BOSTON PHILHARMONIC

Compose Your Symphony!

TEACHER RESOURCE GUIDE
GRADES K-5
“Compose Your Symphony” CD
CD Tracks

The CD included with this resource guide:

1. “Ballet of the Unhatched Chicks” from *Pictures at an Exhibition* by Modest Mussorgsky

2. “Great Gate of Kiev” from *Pictures at an Exhibition* by Modest Mussorgsky

   *Leonard Bernstein & New York Philharmonic, originally released 1958*

3. *Finlandia* “Brass” by Jean Sibelius

4. *Finlandia* “Woodwinds” by Jean Sibelius

5. *Finlandia* “Strings” by Jean Sibelius

6. *Finlandia* Hymn by Jean Sibelius

   *Neeme Jarvi & Gothenburg Symphony Orchestra, 1982*

7. *Also Sprach Zarathustra* Introduction by Richard Strauss

   *City of Prague Philharmonic Orchestra, 2001*

8. Symphony No. 4 mvt. IV beginning excerpt by Johannes Brahms

9. Symphony No. 4 mvt. IV ending excerpt by Johannes Brahms

   *Otto Klemperer & Philharmonia Orchestra, 1957*

10. Symphony No. 5 mvt. I beginning excerpt by Ludwig van Beethoven

   *Bernard Haitink & London Symphony Orchestra, 2006*

11. *Coriolan Overture* “Mother and Wife Theme” by Luwig von Beethoven

12. *Coriolan Overture* “Coriolan Theme” by Ludwig van Beethoven

   *Roger Norrington & London Classical Players, 1989*
The Boston Philharmonic believes that classical music can be enjoyed at any age, and that it is never too early to begin learning. We are committed to providing opportunities and educational tools for your students that help create a personal connection to music.

This Resource Guide was created for the Boston Philharmonic Orchestra Crescendo! Community Engagement program. In this packet, music teachers will find many fun activities which can be tailored to fit their schedule and the age of their students. These lessons will help prepare their class for the BPO Classroom Concert “Compose Your Symphony!” thus providing students a more engaging and fun live concert experience.

These activity lessons may be taught by the Boston Philharmonic Orchestra Fellow and musicians, or by school teachers. While many of the activities can be facilitated by teachers specializing in subjects other than music, it is ideal that this curriculum is facilitated by one with musical knowledge and experience.

Teachers should feel free to photocopy these work pages and adapt the lessons to best serve the needs of their students. Each of the activities lists an approximate completion time so teachers may choose which activities, if not all, their class will have time to complete. These activities were designed to progress in the order in which they are listed here, but activities and lesson plans may be omitted if necessary. If time is limited, it is recommended to complete lessons 2, 3, and 4. All 5 lessons may take place over the course of 5 days or several weeks. It is recommended that lessons are taught close together if possible, and as close in time to the Classroom Concert performance as possible. This is to best benefit the student’s retention of the music and understanding of the BPO Classroom Concert.

Included with this guide is a CD featuring recorded excerpts of orchestral standards to be used throughout these lessons and activities.

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Meet the Boston Philharmonic

The Boston Philharmonic Orchestra (BPO), founded by Benjamin Zander in 1979, joins together amateur, student and professional musicians. One of Boston's premier orchestras, the Boston Philharmonic is not your average musical ensemble; on the contrary, the BPO follows a vision of "passionate music making without boundaries." To us, this means presenting top-notch music in a manner that both music aficionados and casual listeners can enjoy.

One way we achieve this is through innovative pre-concert talks with our conductor, Benjamin Zander. Maestro Zander has a unique approach to explaining classical music, and his intense passion for the art form attracts hundreds of attendees for each talk. As a result, our audience describes the Boston Philharmonic as "passionate," "inspiring," "unique," and—perhaps our favorite description—"un-stuffy."

In September 2012, the Boston Philharmonic Youth Orchestra (BPYO) was formed under the auspices of the BPO. Conducted by Benjamin Zander, BPYO's motto is "Shaping Future Leaders Through Music." The 120 enthusiastic and talented young musicians of the Boston Philharmonic Youth Orchestra range in age from 12 to 21.

The BPYO offers a unique opportunity for young instrumentalists who want to study great orchestral repertoire in a musically dynamic and intellectually challenging community. The BPYO members are asked not only to master their parts and to gain a deep understanding of the musical score, but also to engage in dialogue with Mr. Zander through weekly "white sheets," wherein they are invited to share their thoughts on all aspects of the music and the rehearsal process. These conversations often lead to stimulating discussions on personal leadership and effective contribution.

In the inaugural 2012-13 season, the BPYO performed two concerts to sold-out audiences in Boston's Symphony Hall and undertook a wildly successful five-city tour of the Netherlands, culminating in a performance of Mahler's Second Symphony in Amsterdam's acclaimed Concertgebouw. Six months later, in December 2013, BPYO performed at Carnegie Hall, receiving high praise in the New York Times for their "brilliantly played, fervently felt account."
Lessons

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# Learning Goals

## Learning Goals in Lessons

### Lesson 1 Goals:
- Understand how different parts and families of the orchestra work together to play a piece of music
- Learn about the instrument families of the orchestra
- Identify instruments visually and aurally
- Introduction to two movements of *Pictures at an Exhibition*
- Make the connection between art and music and understand that music can represent visual images

### Lesson 2 Goals:
- Understand what a composer does
- Review instrument families of the orchestra and identify their sounds in the context of the piece *Finlandia*
- Learn about the building blocks of music melody, harmony, and rhythm in the context of a popular song
- Participate in a music making activity involving melody, harmony, and rhythm
- Identify melody, rhythm, and harmony in a score
- Introduction to notation of basic beats

### Lesson 3 Goals:
- Review concepts of composer, melody, rhythm, & harmony
- Make connections between visual art and music
- Sing together using lyrics and melody to the *Finlandia* Hymn
- Sing harmony together using *Also Sprach Zarathustra*
- Identify the chords which serve as the foundation to Brahms’ Symphony No. 4, mvt. IV
- Clap the rhythmic motif of Beethoven’s Symphony No. 5

### Lesson 4 Goals:
- Read and understand the *Coriolan Overture* literary story
- Draw connections between parts of a story plot and its musical representation using *Coriolan Overture*
- Compose your original melody and learn the terms notes and score
- Review concepts and terms related to dynamics and tempo
- Learn basic notation: whole, half, quarter, eighth notes

### Lesson 5 Goals:
- Identify note names on the staff, treble and bass clef
- Review dynamics and tempo
- Finalize originally composed melody
- Review and sing the melody from the *Finlandia* Hymn
- Review definitions melody, harmony, and rhythm

## Massachusetts Curriculum Standards

### Lesson 1 Goals:
- *Music Standard #2A*: Explore wind and string instruments
- *Music Standard #6C*: Explore terminology in explaining music, instruments, and music performances
- *Music Standard #6D*: Identify and categorize instrument families by sight and sound
- *Music Standard #8C*: Compare in two arts how the characteristic materials can be used to transform similar scenes, emotions, or ideas into works of art

### Lesson 2 Goals:
- *Music Standard #2C*: Accompany classroom music representing diverse cultures
- *Music Standard #5A*: Read whole, half, quarter, eighth notes with guided assistance
- *Music Standard #6C*: Explore appropriate terminology in explaining music, music notation, music instruments
- *Theater Standard #5B-2*: Understand the connection between artists and society through history
- *Music Standard #2E*: Perform in groups, responding to the cues of a conductor

### Lesson 3 Goals:
- *Music Standard #6C*: Explore appropriate terminology in explaining music, music notation, music instruments
- *Music Standard #2D*: Echo short rhythms and melodic patterns
- *Music Standard #8C*: compare in 2 arts how the characteristic materials can be used to transform similar scenes, emotions, or ideas into works of art

### Lesson 4 Goals:
- *Music Standard #5D*: Use a symbol system to notate meter, rhythm, pitch, and dynamics
- *Music Standard #6C*: Explore appropriate terminology in explaining music and music notation
- *Theater Standard #5B-2*: Understand the connection between artists and society through history
- *Music Standard #4D*: compose short pieces with guidelines

### Lesson 5 Goals:
- *Music Standard #5A*: Read whole, half, quarter, eighth notes with guided assistance
- *Music Standard #5C*: Identify symbols and traditional terms referring to dynamics and tempo
- *Music Standard #1A*: Sing independently on pitch and in rhythm, maintain a steady tempo

## Post-concert Activity:
- As a class, reflect and discuss numerous elements of the Classroom Concert
- Write a letter or draw a picture to send to the Boston Philharmonic Musicians
- *Music Standard #6C*: Explore appropriate terminology in explaining music, music notation, music instruments and voices, music performance
- *Music Standard #6D*: Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom and performance settings
Lesson 1
The Orchestra
[Approx. Time: 40 minutes]

Read to the class: An orchestra is like a big team of musicians, all working to play a piece of music together. The orchestra is made up of many different types of instruments. What are some that you can name? (Flute, Clarinet, Oboe, Bassoon, French Horn, Trumpet, Trombone, Tuba, Violin, Viola, Cello, Bass, and Percussion instruments like Snare Drum, Bass Drum, Cymbals, Timpani, Triangle, and Piano)

Activity A — Being an Orchestra [5 minutes]
Read to the class: In an orchestra, most of the time each instrument or instrument family plays different parts of a big piece of music. Now we’re going to try to make a whole orchestra of musical people right here in this classroom!

Divide the class evenly into 4 groups, one to represent each family in the orchestra. Teach each group to sing or play its part of the “piece” shown below. Start each group one after the other, layering them one by one. Once all “instrument families” have entered, experiment with different dynamics between each family. The teacher can start out as the conductor and then allow some of the students to volunteer to be the conductor.

Activity B — Woodwind Family [5 minutes]
Read to the class: The Woodwind family includes instruments that all use air to make a sound. Many of them are made from wood, but flutes are now usually made from silver or gold.

We’ll now watch a short video about the Woodwind family. https://www.youtube.com/watch?v=KEt1Mm8sSkA
Or search on Youtube: BBC National Orchestra of Wales— Woodwind
Lesson 1 Continued

Activity C — Brass Family [5 minutes]
Read to the class: The brass family includes instruments that also use wind to play, but unlike the woodwind family, these instruments all use something called a “mouth piece” which they buzz into to make a sound. All of the instruments in this family are made of a type of metal called brass. Let’s all try buzzing our lips in the way that brass musicians play their instruments.

We’ll now watch a short video about the brass family:
https://www.youtube.com/watch?v=yE0aSxzINdY
Or search on Youtube: BBC National Orchestra of Wales—Brass

Activity D — String Family [5 minutes]
Read to the class: The string family is usually the largest section in the orchestra and it sits in front of the Brass and Woodwind instruments. These are the violins, violas, cellos and big double basses. Each string instrument has 4 strings and is played with a bow made from wood and horse hair!

We’ll now watch a short video about the String family:
https://www.youtube.com/watch?v=MP2_6OLummA
Or search on Youtube: BBC National Orchestra of Wales—Strings

Activity D — Percussion Family [5 minutes]
Read to the class: The percussion family is made up of all of the instruments which are played by being hit or shaken. In an orchestra, there can be anywhere from only one percussion instrument to sometimes 20 or more! What are some percussion instruments that you can name? (Snare, timpani, triangle, drumset, cymbals, gong, marimba, vibraphone, piano, & more!)

We’ll now watch a short video about the Percussion family:
https://www.youtube.com/watch?v=xGKpngesISI
Or search on Youtube: BBC National Orchestra of Wales—Percussion

Activity E — Color the Orchestra Map [5 minutes]
Read to the class: Let’s take a look at a map of the whole orchestra. First, we’ll name all of the instruments. Then, we’ll find all of the instrument families.

Using the orchestra map worksheet included on page 12, have students color all of the instruments of the same family with the same color.
Lesson 1 Continued

Activity F — Pictures at an Exhibition  [10 minutes]

Ask the class what we call a person who writes music. A **composer** is a person who creates, or **composes**, their own music. Read to the class: Many composers use pictures or images to inspire and give them ideas for writing music. One composer named Modest Mussorgsky wrote a famous piece that did just that! Mussorgsky was a composer from Russia who lived more than 130 years ago and wrote a piece of music called *Pictures at an Exhibition*. This music tells a story of a person walking through the big halls of a museum, looking at different paintings by a famous artist. Mussorgsky wrote a different section of music for each picture. In the Boston Philharmonic Classroom Concert, you’ll have the opportunity to hear two of these movements performed: “Ballet of Unhatched Chicks in their Shells” and “The Great Gate of Kiev.”

Play Mussorgsky’s “Ballet of Unhatched Chicks in their Shells” (Track 1) and as the music plays, ask the students to use their worksheets to draw what they might imagine this painting looks like. What makes this music sound like a Ballet of unhatched chicks?

Play Mussorgsky’s “Great Gate of Kiev” (Track 2) and as the music plays, ask the students to use their worksheets to draw what they might imagine this painting looks like. Be sure to explain that Kiev is a big city in the European country, Ukraine. It’s famous for its large royal palaces and old historic buildings. What makes this music sound like a huge gate entrance to a royal ancient city?
Lesson 1
The Orchestra Map

BRASS FAMILY
STRING FAMILY
WOODWIND FAMILY
PERCUSSION FAMILY
Lesson 1
Pictures at an Exhibition
Lesson 2
Musical Building Blocks
[Approx. Time: 35-40 minutes]

Review with the class what we call a person who writes music. A **composer** is a person who creates, or **composes**, their own music. Read to the class: Composers are like painters because they use the “colors” of different sounds to create an image in our minds. The sounds they use come from the many different instruments in the orchestra. Let’s first review all the instrument families of the orchestra.

**Activity A — Instrument Families [5 minutes]**
Read to the class: Let’s take out our orchestra map of instruments. I’ll play a few recordings and, using your orchestra map, take a guess at which orchestral family we’re hearing. You’ll either hear the woodwinds, brass, strings, or percussion family.

- Play Track 3 on accompanying BPO CD
  Ask the students to guess which family is heard (Track 3: Brass) and have a conversation identifying the instruments of the brass family again. Describe how brass instruments are played (buzzing wind through a metal mouth piece).

- Play Track 4 on accompanying BPO CD
  Ask which family is heard (Track 4: Woodwinds), identify the instruments in the woodwind family. Describe how woodwind instruments are played (blowing air over the flute head joint, blowing air through a reed for reed instruments).

- Play Track 5 on accompanying BPO CD
  Ask which family is heard (Track 5: Strings), identify the instruments in the string family. Describe how strings instruments are played (pulling a horse-hair bow over the 4 strings of the instrument).

**Activity B — Melody [5 minutes]**
Read to the class: Now that we know all the sounds a composer can use when they write music for the orchestra, let’s learn about the building blocks that make up a piece of music. There are three main parts of music: melody, harmony, and rhythm. To learn these building blocks of music, we’ll learn the song “Happy” by Pharrell Williams.

Give the definition of melody: Melody is the part in music that is the “tune” and usually a part that can be easily sung.

Let’s take the song “Happy” and sing the melody from the chorus.
(music is on the next page)
Lesson 2 Continued

Activity B CONTINUED — Melody

Activity C — Harmony [5 minutes]

Read to the class: Harmony is the combination of different notes heard at the same time. With harmony, we can make something called chords by stacking notes on top of each other. This is different from melody, as melodies are single notes heard one after the other.

Use a piano, guitar, or three melodic instruments to demonstrate the chords that are played under the melody in the song “Happy.” First, arpeggiate the chords to show each note, have the class sing one note at a time, and then play all 3 of the notes as a chord.
Lesson 2 Continued

Activity D — Rhythm [10 minutes]

Read to the class: Rhythm is a regularly repeated pattern of sound, usually organized through stress and release. Let’s learn the rhythm that is clapped under the melody and the harmony in the song “Happy.”

Have the class clap the rhythm shown above in repetition. Once the class feels comfortable clapping this repeated rhythm, divide the class into melody and rhythm groups. Start playing the chords alone, then add the clapping rhythm group, then add the melody group until all three are being heard at the same time. Explain that this is similar to a musical composition, with all three musical building blocks working together.

Activity E — Worksheet [10 minutes]

Read to the class: Now that you understand how melody, harmony, and rhythm sound together, let’s see how they might look together. A score is the name for music when it’s written down. Most composers write down their music as a score for musicians and conductors to read the music. Use your work sheet to guess which notes are a melody, harmony, or rhythm.

Melody: Introduce these four basic notes and their rhythmic value: quartet note, half note, whole note, and eighth note. Ask the class to practice writing a melody on their worksheet using these four types of notes.

Harmony: Have the class practice drawing chords by stacking whole notes similar to they see on their worksheet. If possible, play some of the students melodies and chords once they’ve completed their worksheet.
Lesson 2
Musical Building Blocks

Activity E:
On the musical scores below, guess which shows melody, harmony, or rhythm by drawing a line from the word to the music.

Practice composing your own melody using the four different kinds of notes shown here:

Quarter Note = 1 beat  Half Note = 2 beats  Whole Note = 4 beats  Eighth Note = half a beat

Compose your own harmony by stacking notes on the lines or spaces of the staff, like you see here:
Lesson 3
Musical Stories

[Approx. Time: 30 minutes]

Review with the class: a **composer** is a person who creates, or *composes*, their own music. Ask the class what instrument families a composer uses to give different colors and sounds to their music, use the orchestra map again if needed. Read to the class: **By using all of these instrument sounds and the building blocks of music (melody, harmony, rhythm) composers often tell a story through their music. Today we’ll hear some examples of this.**

**Activity A — Melody Review [10 minutes]**

Review with the class the three main building blocks of music: **melody, harmony, and rhythm.**

Review the definition of melody: **Melody** is the part in music that is the “tune” and usually a part that can easily be sung. Let’s sing some common melodies that we all know. Sing “Happy Birthday” and “Twinkle Twinkle” and “Happy” (from lesson 2) with the class. We’ll now learn the melody of a piece which you’ll hear in the BPO Classroom Concert. This comes from the composer Jean Sibelius and his piece for orchestra called *Finlandia*. Have you ever heard of the country called Finland? Sibelius was a composer from Finland and he wanted to write a piece of music that would represent the beauty of the nature and people of his country. You can see on your worksheet a few photos from Finland— what do these images make you think of? Let’s hear the melody from part of *Finlandia* and then learn the lyrics, or words, to the melody. Does the music you hear remind you of these images?

Play *Finlandia* Hymn (Track 6) and have a discussion about the images on the student worksheet found on page 18. Ask the class questions like “How do these images and the music work together? What other scenes might Sibelius have been thinking of when he composed *Finlandia*?” Once the class has heard the *Finlandia* Hymn without words, read the lyrics from their worksheet. These lyrics have been adapted from the words written by Lloyd Stone to Sibelius’ *Finlandia* Hymn.

Once the class has read the lyrics, have the students sing the words over the melody of Sibelius’ *Finlandia* Hymn (Track 6) a few times. The melody is printed here:

```
This is my song, my song of all the nations. A song for peace for lands so far and near.
This is my home, my country where my heart is. Here are my hopes, my dreams, my family.
This is my home, my country where my heart is. Here are my hopes, my dreams, my family.
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Lesson 3 Continued

Activity B — Harmony Review [10 minutes]

Review with the class: Harmony is the combination of different notes played at the same time. Melody usually just has one note playing at a time, but in harmony, we can build something called chords by stacking notes on top of each other. Let’s try making a harmony with the class.

Divide the class into two or three groups and have each group individually sing the notes here:

![Musical notes]

Play Strauss’ Also Sprach Zarathustra introduction (Track 7). These notes will be the same notes that the class sang, notated above. Have the groups sing with the recording in the order of the notes, but sustain each group’s note so that it forms a big chord which the students can hear clearly when the CD track stops.

Read to the class: In the BPO Classroom Concert, you’ll hear another piece which uses chords and harmony as a main part of the music. This is Johannes Brahms’ Symphony No. 4. Symphonies are big pieces of music for orchestra. In Brahms’ Symphony No. 4, he writes eight chords at the beginning of the last section and keeps using these chords over and over again throughout.

Play Brahms’ Symphony No. 4 Mvt. IV excerpt (Track 8) and count the 8 chords with the class as they occur in succession. Then play Brahms’ ending excerpt (Track 9). How are the chords the same or different?

Ask the class: What images come to mind when you hear these harmonies? Draw a picture or write a story of what you think Brahms might have been imagining when he composed this music. Use your worksheet.

Activity C — Rhythm Review [10 minutes]

Review with the class: Rhythm is a regularly repeated pattern of sound, usually organized through stress and release. One piece you’re going to hear in the BPO Classroom Concert is Beethoven’s Symphony No. 5. Beethoven was a master of using small rhythms repeatedly throughout his symphonies in wonderfully creative ways. Let’s learn this rhythm from Symphony No. 5 by using your worksheet.

Teach the class to sing and clap this famous rhythmic motif by saying “A Lol-ly Pop” or “A Kit-ty Cat.” Ask them where is the greatest stress in this rhythm (the last note/downbeat of 2nd measure). Then play Beethoven Symphony No. 5 excerpt (Track 10) for the class and have them count the number of times they hear this rhythmic motive.

Ask the class: What images come to mind when you hear these harmonies? Draw a picture or write a story of what you think Beethoven might have been imagining when he composed this music. Use your worksheet.
Lesson 3
Musical Stories

Activity A: Finlandia by Jean Sibelius
Do you think Sibelius was imagining scenes of Finland like this when he composed *Finlandia*? What other scenes from Finland do you think he could have been imagining?

![Scenic view of Finland]

_This is my song, my song of all the nations_
_A song of peace for lands so far and near_
_This is my home, my country where my heart is_
_Here are my hopes, my dreams, my family_
_This is my home, my country where my heart is_
_Here are my hopes, my dreams, my family_

Activity B: Symphony No. 4 by Johannes Brahms
What do you think Brahms was imagining when he composed these harmonies in his symphony? Draw a picture or write a short story of what you imagine.
Activity C: Symphony No. 5 by Ludwig van Beethoven
Let’s look at the rhythm Beethoven uses over and over again in his 5th Symphony:

Copy Beethoven’s rhythm on the line below. Can you circle which symbol is a rest in this rhythm?

What do you think Beethoven was imagining when he composed this rhythm to use in his symphony? Draw a picture or write a short story of what you imagine as you listen to the music.
Activity A — Coriolan Overture [10 minutes]
Read to the class: As we learned in the last lesson, composers often have an image or story in mind when they compose their music. Today you’ll get to hear another famous piece by Ludwig van Beethoven called Coriolan Overture. You’ll also hear this live in the BPO Classroom Concert! Coriolan Overture was composed by Beethoven in 1807— that’s more than 200 years ago! An overture is usually a piece that starts an opera, but Beethoven wrote this work to be played alone, without any opera.

The music in this piece tells an ancient story about a Roman soldier named Coriolanus. When a war breaks out in a distant land, he is forced to leave his home city of Rome with his army to attack the enemy. He does not want to go, however, and becomes furious at his greedy Roman government for making him leave to fight an unnecessary war. He becomes so angry that he joins the enemy’s army and returns with many soldiers to attack his own home town! All of the village people run out and beg him to stop his army, but Coriolanus is so full of rage that he doesn’t listen. Finally, his mother and wife come out and he sees them crying from fear, pleading with him make peace with his home town, Rome. Suddenly Coriolanus remembers how much he loves his family and friends and tells his army to stop their attack. In the end, the whole town is saved thanks to the love of his wife and mother.

Beethoven composed his Coriolan Overture with this story in his mind. As we listen to part of this overture, decide if you feel that Beethoven captured the scenes in his music.

Play Coriolan Overture “Coriolanus Theme” (Track 12) and ask the class which part of the Coriolan story they think the music is representing. What makes it sound war-like? What instruments do they hear? What’s the mood and feeling of the music?

Play Coriolan Overture “Mother and Wife Theme” (Track 11) and again ask the class which part of the Coriolan story this music might represent. What makes this sound different from the Corionalus Theme? Do they hear the sweet melody that sounds like someone singing, or even crying?
Lesson 4 Continued

Activity B — Compose Your Melody [10 minutes]
Read to the class: Once a composer has a story or idea for a piece of music, they write down symbols called notes to represent the sounds. When these notes are written, they become a musical score. Today you will have the chance to become a composer, write down notes that you want to hear, and create a score to be played by a BPO musician! Use your worksheet to write down your notes and begin composing your own piece.

Take the students through the worksheet found on the following page. Instructions are printed on the worksheet.

Activity C — Add Dynamics [5-7 minutes]
Read to the class: As we already learned, composers want their music to be exciting and interesting to the audience so they use all kinds of instruments. They also use the whole range of volume levels. The word dynamic tells us the volume of the music. In dynamics, we use the Italian words piano for soft, mezzo piano for medium soft, mezzo forte for medium loud, and forte for loud. Choose which dynamic level you want for your melody by circling its symbol on your worksheet.

Activity D — Add Tempo [5-7 minutes]
The word tempo tells us the speed of the music. In tempo, we use a lot of Italian words to describe different speeds, but 3 basic ones are: lento for “slow,” moderato for “medium,” and allegro for “fast.” The tempo of a piece of music can completely change the feeling or style! Choose which tempo you want for your melody by circling its symbol on your worksheet.

When you’ve selected everything you’d like to have on your worksheet, write your melody one last time in it’s final stage. Don’t forget to write the tempo and dynamic you want for your composition!

If possible, play or have a musician play each of the student’s melodies for them to hear.

Note: Some of the students’ melodies will be performed in the Classroom Concert. The final draft of the melody should be written on the worksheet accompanying Lesson 5. Keep these scores and bring them to the BPO Classroom Concert performance.
Lesson 4
Composing

Activity B: Compose your melody

Choose which instrument you want to play your melody: ________________________________________

Using the notes shown above, try writing your own melody on the staff here. Notes can be on either a line or a space, so be creative with where you put your notes on the staff!

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

If you want to write a new melody, change your melody, or write your melody more clearly use a staff here:

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Quarter Note = 1 beat   Half Note = 2 beats   Whole Note = 4 beats   Eighth Note = half a beat
Lesson 4
Continued...

Activity C: Add Dynamics

dynamics:

\[ p \quad mp \quad mf \quad f \]

soft \hspace{2cm} Loud

Activity D: Add Tempo

Tempo:

\[ lento \quad moderato \quad allegro \]

Slow \hspace{2cm} Fast

Final Melody:
Lesson 5

Finalizing Your Composition

[Approx. Time: 35 minutes]

**Activity A — Musical Alphabet, Treble and Bass Clefs [10 minutes]**

Read to the class: In music, we identify notes by the names of letters just like in the alphabet. (Review the Alphabet if necessary for the age group.) In music, however, we use only the first 7 letters of the Alphabet: A, B, C, D, E, F, G. When we’re reading or writing music, we use the 5 lines and 4 spaces on the staff. Use your worksheet to count these 5 lines and 4 spaces on the staff.

When composers need to write down their music and create a score, they must first write a clef. A clef is a symbol musicians use to know where notes are on the staff so they can read the music. There are two clefs that are used the most: Bass Clef and Treble Clef. Practice Drawing the Bass and Treble clef on your worksheet.

Once you have practiced drawing the bass and treble clef, label the empty staff on your worksheet with the letters of the alphabet, starting with letter A. Remember to use both the lines and the spaces going up!

**Activity B — Final Draft of Composed Melody [10 minutes]**

Walk the students through the accompanying worksheet on page 28 which will help them to finalize their composed melody. Review the names of the clefs, tempo and dynamics. The students may also choose to think of a title for their composition.

Save these scores to be used in the BPO Classroom Concert.

**Activity C — Review [15 minutes]**

Review the words to Sibelius’ Finlandia Hymn found on their worksheet. First have the class read through all of the lyrics. Then have the students sing the words over the melody of Sibelius’ Finlandia Hymn (Track 6) a few times. The melody is printed here:

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This is my song, my song of all the nations— A song for peace for lands so far and near—

This is my home, my country where my heart is— Here are my hopes my dreams my family—

This is my home, my country where my heart is— Here are my hopes my dreams my family—
```
Lesson 5 Continued

Activity C Continued—
Review melody, harmony, and rhythm. Read to the class:

**Melody** is the part in music that is the “tune” and usually a part that can easily be sung. We just sang the melody from Sibelius’ piece *Finlandia*. Can you think of another melody you know?

**Harmony** is the combination of different notes played at the same time. Melody usually just has one note playing at a time, but in harmony, we can build up something called *chords* by stacking notes on top of each other. In the BPO Classroom Concert, you’ll hear a piece which uses chords and harmony as a main part of the music. This is Brahms’ Symphony No. 4. Remember that in Brahms’ symphony No. 4 he composed eight chords at the beginning of the movement and keeps using these chords over and over again.

Play Brahms Symphony No. 4 beginning excerpt (Track 8) and count the 8 chords with the class as they occur in succession. Then play the Brahms’ ending excerpt (Track 9).

Have students practice drawing a chord on their worksheet. Be sure to point out how this shows harmony because the notes are stacked up on top of each other.

**Rhythm** is a regularly repeated pattern of sound, usually organized through stress and release. One piece you’re going to hear in the BPO Classroom Concert is Beethoven Symphony No. 5. Let’s review this rhythm using your worksheet.

Review with the class to sing and clap the rhythm by saying “A Lol-ly Pop” or “A Kit-ty Cat.” Then play Beethoven Symphony No. 5 excerpt (Track 10) for the class and have them count the number of times they hear this rhythm!
Lesson 5
Finalizing Your Composition

Activity A: Label and count the number of lines and spaces on the staff

5 LINES  4 SPACES

Practice drawing the TREBLE CLEF

Practice drawing the BASS CLEF

Label all of the lines and spaces going up with the musical alphabet starting with the letter A
Lesson 5
Continued...

Activity B: Write the final draft of your melody

Composer’s Name _____________________________

Choose Bass clef or Treble Clef for your melody

Draw the clef you want on your staff and write down your melody

__________________________________________

__________________________________________

Circle Your Tempo (speed) Lento Moderato Allegro

Circle Your Dynamic (volume) p mp mf f

Title of Your Piece _____________________________________
Lesson 5
Continued...

Activity C: Review Melody, Harmony, and Rhythm

MELODY

from Sibelius’s *Finlandia*

*This is my song, my song of all the nations*
*A song of peace for lands so far and near*
*This is my home, my country where my heart is*
*Here are my hopes, my dreams, my family*
*This is my home, my country where my heart is*
*Here are my hopes, my dreams, my family*

HARMONY

Try drawing a chord from Brahms’ Symphony 4

![Chord diagram]

RHYTHM

From Beethoven’s Symphony 5

![Rhythm notation]
Post Concert Activity Reflection

[Approx. Time: 10-15 minutes]

**Activity A — Performers**
Facilitate a conversation with the class based on what they observed in the performance:

- What did you see the performers do during the concert?
- What did you see the conductor do during the concert?
- What did the conductor do to lead the group?
- What did the performers do at the end of the performance? (Every one took a bow)
- What was your favorite part of the concert?

**Activity B — Instruments**
Facilitate a conversation with the class about the instruments in the concert:

- What was your favorite instrument? Why?
- What kind of sound did you hear certain instruments make?
- Does any one in the class play one of those instruments?
- Which of these instruments would you like to play?

**Activity C — Images through Music**
Facilitate a conversation with the class about images or stories they thought of during the pieces. Do they remember one piece in particular that made them imagine a story?

- How did different musical pieces help tell a story?
- How did Coriolan Overture tell the story of Coriolanus through music?

**Activity D — Optional Message to Musicians**
The following page can be photocopied if students wish to write messages, ask questions, or draw pictures to the musicians. They can tell us their favorite part of the concert, their favorite piece, or their favorite instrument!

We will do our best to respond to these students’ messages if they are addressed to specific musicians who performed in the Classroom Concert.
Write to the Boston Philharmonic Orchestra Musicians!

Dear ________________,

________________________________________________
________________________________________________
________________________________________________
________________________________________________
________________________________________________
________________________________________________
________________________________________________
________________________________________________

Name: ______________
Age: ________________ School: ____________________
Classroom Teacher Survey

Within a week from your Boston Philharmonic Classroom Concert, you will receive the following questions as an online survey. We greatly appreciate your feedback as it assists us in maintaining and improving our level of excellence in the BPO Classroom Concert program.

Sincerely,

Boston Philharmonic Orchestra
Crescendo! Community Engagement Team

On a scale of 1 to 5, with 1 being unsatisfied and 5 being very satisfied, please grade the following:

1. BPO Resource Guide activities: 1 2 3 4 5
2. BPO Resource Guide activity explanations: 1 2 3 4 5
3. BPO Resource Guide materials and worksheets: 1 2 3 4 5
4. Performance of Compose Your Symphony Classroom Concert: 1 2 3 4 5
5. Communication from the BPO prior to the Classroom Concert: 1 2 3 4 5
6. Preparedness of the BPO Musicians during the Classroom Concert: 1 2 3 4 5
7. Level of engagement/interaction between the BPO and your students: 1 2 3 4 5
8. Post-Concert Resource Guide Activities: 1 2 3 4 5
9. How likely would you be to host a future BPO Classroom Concert? (1 = very unlikely, 5 = very likely) 1 2 3 4 5
10. How successful do you feel this guide was at preparing your students for the concert? 1 2 3 4 5

Additional Comments: 
TO LEARN MORE ABOUT THE
BOSTON PHILHARMONIC ORCHESTRA
VISIT WWW.BOSTONPHIL.ORG

ADDITIONAL MUSIC RESOURCE GUIDES CAN BE FOUND AT:
BOSTONPHIL.ORG/CRESCEPDO/RESOURCEGUIDES

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