto!) or very slow (Largo!)
 3. Add accents: See what happens if you add accents in unexpected places!
 4. Add a descant: Invite one student to play a countermelody while the other students play the original theme.
 5. Change the register: Play the theme an octave lower or higher.
 6. Change the instrumentation: Alternate between solos
 7. Change the rhythm: Take out notes, or add notes in between to ornament the theme. See what happens if you change the original rhythmic values!
 8. Improvise on the basic chord structure.
3. After practicing many different variations on the theme, have the class vote on their favorite 3-5 variations to use in their final song. Perform the final version as a class.



“SURPRISE” SYMPHONY

(Symphony No. 94, 2nd movement)

By Franz Joseph Haydn (Austria)

Classical (1791)

LESSON INTRODUCTION:

Important Terms and Concepts

- * **Dynamics:** describes how loud or soft a piece of music is
 - **Pianissimo (pp):** very soft
 - **Piano (p):** soft
 - **Forte (f):** loud
 - **Fortissimo (ff):** very loud
 - **Crescendo:** gradually getting louder
 - **Decrescendo:** gradually getting softer
 - **Subito:** suddenly
- * **Symphony:** a large musical work that usually consists of four different movements
- * **Theme and variations (Review):** a musical form in which one melody (the theme) is repeated multiple times but is changed each time (variations)
- * **Coda:** the end of a piece of music

BEHIND THE MUSIC



Franz Joseph Haydn (1732 - 1802) was an Austrian composer known as the “Father of the Symphony” and the “Father of the String Quartet.” Haydn grew up in a poor family, but his parents quickly realized his musical talent and sent him off to train with a choirmaster in Vienna. He went on to become quite successful as the music director for a wealthy Austrian family and was good friends with Wolfgang Amadeus Mozart, another famous Classical composer. Haydn composed 104 symphonies, 78 string quartets, 12 Masses, 13 operas, and more than 100 other chamber works and concertos.

Haydn is remembered as having a great sense of humor, which is demonstrated prominently in the second movement of the "Surprise" Symphony. This work, one of 12 "London" symphonies written while Haydn was visiting England, was premiered in 1792. The second movement, "Andante," opens with a pianissimo theme that is punctuated by a sudden fortissimo chord. The rest of the movement follows a standard theme-and-variation form.

The November 21, 2015, SSO concert will feature another work by Haydn: his *Sinfonia concertante* for oboe, bassoon, violin, and cello!

ACTIVE LISTENING

1. Display the Surprise Symphony poster prominently for the students to see. Say to students: **"Today we are going to listen to a piece by Franz Joseph Haydn called the Surprise Symphony. Can anyone guess why it might be called the Surprise Symphony?"**
"As you listen, pay special attention to any surprises that you hear within the music."
2. Play Excerpt 1 (Theme) for the students (mm. 1-40). Using the Youtube video embedded on the SSO website, play through 01:09. The link can be found here: <https://www.youtube.com/watch?v=lljwkamp3ll>
3. Ask students: **"What instruments did you hear in this song?"** (*The first 40 measures feature strings prominently – violins, viola, cello, and bass – followed by a melody in the woodwind section – flutes, oboes, and horns. Additional instruments – trumpets, timpani, and bassoons – join in for the "surprise" chords in measures 16 & 33.*)

This movement is part of a larger musical work called a symphony. A symphony is a piece of music that is written for many different instruments and usually contains four sections, or movements. Haydn wrote 106 different symphonies when he was alive, more than 200 years ago. The Surprise Symphony is the 94th symphony that he wrote.

4. **"What surprises did you notice in this song?"** (*Listen to and affirm students' answers. If someone mentions dynamics, use this answer to segue into your explanation, below*)

Haydn used the dynamics of this song to play a joke on his listeners and create an element of surprise. Dynamics refer to how loud or soft a piece of music is. Haydn wrote the main melody -- the theme -- quietly: this dynamic is called piano. At the end of this theme he added a "surprise" note that was very loud: fortissimo.

5. Can anyone guess what language the words piano and forte are in? (*Italian!*)
6. Display dynamic poster, or write the following on the board:
 - FF - Fortissimo
 - F - Forte
 - P - Piano
 - PP - Pianissimo

Forte means "loud" in Italian, and piano means "soft." In a piece of music, composers abbreviate forte with an F and piano with a P. And when composers want to add extra emphasis on a dynamic, they add the suffix -issimo, which means "very." So can you guess what fortissimo means? (*Very loud*) Pianissimo? (*Very soft*)

There are a couple of ways that composers can change from one dynamic to the other. If they want to change from piano to forte slowly and gradually, they will write a crescendo. (Have students practice clapping a crescendo). If they want to change from forte to piano slowly and gradually, they will write a decrescendo. (Have students practice clapping a decrescendo). But if they want to suddenly change from one to the other, they will just write in the new dynamic without a crescendo or decrescendo. Sometimes they even add the word subito, which means suddenly. Lead students in clapping different dynamics by calling out the words "piano!" "crescendo!" "forte!" "subito pianissimo!" etc.

7. Let's listen again for these surprises. This time, whenever the music is piano or pianissimo, I want you to tiptoe in place. But every time you hear a subito forte or fortissimo, make a big surprised face!
8. Play a longer excerpt for the class (through 02:13, Theme and Variation 1). Lead children in tiptoeing softly during the soft sections of the theme, and in making surprised faces during the two forte chords.

GO DEEPER

OPTION 1. RHYTHM EXPLORATION

This activity explores different rhythmic values that appear in the two themes: quarter notes, eighth notes, dotted eighth notes, and sixteenth notes. You will need to print out copies of Sections A & B of the Theme (available on the SSO website). Rhythmic percussion instruments may be helpful but are not necessary; you can substitute clapping instead. Depending on the level of your students, you may want to encourage students to clap and count simultaneously. You may also want to point out other aspects of the music, such as meter and tempo.

1. Introduce rhythmic values from Section A: quarter notes and eighth notes.
2. Display the rhythm of Section A, or pass out copies of the Section A. Ask students to identify all of the quarter notes (Ta) and eighth notes (Ti) as they appear in Section 1, either as a big group or using different colored highlighters at their own desks.
3. Lead students in clapping (and counting) the rhythm of Section A.
4. If desired, repeat steps 1-3 with Section B. Section B introduces more complex rhythms, including dotted eighth notes and sixteenth notes.
5. Listen to the entire second movement. Have students clap the rhythm of the theme as they appear throughout the movement. If desired, divide the students into groups, and assign them each a variation to clap along to.

OPTION 2. LISTENING MAP

This activity builds on concepts from Lesson 1 by exploring the theme-and-variation form of the Surprise Symphony's second movement. You will need to print out copies of Section A & B for students, as well as a listening map, to have on hand as they listen. Depending on group size and dynamics, you may want to create one listening map as a class, or have students work individually or in small groups to decorate their listening maps. You may want to complete the listening map over the course of a couple of different sessions.

1. Pass out copies of Sections A & B for students to have on hand as they listen.
2. Listen to the entire second movement, using the Youtube, stopping in the following places.
 1. 0:18 – **What section did you just hear?** (Section A)
 2. 0:35 – **What section did you just hear?** (Section A again)
 3. 0:52 – **What section did you just hear?** (Section B)
 4. 1:09 – **What section did you just hear?** (Section B again)

Point out that these four sections (A, A, B, B) form the theme of the movement. The movement is structured as a **theme and variations**, so this theme (A, A, B, B) will be repeated but changed up throughout the movement.

Pass out/display the listening map, and point out that the first balloon represents the Theme. Encourage them to try and notice how Haydn varies the theme in Variation 1.

5. Play from 1:09 – 2:13 (Variation 1). **“What sections did you hear in this variation?”** (A, A, B, B). **What was different in this variation?** (*The violin played a countermelody on top!*)
Have students draw a picture on the Variation 1 balloons to depict the violin countermelody.
 6. Play from 2:13 – 3:24 (Variation 2). **What made this variation different from the theme?** (*It was in a minor key; it also included some development in the strings; there was no B section*). Discuss how minor keys can change the mood of the piece.
Have students draw a picture on the Variation 2 balloons to remind themselves of the minor key and the development in the strings.
 7. Play from 3:24 – 4:31 (Variation 3). **What made this variation different from the theme?** (*It used a faster rhythm in the A section; woodwinds had a countermelody*)
Have students draw a picture on the Variation 3 balloons to depict the faster rhythm and woodwind countermelody
 8. Play from 4:31 – 5:41 (Variation 4). **What made this variation different?** (*accents on the off-beats, fortissimo in the first A section and second B section*)
Have students depict Variation 4 on the appropriate balloon.
 9. Introduce the term **coda** (the end of a piece of music). Play the coda (5:41 – end). Have students draw a picture of the coda on the appropriate balloon.
3. Display the listening map(s) in a prominent place! When you return to this piece later in the semester or year, keep the listening map(s) on hand for students to refer to.

OPTION 3. PERFORM

During this activity, students will learn to perform the melody of Section A. You will need to print out the Section A music (available on the SSO website) for students to read. If melodic instruments are available (e.g. recorders, xylophones, etc.), students can play the melody using the instruments. If not, you can teach students to sing using repeated syllables (lalala), Sol-Fege, or even made-up lyrics. Guitar classes may want to perform the chords rather than the notes of the melody.



"PASTORAL" SYMPHONY

(Symphony No. 6, Op. 68, 1st movement)

By Ludwig van Beethoven (Germany)

Classical/Romantic (1808)

LESSON INTRODUCTION:

Important Terms and Concepts

- * **Symphony (Review):** a large musical work that usually consists of four different movements
- * **Pastoral:** of or relating to nature or the countryside
- * **Motif:** a short musical idea or pattern of notes that is important and occurs multiple times within a piece of music

BEHIND THE MUSIC



Ludwig van Beethoven (1770 - 1827) was a German composer whose works are often seen as bridging the gap between the Classical and Romantic periods in music. Born in Bonn, Germany, Beethoven learned to play both violin and piano. Eventually he moved to Vienna, Austria, where he gained renown as both a performer and a composer. His early-period compositions (up through 1802) were strongly influenced by classical masters like Mozart and Haydn, but he went on to develop his own unique style that is characterized by deep emotional and intellectual depth.

The November 21, 2015, SSO concert will feature another symphony (No. 8) by Beethoven!

Beethoven's 6th "Pastoral" symphony was composed during the middle, "heroic" period, during which time he began to grapple with his growing deafness. This

symphony is unique in several ways: most notably, it is one of Beethoven's few explicitly programmatic works. Departing from the standard four-movement symphonic form, Beethoven wrote the 6th symphony in five movements, each depicting a scene in the countryside:

1. *Allegro ma non troppo* (Awakening of cheerful feelings upon arrival in the countryside)
2. *Andante molto mosso* (Scene by the brook)
3. *Allegro* (Merry gathering of country folk)
4. *Allegro* (Thunderstorm)
5. *Allegretto* (Shepherd's song; cheerful and thankful feelings after the storm)

ACTIVE LISTENING

1. Pass out blank paper and crayons or colored pencils for students to use. Invite students to draw pictures of what they hear in the music as you play the beginning of Beethoven's "Pastoral" Symphony. (*Youtube link: <https://www.youtube.com/watch?v=2TtjWMQOjVA>. This video is also embedded on the SSO website. If you do not have time to listen to the entire movement, stop the recording after about four minutes*).
2. Ask students: "How did this song make you feel?"
3. What images came to your mind as you listened to this song? What did you hear that made you think about this image? Invite students to share some of the pictures that they made.
4. Say: "This song was written by a composer named Ludwig van Beethoven. Beethoven described this song as the "awakening of cheerful feelings on arrival in the country." What kinds of images and feelings do you think Beethoven imagined while he wrote this song?"

(Listen for answers. Help the students make a list of things that they might see in the countryside: for example, flowers, trees, birds, sheep, grass, clouds, etc.)

5. This song is called the Pastoral Symphony. Does anyone remember what a symphony is?

A symphony is a piece of music that is written for many different instruments and usually contains four sections, or movements. However, this symphony is a little bit different because it actually contains five movements! We just listened to the first movement.

6. Does anyone know what the word pastoral means? Pastoral means “of or relating to nature or the countryside.” Throughout history, musicians, writers, and artists have all been inspired by nature as they created pastoral songs, paintings, poems, and stories.
7. Hold up the Pastoral Symphony poster or display it in a prominent place. Point out that the flower image can help students remember the nature imagery that appears throughout the piece.
8. Now we are going to listen to a few short excerpts from other movements of the Pastoral Symphony. Remember that all of the movements describe something happening in nature. As you listen, imagine what might be happening in nature and how you might be feeling if you were there.
1. Play an excerpt from the second movement (12:15 – 12:45):
<https://www.youtube.com/watch?v=RvoTz1rdO3A>
What instruments did you hear? What do you think Beethoven might have been describing?
(The flute is supposed to be imitating a nightingale; the oboe, a quail; and the clarinets, a cuckoo).
 2. Play an excerpt from the 4th movement (0:08 – 1:07)
<https://www.youtube.com/watch?v=aRwMxCuagYg>
What do you think Beethoven might have been describing? How does this music make you feel?
(Beethoven writes that this movement is about a thunderstorm)

The final concert of the season, on April 30, 2016, will feature four fantastic works of orchestral music inspired by nature, including Debussy's *La Mer* and Respighi's *Piens of Rome!*

GO DEEPER

OPTION 1. EXPLORING MOTIFS

During this activity, students will learn to perform the opening motif of the first movement. You will need to print out the Beethoven motif music (available on the SSO website) for students to read. If melodic instruments are available (e.g. recorders, xylophones, etc.), students can play the melody using the instruments. If not, you can teach students to sing using repeated syllables (lalala), Sol-Fege, or even made-up lyrics.

1. Say, "A **motif** is a short musical idea or pattern of notes that is important and occurs multiple times within a piece of music."
2. Pass out copies of the Beethoven motif sheet music. Lead students in singing the motif. You may want to point out pertinent aspects of the music, such as the tempo, key, time signature, rhythmic values, etc.
3. Once students have mastered the melody of the motif, play the entire first movement. Instruct students to stand up every time they hear the motif.
4. Ask, "How many times do you think Beethoven used this motif in the first movement of the Pastoral Symphony. Did you hear the motif change as the piece progressed? How?"
5. Why do you think motifs are so important to a long song like this? Why do you think Beethoven used the same motif over and over again rather than creating entirely new phrases throughout the song?"

OPTION 2. COMPOSE A PASTORAL SONG

During this activity, students will use their imaginations as they explore percussion instruments and create nature-inspired rhythms and melodies. If desired, you may want to pair this activity with a nature walk (Step 1). You will want to make many different percussion available instruments available for students to try out. For the smoothest transition possible, set the instruments out ahead of time.

1. (Optional) Lead students on a nature walk. Say, "Beethoven loved to take walks in the countryside. What he saw in nature inspired some of his compositions. Today we are going to do the same!" Give students any particular instructions for your nature walk (i.e. stay together, stay on a particular path, keep hands to yourself, etc.) and invite them to take mental notes of the different elements of nature that they see. Once you return to the classroom, make a list of the different things that students have seen.
2. Divide the class into small groups of 4-5 students. Provide each group with several different percussion instruments. Invite them to explore the different instruments and imagine how the instruments could be used to illustrate something in nature. (For example, a triangle might remind students of wind blowing; rain sticks might be used to depict a shower).
3. Have the groups create a specific rhythmic pattern to illustrate the natural phenomenon that they are describing.
4. Allow the groups to present their rhythmic patterns to the group. You may then have the other students mimic their rhythms (by clapping or using instruments), or put all of the rhythms together (at the same time, or sequentially) to create a class composition.

OPTION 3. MUSICAL CONNECTIONS: PASTORAL SONGS

During this activity, students will listen to other works of music that have been inspired by nature. Choose one or more of the following pieces (countless others abound, as well) to listen to with the students. Teach students about the composers and historical periods that inspired these works. Invite students to identify the sights and sounds of nature that may have inspired the composers, and compare these works with Beethoven's *Pastoral Symphony*.

1. Antonio Vivaldi's (1678 – 1741) "The Four Seasons" is a series of four famous violin concertos, each inspired by a different season. As with Beethoven's *Pastoral Symphony*, Vivaldi wrote notes in the margins of the music to describe the scenes he envisioned. Listen to them here: (<https://www.youtube.com/watch?v=nbpAFzyrx5o>). Note: this recording is quite long, as it contains all four concertos. You may also search separately for "Winter," "Spring," "Summer," or "Fall."
2. Edvard Grieg's (1843 – 1907) "Morning Mood" is the opening movement of the *Peer Gynt Suite No. 1*. The suite itself is based on incidental music that Grieg composed to accompany Henrik Ibsen's play of the same name. In this piece, the flute and oboe alternate playing a beautiful melody that depicts the sunrise. Listen here: <https://www.youtube.com/watch?v=-rh8gMvzPw0>
3. Olivier Messaien's (1908 – 1992) *Reveil d'oiseaux* is an orchestral work whose melodic material is almost entirely taken from various bird songs. Messaien, a French composer and ornithologist, used bird-inspired melodies throughout his works, including a set of 13 pieces for solo piano called the *Catalogue d'oiseaux*. You may want to introduce the *Catalogue d'oiseaux* alongside John James Audubon's *Birds of America*.
 1. *Reveil des oiseaux*: <https://www.youtube.com/watch?v=aO-gBTeNmXk>
 2. *Catalogue d'oiseaux*: https://www.youtube.com/watch?v=1ogTvZ4fiNc&list=PLt-0Urnjb_chSeqnk1fP68L8c5mBoVgFR

The second movement of the *Peer Gynt* suite, *Ase's Death*, is one of the other featured Amplify pieces for this year. The accompanying lesson (along with three others) will be released later in Fall 2015!



VIOLIN CONCERTO

(Violin Concerto in E minor, Op. 68, 3rd movement)

By Felix Mendelssohn (Germany)

Romantic (1844)

LESSON INTRODUCTION:

Important Terms and Concepts

- * **Concerto:** a musical work, usually in three movements, in which a soloist plays along with an orchestra
- * **Accompaniment:** a musical part that supports a soloist
- * **Tempo:** the speed of music
 - **Lento:** slowly
 - **Largo:** slow and stately
 - **Adagio:** leisurely
 - **Andante:** at a walking pace
 - **Allegro:** fast
 - **Vivace:** lively
 - **Presto:** very quickly
- * **Minor:** one of two tonal modes of music that typically sounds dark and sad
- * **Major:** one of two tonal modes of music that typically sounds bright and happy

BEHIND THE MUSIC



Felix Mendelssohn (1809-1847) was a German Romantic composer whose works include chamber music, symphonies, religious oratorios, and incidental music to *A Midsummer's Night Dream*.

Mendelssohn was

born into a musical family and began taking piano lessons as a young boy. He quickly established

The Discovery concert on January 21 – 22, 2016, will feature another piece by Mendelssohn, his “Italian” Symphony No. 4. [Register your class for this free concert today!!](#)

himself as a prodigy, both as a performer and composer, composing his first symphony at age 15. As an adult, he traveled and performed all over Europe before settling in Leipzig, Germany, where he conducted the Leipzig Gewandhaus Orchestra and founded the Leipzig Conservatory.

Mendelssohn's *Violin Concerto in E Minor* is one of his best-known and beloved works, a staple of the violin repertoire. He composed it for his friend, violinist Ferdinand David, who premiered the work with the Leipzig Gewandhaus Orchestra in 1845. The concerto follows a fairly typical three-movement structure, although Mendelssohn innovated several techniques, such as a written-out cadenza. The third movement begins with 14 bars in E minor that transition the slow second movement into the fast, virtuosic, E-major finale.

ACTIVE LISTENING

1. Display the Violin Concerto poster prominently for the students to see.
Say to students: **"Today we are going to listen to a piece by Felix Mendelssohn called the Violin Concerto in E minor."**

The November 21, 2015, SSO concert will feature Mendelssohn's Violin Concerto in E minor, played by internationally acclaimed violinist Benny Tseng!

2. Play the beginning (0:00 - 2:00) of the third movement of Mendelssohn's Violin Concerto in E minor. Listen here (link is also embedded on the [Shreveport Symphony website](#)).
<https://www.youtube.com/watch?v=81bH4bLIIIE>

It may be helpful to play the video, not just the audio, if possible, so that students can see the interactions between the soloist and the orchestra.

3. Ask: **What did you notice about this song? What instruments did you hear?**

Remember that this song is called the Violin Concerto. Can anyone guess what the word concerto means?

A concerto is a musical work in which a soloist (in this case, the violinist Sarah Chang) plays along with an orchestra. The orchestra provides accompaniment, or supporting musical background, for the soloist.

4. **Let's listen to an excerpt from later in the movement. Pay special attention to how the violinist's part and the orchestra's part go together.**

Play from 3:15 – 4:15. In this section, the violinist begins with a lyrical melody, which is passed to the orchestra while she moves into the original, technically difficult theme. In other words,

Ask students, **What did you notice? How did the orchestra's part support the soloist?**

If necessary, play the excerpt again, pointing out the melody as it occurs.

5. **Most concertos, including Mendelssohn's Violin Concerto, have three movements. The first movement is usually fast; the second movement is slow; and the third movement is fast again. Can you guess which movement we just listened to? (*The third!*)**
6. **Let's listen to the beginning again.** This time, I want you to move in place along with the music. Use your movements to show the mood of the music, and how fast and slow the music is going. (If necessary, demonstrate lethargic movements vs. energetic movements. Also provide any necessary boundaries: i.e. move in place, stay in this section of the room, etc.)

Play from 0:00 – 1:00. Hopefully students will move slowly along with the 14-bar opening and then move into more energetic, quick movements afterward. You can help lead this change if necessary.

7. **Why did your movements change?**

At the beginning of the movement, Mendelssohn changed the tempo! This helped transition from the slow second movement into the faster tempo that the rest of the third movement is in.

Display a tempo poster that includes descriptions of various tempos: Lento, Largo, Adagio, Andante, Allegro, Vivace, Presto. Say, **"The word tempo refers to the speed of a piece of music. These words – Lento, Largo, Adagio, Andante, Allegro, Vivace, and Presto – are Italian words that refer to the speed of music.**

Go through each of the tempo words individually, asking students to demonstrate movements that go along with each word.

The opening section of this song is in an *Allegretto non troppo* tempo (literally, not too quickly) *Allegro molto vivace* tempo (literally, fast and very lively).

Let's listen to the opening of the concerto one more time while we move, and this time I want you to exaggerate the tempo that you hear!

Play from 0:00 - 1:00 again. Lead the students in exaggerating movements to accompany the song. Be sure and shout out the new tempo (*Allegro molto vivace!*) when it changes.

8. Optional: *If desired, you may also want to point out that the mode of the piece changes at the same time that the tempo changes. Play an E minor chord (the opening mode), as well as an E major chord (the final mode), and ask students to compare the mood suggested by the two modes.*

GO DEEPER

OPTION 1. MUSICAL CONNECTIONS: CONCERTO FORM

During this activity, students will listen to concertos written for other instruments. Choose one or more of the pieces listed below to play for students. Ask them about the instruments that they hear: what are the unique features of the [trumpet/flute/harp/piano]? What does that instrument sound like? How does the soloist interact with the orchestra and the conductor? Which concerto do they like best? How are these pieces similar to and different from Mendelssohn's Violin Concerto?

1. Franz Joseph Haydn's (1732 - 1809) *Trumpet Concerto in E-flat Major* was one of the first works that features the full range of the keyed trumpet, an instrument innovated by Anton Weidinger, who premiered the piece. See Wynton Marsalis play the concerto with the Boston Pops Orchestra:
<https://www.youtube.com/watch?v=vpFaWJQHwbA>
2. Wolfgang Amadeus Mozart's (1756 - 1791) *Concerto for Flute, Harp, and Orchestra* belongs to a special genre of concertos known as **double concertos**. That is, it features two soloists (a harpist and a flautist) instead of the usual one. Listen here:
<https://www.youtube.com/watch?v=nheif2BuFz0>
3. Edvard Grieg's (1843 - 1907) *Piano Concerto in A minor* is a popular piece in the piano repertoire. Grieg wove traditional Norwegian

The January 23, 2016, SSO concert will feature two piano soloists! Stanislav Khristenko will play Shostakovich's Piano Concerto No. 2, and Tomer Gewirtzman will play Grieg's Piano Concerto in A minor!

melodies throughout the concerto, which is one of very few large-scale orchestral works that he composed. Listen here:

<https://www.youtube.com/watch?v=N9oTYlvKafs>

OPTION 2. THE TEMPO GAME

During this activity, students will apply the knowledge they have learned about tempos in a game based on Red Light, Green Light. You may choose to play as a class or in smaller groups. Instructions are below.

Choose one student to be the leader, and have the rest of the students line up on the other side of the playing area. Instead of Green Light, the leader will turn his/her back and say a tempo word (Adagio, Allegro, Presto, etc.), at which point the group may proceed toward the leader at the corresponding pace. Instead of "Red Light," the leader will turn back toward the group and say "Rest," at which point all students must freeze (those who do not freeze are sent back to the starting line). The first person to reach the finish line/touch the leader's hand becomes the new leader.

OPTION 3. EXPLORING ACCOMPANIMENTS.

During this activity, students will explore the idea of accompaniment by creating their own accompaniments. Percussion instruments may be helpful.

Activity idea derived from the [New York Philharmonic Orchestra \(2011\)](#).

1. Choose a song that students are very familiar with singing or playing. Examples might be "Hot Cross Buns," "Twinkle, Twinkle, Little Star," or "Frere Jacques." Practice singing/playing the melody as a class until everyone is comfortable with it.
2. Have the class brainstorm ways to accompany this melody: with piano, rhythm instruments, recorders, body percussion, humming, ostinato patterns, etc.
3. Take turns trying out different accompaniments, allowing different students to practice being the soloist.
4. Ask: **How does this accompaniment strengthen/weaken the original melody? How does this accompaniment change the mood of the piece?**