



2022.23  
Concerts  
for  
Schools

# trills and chills III

**M**SO MILWAUKEE  
SYMPHONY  
ORCHESTRA  
KEN-DAVID MASUR / MUSIC DIRECTOR



# WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to welcome you and your students to Allen-Bradley Hall at the Bradley Symphony Center for *Trills and Chills III*. We know many of you will be with us in person for the first time in our new home on West Wisconsin Avenue, and we can't wait to have you here for a fun, educational, and engaging musical experience.

To help prepare your students to get the most out of this concert, this guide contains key background information and activities for all the featured musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students to enjoy *Trills and Chills III*. New this year we are using the Wisconsin DPI lesson plan format as well as listing the corresponding state standards for both music and core subject areas as applicable. We invite you to review these materials and provide feedback – we want to know what you think!

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

Special thanks to Forte, the MSO Volunteer League, for their support of MSO Education initiatives. We thank the docents and ushers who generously give their time and talents every season.

Ann Furlong, Usher Co-Chair  
Sherry Johnston, Usher Co-Chair  
Maureen Kenfield, Usher Co-Chair

Thanks to the following people for their contributions to these concert preparation materials:

Hannah Esch, MSO Senior Education & Engagement Manager, content author  
Elise McArdle, MSO Education Coordinator, curriculum contributor  
Zachary Reinardy, MSO Lead Designer, graphic design

Again, we are so excited to welcome you and your students to the Bradley Symphony Center for this concert!

Sincerely,

**Rebecca Whitney**

*Director of Education, Milwaukee Symphony Orchestra*

## AUDIO GUIDE

The MSO uses Spotify as the Audio Guide to accompany this Teacher Resource Guide. A Playlist for this concert has been created for your ease of use for listening to the repertoire. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to the piece.

To access the Spotify Playlist for this concert, please follow these instructions:

Click [Trills and Chills III](#)\*

-OR-

Visit the MSO's Concerts for Schools webpage [here](#) and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at [edu@mso.org](mailto:edu@mso.org).

*\*You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign-up.*



## GET TO KNOW US!

### About the Milwaukee Symphony

➤ Learn more about the MSO's mission and history!

### MSO Education Department

➤ Learn more about our wide variety of programs and initiatives!



### About Yaniv Dinur

➤ Learn more about our conductor for this concert!



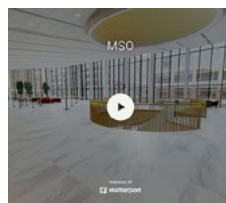
### About Amelia Zitoun

➤ Learn about the 2022 Stars of Tomorrow Winner performing on this concert!



### About the Orchestra

➤ Learn more about all of our musicians in the orchestra!



### Bradley Symphony Center

➤ Discover the home of the MSO by taking a virtual tour!

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# CONCERT PREPARATION

We can't wait to welcome your class to the Bradley Symphony Center to hear the Milwaukee Symphony Orchestra! Whether it's your first symphony concert or you're a seasoned audience member, here are some suggestions on ways to get the most out of the performance. There is always something new to learn and experience!

## Before You Go

### Listen to the pieces

- ◊ Have you heard any of these pieces before?
- ◊ Do you have a favorite?
- ◊ Is there a piece you are excited to hear live?
- ◊ Make thoughtful observations as you listen to the pieces. What instrument families do you hear? Changes in dynamics? Tempos?

### Go Deeper

- ◊ Read the biographies and program notes.
- ◊ Were there any composers you had never heard of before?
- ◊ Did you learn anything new or interesting that you didn't know before?
- ◊ Have fun in the [MSO's Bitmoji Classroom](#)! Full of interactive elements including a

virtual tour of the Bradley Symphony Center, rooms focused on the four families of the orchestra, and more!

### **On Stage**

#### **Look around**

- ◇ Have you been to the Bradley Symphony Center before?
- ◇ Are there any instruments you haven't seen before?
- ◇ What observations do you make about the orchestra and the conductor?
- ◇ Watch the conductor. Can you figure out which instruments will play by where they are pointing or looking?

#### **Listen Closely**

- ◇ Can you name which instruments are playing based on how they sound?
- ◇ How do the different pieces make you feel?
- ◇ What instruments are used to create different sound effects?
- ◇ Listen for the melodies and try to remember one you'll be able to hum later.

### **Homeward Bound**

#### **Reflect**

- ◇ Was there anything that surprised you during the concert?
- ◇ Did you have a favorite moment you'd like to tell your family about later?
- ◇ Was your experience different from your classmates?
- ◇ Do you have questions for the musicians? Or want to say 'Thank You'? Send us a letter!

Mail: Milwaukee Symphony Orchestra, Attn. Education Department, 212 W Wisconsin Ave, Milwaukee, WI, 53203

Email: [edu@mso.org](mailto:edu@mso.org)

### **Rules and Reminders**

- ◇ No outside food or drink (except water) allowed in Allen-Bradley Hall.
- ◇ No flash photography or recordings.
- ◇ Visit the bathroom before the concert so you don't miss a moment of the action!
- ◇ Show your appreciation by clapping! When the conductor lowers their hands or baton, the piece is over. The orchestra appreciates your energy and support.
- ◇ If you get separated from your group, ask an usher for help.

### **Accessibility Resources**

- ◇ **Social Narratives:** Visit our KultureCity Venue page [here](#) to access the Bradley Symphony Center social story. *A Trills and Chills III* specific social narrative will be available on our website one week prior to the concert.

- ◇ **Sensory Bags, Weighted Lap Pads, & Noise Canceling Headphones:** Sensory bags containing special KultureCity VIP badges, fidget tools, noise canceling headphones and other resources are available for checkout, at no cost, on concert days. Noise canceling headphones and weighted lap pads can also be checked out individually. Find an usher or staff member on the concert day or make a request ahead of time by emailing Elise McArdle at [mcardlee@mso.org](mailto:mcardlee@mso.org). A photo ID will be requested as security.
- ◇ **Quiet Areas:** The Bradley Symphony Center has a Quiet Room located in the pre-theater lobby on the first floor. The Quiet Room, equipped with a sink, comfortable seating, and warm lighting is available for anyone who needs a private space to escape for a few minutes. Additional Quiet Areas are located in the Historic Exhibit on the lower level and in the Phone Booth Area on the second level. These spaces can be an escape for those feeling overwhelmed for as little or as long as they need. If you need assistance finding any of these Quiet Areas, please find an usher or Front of House staff member.
- ◇ **Hearing Loop & Infrared Listening System:** Allen-Bradley Hall is equipped with a tele-coil or T-coil Loop system. No additional assistive listening devices are required for patrons with compatible hearing aids or cochlear implants. Allen-Bradley Hall is also equipped with an infrared listening system. Assistive listening devices are offered free of charge and can be requested from an usher or staff member on the concert day or by making a request ahead of time with Elise McArdle at [mcardlee@mso.org](mailto:mcardlee@mso.org). A photo ID will be requested as security.

Teachers - We value your feedback! Be sure to review these materials and let us know how your concert experience was following the performance. We want to know what you think! Preview the concert survey [here](#).



The Milwaukee Symphony Orchestra has partnered with KultureCity to make the Bradley Symphony Center and all of the programs and events that the venue hosts to be sensory inclusive.



## TRILLS AND CHILLS III

Milwaukee Symphony Orchestra | **Yaniv Dinur**, conductor  
**Amelia Zitoun**, cello (2022 Stars of Tomorrow Winner)

**Bach (arr. Stokowski)**

Toccata from *Toccata & Fugue* in D minor

**Respighi**

*The Pines of Rome*

II. "Pines Near a Catacomb"

**Prokofiev**

"Montagues and Capulets" from *Romeo & Juliet* Suite No. 2

**Barber**

Concerto for Cello and Orchestra. Op. 22

I. Allegro moderato (excerpt)

*Amelia Zitoun*, cello

**Mussorgsky (arr. Ravel)**

"Baba-Yaga - The Hut on Hen's Legs" from *Pictures at an Exhibition*

**John Williams**

"Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone*

**Temperton arr. Vinson**

"Thriller"



*The MSO thanks the following funders for generous annual support that makes Concerts for Schools programs possible: the United Performing Arts Fund (UPAF) Kasey's Fund, the Herzfeld Foundation, and the Eleanor N. Wilson and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation.*

*Concerts for Schools is also supported in part by grants from the Wisconsin Arts Board, with funds from the State of Wisconsin and the National Endowment for the Arts, the Milwaukee Arts Board, and Milwaukee County CAMPAC. All MSO education programs are supported in part by an endowment from the Hearst Foundations.*

# PROGRAM NOTES

## WHO'S AFRAID OF AN ORCHESTRA?

You might be, after this hair-raising concert! From the magical tale of *Harry Potter and the Sorcerer's Stone* to Bach's thundering Toccata from *Toccata & Fugue*, these performances will explore how composers manipulate music to strike fear into the hearts of listeners. Dynamics, instrument choices, rhythm, tempo, key changes, silence, range - all of these musical elements and more are used to suggest mystery or fear, create suspense, and play with the audience's imagination. So sit back and enjoy the ride - all from the safety of your seat in the concert hall!

**Note:** Words in **bold** indicate that the definition can be found in the glossary.



## JOHANN SEBASTIAN BACH (1685-1750)

Johann Sebastian Bach was a German **composer**, organist, harpsichordist, violinist, and violist of the **Baroque Era**. Born into a musical family, Bach received his early musical training from his father, a string player. By 1695, both of his parents had passed away and Bach moved to the care of his brother Johann Christoph, who gave him his first keyboard lessons. He began his professional career at the age of 18 after landing his first job as a musician for the court of Duke Johann Ernst in Weimar. Bach held this position only for a short while before becoming the organist at the new church in Arnstadt where a beautiful new organ had just been built. He would go on to hold positions at the Church of St. Blaise in Mühlhausen, the court of the Duke Wilhelm Ernst in Weimar, with Prince Leopold of Anhalt-Cöthen, and finally St. Thomas Church in Leipzig.

Bach married his first wife, Maria Barbara Bach, in 1707 with whom he had seven children. After her untimely death in 1720, he remarried in 1721 to Anna Magdalena Wilcken, with whom he had thirteen children. Sadly, only ten of Bach's children survived into adulthood, but four of them became famous composers in their own right. Bach was an extremely prolific composer writing over 1,100 known works. Some of his most celebrated include the *Brandenburg Concertos*, *Mass in B minor*, the famous *Tocatta and Fugue* in D minor for organ, and the *St. Matthew Passion*. Bach's **compositions** were largely forgotten after his death in 1750, but a performance of his *St. Matthew Passion* by Felix Mendelssohn in 1829 spurred a rediscovery and interest in Bach's music. Today, J.S. Bach is regarded as one of the greatest composers of all time.

### Tocatta from *Tocatta & Fugue* in D minor Spotify

**Toccatas** and **fugues** are exuberant, dramatic, and virtuoso 'show' pieces. Typically, they are composed for keyboard instruments and, in particular, for the church organ. Often performed at the beginning or end of a church service, toccata and fugues created an atmosphere of 'awe and wonder' with the acoustics of a church greatly enhancing the effects of the music. Bach's *Tocatta and Fugue* in D minor was probably written before 1708, but was primarily unknown until 1833, when Felix Mendelssohn had the piece published. Known for its majestic sound, dramatic authority, and driving rhythm, the piece's use during the silent film era cemented its status as the go-to spooky music.

Tocatta comes from the Italian word *toccare*, which means "to touch." This musical form meant for keyboard instruments is designed to reveal the virtuosity of the performer's touch. Bach's toccata opens with three dramatic flourishes that lead to the low, growling **pedal note** underneath a huge, **fortissimo** rolling **chord**. The piece continues with many fast **arpeggios** running up and down the keyboard, but the free form nature of the piece allows room for personal expression by the player.

In the early 1900s Leopold Stokowski was a well-known organist at St. James, Piccadilly in London, England. Bach's *Toccatina and Fugue* in D minor was one of his favorite pieces to perform with one listener describing herself as "shattered" by his rendition of the piece. Stokowski later became a famous British conductor and held the position of Music Director at several orchestras, including the Cincinnati Symphony Orchestra, New York Philharmonic, and most notably with the Philadelphia Orchestra. After settling into his new role, Stokowski began making orchestral **transcriptions** of works for other instruments, including his favorite piece, the *Toccatina and Fugue* in D minor. For his arrangement, Stokowski assigned each of the melodies and harmonies of the original piece to different instruments, creating a dramatic orchestral concert piece. The arrangement became extremely popular and was included as the opening piece in Walt Disney's *Fantasia* performed by the Philadelphia Orchestra under his baton.

### Activity Idea

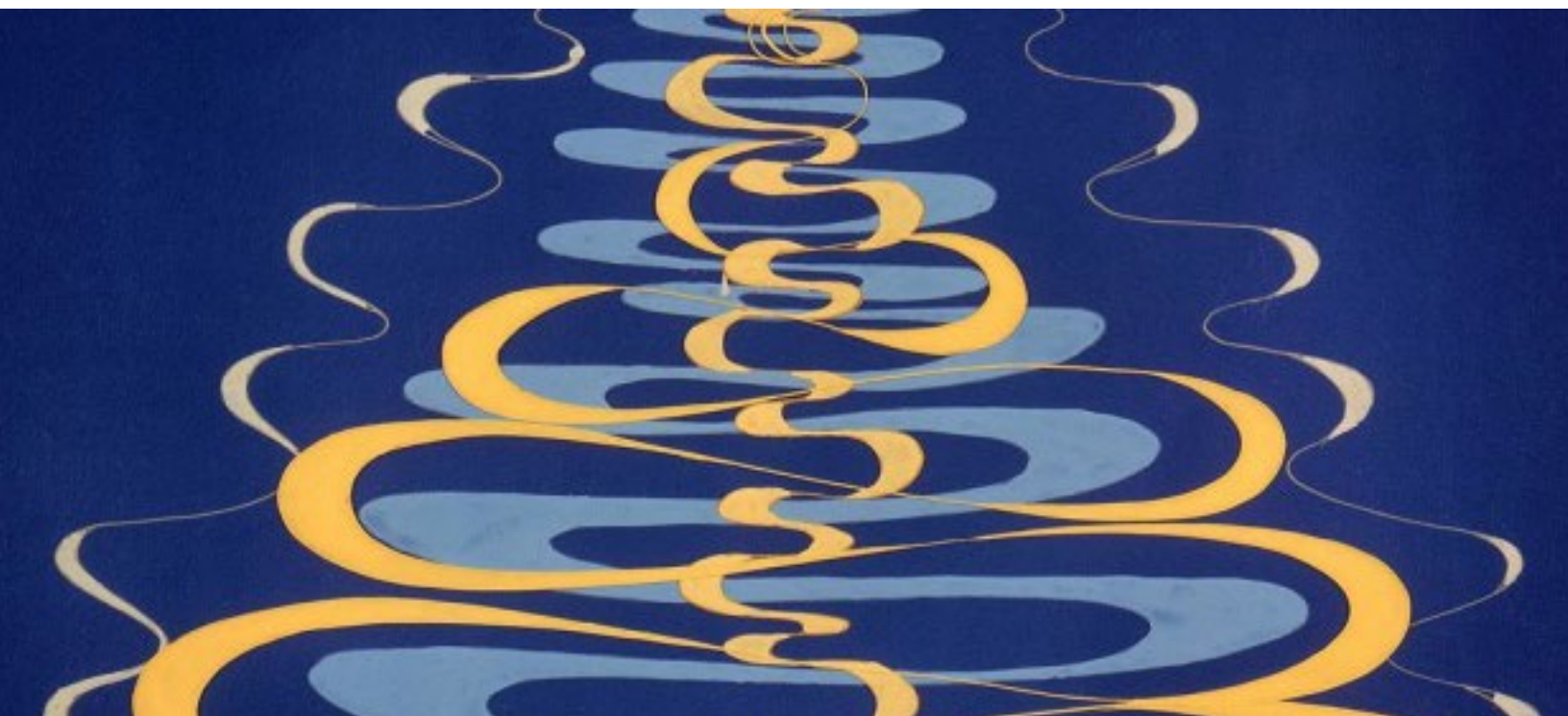
Guide students to define the role of a map and infer what the role of a listening map may be. View this listening map of Bach's *Toccatina and Fugue* in D minor [here](#) \* (original organ version).

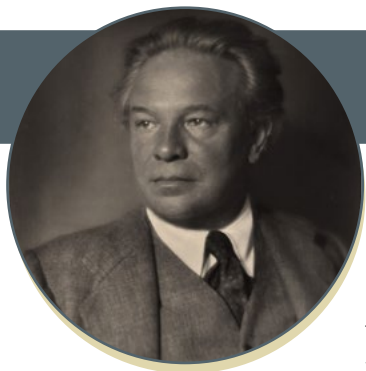
*\*The Toccata section ends about 2:25.*

Ask students how the visual map helped them listen to the piece. Next, show Stokowski's orchestrated version of the Toccata from Walt Disney's 1940 film *Fantasia*, available [here](#) \*.

*\*The Toccata section ends about 3:39.*

Lead a discussion on the differences of the two versions. Does the orchestrated version have the same mood as the organ version? Why or why not? Which one do they like better? As a class, work together to create a listening map that follows the different instruments in Stokowski's orchestrated version. Use this as an opportunity to introduce students to instruments/instrument families they are unfamiliar with. Once assembled, play the orchestrated version again and follow along with your classroom listening map! For an advanced classroom, create a listening map that follows the different instruments as well as the notation of the piece.





## OTTORINO RESPIGHI (1879-1936)

Ottorino Respighi was born in Bologna, Italy in 1879. As a child, Respighi learned to play the violin and piano from his father. As a young musician he traveled to St. Petersburg, Russia where he was the first violist in the Opera Orchestra. In 1900, Respighi studied composition with Nicolai Rimsky-Korsakov, one of “The Five’s” famous Russian composers. Respighi also had the opportunity of studying with German composer Max Bruch in 1902. These experiences had a lasting effect on him and his compositions upon his return to Italy. Respighi would live in Rome from 1913 until his death in 1936.

Respighi was appointed professor of composition at the St. Cecilia Academy in Rome in 1913. He would become the first director of the conservatory in 1924, but resigned in 1926 to dedicate more time to composing. Respighi stood apart from other Italian composers of his time in several ways. He had a strong interest in the music of Italy’s distant past; a trait that set him apart as an individual voice. His three sets of *Ancient Airs and Dances*, orchestral **arrangements** of Italian lute songs from the 1500s and 1600s,

are still frequently performed today. His use of orchestral color, strongly influenced by his studies in Russia and Germany, was rich and unique. Respighi’s wife Elsa, a former student whom he married in 1919, would create ballets of *Ancient Airs and Dances* and completed his final opera *Lucrezia* in 1937. Elsa survived her husband for nearly 60 years and championed her husband’s works and legacy.

*“I live because I can truly still do something for him. And I shall do it, that is certain, until the day I die.”*

Besides the *Ancient Airs and Dances*, Respighi is best known for his **tone poems**, many of which depict scenes of Rome, past and present. These include *The Fountains of Rome*, *The Pines of Rome*, *Roman Festivals*, *The Birds*, and the *Botticelli Triptych*. Additional works include the operas *Belfagor* and *La fiamma*, the ballet *Belkis*, *Regina di Saba*, and an elementary textbook collaborated with Sebastiano Arturo Luciani entitled *Orpheus*.

### “Pines Near A Catacomb” from *The Pines of Rome*

Respighi wrote the tone poem, *The Pines of Rome*, for orchestra in 1924. Along with *The Fountains of Rome* and *Roman Festivals*, it makes up what is known as Respighi’s “Roman Trilogy.” Respighi was drawn to the depictions of Rome by poet Gabriele D’Annunzio. All three works describe various Roman scenes, past and present, with the intent of conveying the subtlety and color of the poet’s imagination.

“The Pines Near a Catacomb” is the second of *Pines* four **movements**, marked **lento**. Respighi himself described the scene:

*“We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rise a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.”*

Descending lines in the music seem to go down into the catacombs, the ancient underground resting places of the dead. Accompaniment by the strings, brass and woodwinds take turns quoting ancient Latin chants. The use of **mutes**, the gong, and harp create a sense of mystery and other-worldliness.

### **Activity Idea**

A tone poem is an instrumental composition intended to portray a particular story, scene, or mood. Respighi's intended scene for "The Pines Near a Catacomb" is as follows: *"We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rise a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced."* Have students create a written poem for "The Pines Near a Catacomb." Using the imagery already provided as a starting point, have students fill in a **mind map** while they listen to the piece. Working individually, in groups, or as a class, have students identify a tone word for the piece and brainstorm images for people, places, things, and imagery. Listen to the piece several times for ample creative thinking and choose to have students stop and share at any time. Using the images they brainstormed on their mind maps, students will write an original poem that communicates the tone of the music.





## SERGEI PROKOFIEV (1891-1953)

Sergei Prokofiev was born on April 23, 1891 in the small village of Sontsovska, Ukraine. Prokofiev grew up with his mother as his first mentor in music. He would listen to her play Chopin and Beethoven on the piano in the evenings and the two would take trips to the **opera** in Moscow. He learned to play piano and **composed** his first piano piece at five years old and his first opera at nine. Recognizing their child's talent, the family moved to St. Petersburg so that Prokofiev could receive his education from the **Conservatory** at St. Petersburg. Prokofiev received his foundation in the fundamentals of music from the conservatory during the years 1904 to 1914. His teachers were struck by his originality and upon graduation he was awarded the Anton Rubinstein Prize in piano for his performance of his first large-scale work, Piano Concerto No. 1 in D-flat major.

After school, Prokofiev made his first excursion outside of Russia, traveling to Paris and London. On this trip he would make his first encounter with Sergei Diaghilev's Ballet Russes and in 1914, met Diaghilev, who became one of his most influential advisors. The tensions from World War I, and the continual state of unrest in Russia caused Prokofiev to seek refuge outside of Russia. He traveled to the United States in 1918, but

after suffering financial difficulties from a cancelled project, returned to Paris in 1920. By the 1930s, Prokofiev was longing for Russia again, moving more of his **premieres** and **commissions** to his home country, including a commission from the Kirov Theater in Leningrad for the **ballet** *Romeo and Juliet*. He eventually returned to the Soviet Union (now Russia) in 1936, but would have to follow the very strict rules put upon artists by the "Composers' Union." Despite the harsh war conditions, Prokofiev remained prolific. Between 1940 and 1944 he completed his war sonatas for piano (No. 6, 7, 8), wrote the opera *War and Peace* based on Tolstoy's novel, completed his Fifth Symphony, and composed the ballet *Cinderella*. Igor Stravinsky characterized Prokofiev as the greatest Russian composer of his day, other than himself. Prokofiev compiled a serious output of music during his lifetime, with some of his most popular works being his ballets and **program music**. Some of Prokofiev's most famous works include *Peter and the Wolf*, the ballets *Romeo and Juliet* and *Cinderella*, operas *The Love for Three Oranges* and *War and Peace*, and Symphony No. 1 in D major and Symphony No. 5 in B-flat major. Prokofiev died at the age of 61 on March 5, 1953: the same day as Stalin.

### "Montagues and Capulets" from *Romeo & Juliet* Suite No. 2 Spotify

Based on Shakespeare's famous play about ill-fated lovers from warring families, Prokofiev's music from the ballet *Romeo & Juliet* has been popular ever since its premiere in 1938. The music blends his gift for beautiful **melodies** with his use of strong **rhythms** and sharp wit. Prokofiev almost took *Romeo and Juliet* in an alternate direction, by changing the ending into

a happy one where Romeo arrives a minute earlier to be able to stop Juliet from killing herself. His thoughts:

*"The reasons for this bit of barbarism were purely choreographic: living people can dance, the dying cannot."*

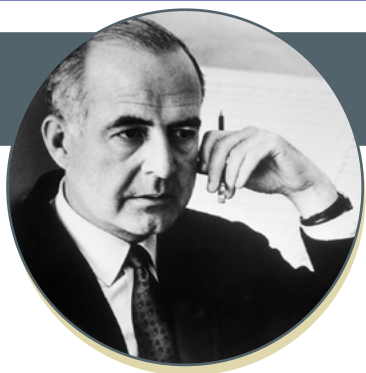
He was ultimately persuaded by the choreographers that the tragic ending could indeed be depicted through dance and rewrote the music for the ending. Originally commissioned by the Kirov Theater in Leningrad, the initial collaboration fell through, which led Prokofiev to offer it to Moscow's Bolshoi Ballet instead. However, the directors of the Bolshoi Ballet felt the **score** "impossible to dance to." With this second turn of events, Prokofiev converted the score into two **orchestral suites** (a third was added in 1946), which created a demand to hear the work in its entirety. The first Soviet production of the ballet fell back into the hands of the Kirov Theater and was presented on January 11, 1940.

"Montagues and Capulets" comes from the second suite and is sometimes known as "The Dance of the Knights." It begins with dark, moody music which points to the tragic end of the story. The scene moves to the Capulet ball where a disguised Romeo sneaks in and meets Juliet for the first time. The music features a strong, rhythmic **march** with Prokofiev making fun of the arrogance of the two warring families by overly emphasizing the rhythm of the march in the music. Heavy and plodding, the piece features many low bass clef instruments.

### **Activity Idea**

Gesture is a movement of your body (especially of your hands and arms) that shows or emphasizes an idea or a feeling. Place students in pairs or small groups to brainstorm examples of physical gestures and think about what each gesture represents (ex. shaking head side to side represents "no"). Have students share examples with the class. Ask students what scenarios they might encounter when arriving at or attending a ball. Have students brainstorm the types of gestures they would use to demonstrate those scenarios. Divide students into small groups or teams and host a ball, performed to the music "Montagues and Capulets" from *Romeo & Juliet*. Working individually or as teams, students must portray a scenario at the ball using only gestures. Have the other group/team try to guess the scenario at the end and switch. Repeat as many times as you like having students create their own scenarios or assign scenario challenges to the teams.





## SAMUEL BARBER (1910-1981)

Samuel Barber was born in West Chester, Pennsylvania on March 9, 1910. His early musical training was provided by his uncle, Sidney Homer, a composer of American art songs who married Barber's aunt, singer Louise Homer. At age 14, Barber started his formal musical training at the Curtis Institute in Philadelphia. During his initial studies at Curtis, he simultaneously attended and graduated from West Chester High School, composing his school's **alma mater** during that time as well, which is still in use today. Officially entering the adult professional program at Curtis following his graduation from high school in 1928, Barber studied voice, piano, composition, and conducting. While at Curtis, Barber became friends, and eventually partners in life, with Italian composer Gian Carlo Menotti. Menotti was Barber's **librettist** for two of his three operas. While their relationship ended in 1970, the two remained close friends until Barber's death from cancer in 1981.

After graduation in 1934, Barber devoted himself entirely to composition. At 28, his *Adagio for Strings* was performed by the NBC Symphony Orchestra under the direction of Arturo Toscanini, along with his first *Essay for Orchestra*. Toscanini had rarely performed

music by American composers before, but at the end of the first rehearsal of the piece he remarked: "Semplice e bella" (simple and beautiful). In 1942, Barber joined the Army Air Corps after the U.S. entered World War II and remained in service through 1945. During active duty, he was commissioned to write his Cello Concerto and Second Symphony. Originally titled *Symphony Dedicated to the Air Forces*, Barber introduced an electronic instrument to imitate radio signals for air navigation. The piece premiered in early 1944 by Serge Koussevitzky and the Boston Symphony Orchestra.

Barber was known for composing in a Neo-Romantic style. He reverted back to the lyrical and yearning qualities of Romantic music as opposed to delving into the **atonality** and **Serialism** being practiced by many of his contemporaries. He won two Pulitzer Prizes, one for his opera *Vanessa* and the other for his *Piano Concerto*, and numerous other awards including the Rome Prize and election to the American Academy of Arts and Letters. Barber's output of work includes *Overture to The School for Scandal*, *Music for a Scene from Shelley*, *Symphony in One Movement*, the ballet *Medea*, and three *Essays for Orchestra* (1937, 1942, 1978).

### Concerto for Cello and Orchestra, Op. 22, Mvt. I Allegro moderato

Among Barber's finest works are his four **concertos**, Violin, Cello, Piano, and the *Capricorn Concerto* for flute, oboe, trumpet and string orchestra. Barber's Cello Concerto was completed on November 27, 1945. It was commissioned for Raya Garbousova, an expatriate Russian cellist, by Serge Koussevitzky on behalf of Garbousova and the Boston Symphony Orchestra. Barber met with Garbousova to listen to her play through her repertoire and imprint on him what would be best suited for her style. The two consulted closely throughout the process with Garbousova noting the collaboration as one of "the most creative and happiest times" of her life.

Garbousova premiered the piece with the Boston Symphony Orchestra on April 5, 1946 with Koussevitzky at the baton. The following year, Barber won the New York Music Critics' Circle Award for the cello concerto. Barber's Cello Concerto is considered by many cellists to be one of the most technically demanding cello concertos written in the twentieth century.

The first movement of the concerto is very playful, with flashy **cadenzas** for the soloist spread throughout the piece, showing every range of the instrument. Built on three themes, two are strongly rhythmic, while the third idea is very lyrical. All heard in the opening **measures** of the movement by the orchestra only, these themes become the material for the soloist's cadenza-like monologue. In the development section, passionate tension is created between the soloist and orchestra. Finally, the movement ends with a masterful solo cadenza leading to a final **reprise** of the basic ideas.

### **Activity Idea**

Compare and contrast music of the Romantic Period with Serialism. What were the characteristics of the music? Who were the famous composers? How did history of the time contribute to its musical components? Listen to music examples to help students get an idea of the different sound qualities. As a social and emotional learning component, challenge students to identify traits they like, as well as dislike, from both styles of music. Students must also be respectful of their classmates' choices, demonstrating self and social awareness.

[Romantic Period Music - Part One](#)

[Serialism & Serial Music Explained - Music Theory](#)





## MODEST MUSSORGSKY (1839-1881)

Modest Mussorgsky was born in the Russian village of Karevo and began his musical studies at an early age. He began taking piano lessons with his mother at the age of 6 and showed promise as a composer. At 13, Mussorgsky entered the School for Cadets of the Guard to prepare for a military career, continuing a family tradition of military service, and went on to join the army. However, he remained very interested in music and began studying with the Russian composer Mily Balakirev. By the time he was 18, Mussorgsky resigned his post as junior officer of the Preobrazhensky Regiment to dedicate his life to music. Passionate about composing in a distinct style that portrayed Russian life vividly and realistically, he became known as one of the members of “**The Five**,” or “The Mighty Handful.” This group was comprised of other composers who shared a strong interest in creating music that was

uniquely Russian in nature including Mily Balakirev, Aleksandr Borodin, Nikolay Rimsky-Korsakov, and César Cui. The music of “The Mighty Handful” was far reaching, influencing other notable composers such as Prokofiev, Stravinsky, Shostakovich, and even the French composers Ravel and Debussy.

Even though his output of music was small, Mussorgsky wrote in many musical **genres** such as opera, orchestral music, and piano works. He is best known for the popular symphonic poem *Night on Bald Mountain*, his opera *Boris Godunov*, and the piano suite, *Pictures at an Exhibition*, written following the death of his friend Viktor Hartmann. Mussorgsky died shortly after his 42nd birthday, leaving behind several unfinished works. Composer, and friend, Nikolay Rimsky-Korsakov revised and completed several of Mussorgsky’s works for publication following his death.

### “Baba-Yaga - The Hut on Hen’s Legs” from *Pictures at an Exhibition*

Mussorgsky’s friend Viktor Hartmann was an artist and architect who died unexpectedly from an aneurysm at the age of 39. In February 1874, friends organized an exhibition of his artwork in St. Petersburg. Inspired by the event and wanting to honor his friend, Mussorgsky resolved to “draw in music” the best of his late friend’s pictures and completed *Pictures at an Exhibition* in June. Originally for solo piano, the **orchestrated** version, completed by Maurice Ravel, is more commonly heard. Comprised of ten movements, each of the movements depicts one of the drawings or artworks on display. The “Promenade” movement appears several times in the piece and is meant to represent Mussorgsky walking among Hartmann’s pictures.

“Baba-Yaga” (“The Hut on Hen’s Legs”) is the ninth of ten movements. Based on the Russian folklore character, Baba Yaga is a witch who lives in a hut that stands on hen’s legs. She rides through the woods in the giant mortar and pestle she uses to grind the bones of children. This movement was inspired by Hartmann’s design for an ornate clock in the shape of Baba Yaga’s

hut. Mussorgsky uses the influence of the clock in his metronome marking, a **tempo** of one bar per second, another traditional symbol of mortality. The music is in ABA, or **ternary form**, and Mussorgsky expertly sets the spooky forest setting and spectacle of Baba Yaga's ride. In the initial A section, the whirlwind sounds of a chase can be heard, Baba Yaga is in flight. The B section is softer and slower, but still menacing and frightening. Suddenly, the A section repeats, indicating Baba Yaga has returned!

### **Activity Idea**

Play Mussorgsky's "**Baba-Yaga - The Hut on Hen's Legs**" from *Pictures at an Exhibition* for students. Tell students that the movement and art by Viktor Hartmann was inspired by the Russian folktale, Baba Yaga. Introduce students to the folktale of Baba Yaga by listening to, or reading the transcription of the story, [here](#). Using the imagery from the folktale and emotions from the music, have students create an illustration from the story (Baba Yaga, the Hut on Hen's Legs, Vasilisa, the doll, the three horsemen, etc.). Share students creations with the MSO education office!





## JOHN WILLIAMS (1932- )

In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and remains one of our nation's most distinguished and contributive musical voices. Williams grew up around music and film. As a child he learned to play piano, clarinet, trombone, and trumpet, and his father played drums for many of the famous Warner Brothers cartoons. After serving in the Air Force in the early 1950s, Williams attended the Julliard School, where he studied piano and composition. Soon after, he moved to Los Angeles to begin his successful career.

Williams is best known for his movie music. He has composed the music for more than one hundred films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *Memoirs of a Geisha*, *Home Alone*, and *The Book Thief*. His nearly 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Lincoln*, *The BFG*, and *The Post*. Williams has composed **themes** for four Olympic Games. He has served as music

director of the Boston Pops Orchestra for fourteen seasons and remains their Laureate Conductor. In addition to his film scores, Williams has composed numerous works for the concert stage including two symphonies, and concertos commissioned by many of America's most prominent orchestras. Like all skilled composers, Williams has developed his own special style, including a natural ability to write musical themes, or **motifs**, that immediately bring to mind a specific character.

Williams has received five Academy Awards and 52 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, 25 Grammys, four Golden Globes, and five Emmys. In 2004, he received the Kennedy Center Honors, and in 2009 he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016 he received the 44th Life Achievement Award from the American Film Institute – the first time a composer was honored with this award. And in 2020 he received Spain's Princess of Asturias Award for the Arts as well as the Gold Medal from the prestigious Royal Philharmonic Society in the UK.

"Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone*  Spotify

The music of John Williams has been an integral part of countless beloved movies. Williams frequently uses **leitmotifs** (melodies designed to represent characters or ideas) in his film music that create lasting impressions of memorable scenes and characters.

Williams wrote the full scores for the first three *Harry Potter* films. “Hedwig’s Theme,” however, is woven throughout all eight movies. While named for Harry’s owl, “Hedwig’s Theme” more broadly represents Harry’s magical world. The theme is primarily played on the celeste. The celeste looks similar to an upright piano but inside the hammers strike metal chime bars rather than strings to produce a bell-like sound that casts a magical mood. Another important theme in the piece, played by the strings, is the Nimbus 2000. The Nimbus 2000 is the name of Harry Potter’s flying broomstick. Soon after “Hedwig’s Theme” is introduced, the strings begin to rumble very softly as if the Nimbus 2000 is preparing for flight. The strings take off as they quickly play embellished **scales** in a duet with the brass section who is now playing “Hedwig’s Theme.” Keep your ears peeled for the change in music.

### Activity Idea

A leitmotif is a short, recurring phrase associated with a person, place, emotion or idea. It’s a musical device commonly used in film music, and before films existed, was invented for use in operas, particularly by Richard Wagner. Have students listen to different examples of leitmotifs in some of John Williams’s film scores. Here are some resources to get you started:

- [Star Wars Music: Themes and Leitmotifs, Motifs](#)
- [Raiders of the Lost Ark Musical Themes](#)
- [Harry Potter - Top 10 Musical Themes](#)

(A reminder that John Williams only scored the first three films).

How are the leitmotifs in each movie similar or different? How do they convey the character or scene? What are the musical characteristics of the different leitmotifs (melody, rhythm, instrumentation)? Using the notes of 2 or 3 chosen triads encourage students to compose two melodies; one to represent ‘good’ and one to represent ‘evil.’ Suggest major triads for ‘good’ characters and minor triads for ‘evil.’ Have students perform their contrasting leitmotifs for the class using available classroom instruments. As a challenge, have the class distinguish which of their motifs represents good and which represents evil.





## MICHAEL JACKSON (1958-2009)

Michael Jackson was born in Gary, Indiana to parents Joe and Katherine Jackson. He was one of nine children in what became an extremely musical family. Michael's career began at the young age of six, performing as the lead singer of the Jackson Five. The Motown group was comprised of the five brothers and managed by his father, Joe Jackson. Michael and his brothers produced many number one hits, including "I Want You Back," "ABC," and "I'll Be There."

By 1978, Michael was working towards his solo career. That year he performed as the

Scarecrow alongside Diana Ross in the movie **musical** *The Wiz*. In 1979 he released the solo album *Off the Wall* to great success, but *Thriller* (1982) fully established him as a solo performer. The album included some of his greatest hits, including "Beat It," "Billie Jean," and "Thriller." Michael Jackson has been deemed the King of Pop for transforming pop music and dance. He is the creator of the infamous Moonwalk and Anti-Gravity Lean. Jackson's untimely death in 2009 was mourned by many as he was preparing a comeback tour titled, *This is It*.

### Rod Temperton (1949-2016) and *Thriller* Spotify

Jackson's album *Thriller* was released in 1982 and is one of the best-selling albums in history. Containing iconic pop hits and producing groundbreaking music videos, the album won eight Grammy Awards, including Album of the Year. Rod Temperton, nicknamed "The Invisible Man," was the songwriter of the hit single "Thriller." He was a successful songwriter, contributing numerous songs for Michael Jackson as well as Karen Carpenter, Aretha Franklin, and Donna Summer. Temperton was also responsible for naming both *Off the Wall* and *Thriller* albums.

Following the release of the album came a 14-minute music video for the song "Thriller" in 1983. The music video was directed by John Landis and has a horror theme, depicting Michael as a werewolf and zombie at different points. The style of the song is considered disco-funk and features instruments such as the synthesizer, saxophone, and trumpet. The beginning of the song sets a strong scene with an eerie build in **dynamics** and creeping ascending tones leading to a climax of descending **chords** at a fortissimo level! This transitions to the establishment of patterns heard throughout the entire song. One example being this funky rhythm played by the bass:



Sound effects were a key element in the production of “Thriller” to add to the horror theme. Creaking doors, footsteps, thunder, and a howling wolf are among these sound effects. Another addition to the song was a narration by Vincent Price. Price was an American actor known for his involvement in horror films. While these special sound effects may not be used in the orchestra, listen for other ways they create haunting sounds with their instruments.

### **Activity Idea**

Sounds help communicate a desired emotion or setting in movies, music videos, plays, and more. What are sound effects? What sounds do you hear every day but don’t think about? How are they created? Have students complete this [Sound Scavenger Hunt](#) to explore their home, neighborhood, or your classroom! As an extension, tell a popular story (The Three Pigs, Little Red Riding Hood, etc.) or create a story as a class and use the found sound effects to enhance the story. Students can use classroom instruments, body percussion, or any other materials of your choosing to recreate the sounds.



# Lesson 1 – Concert Etiquette

## Lesson Plans

### Lesson Objective

What do you want students to know and be able to do?

I can demonstrate proper concert/audience etiquette when attending a symphony concert performance.

### Essential Question for Learning

What choices can I make that are best for myself and others?

#### VOCABULARY FOR THE LESSON

**conductor | symphony**  
**concert etiquette**  
**musician | time signature**

#### STANDARD #3 – RESPOND

**Demonstrate proper concert/audience etiquette.**

#### DISCIPLINARY LITERACY CONNECTION

- **Writing (music, words)**
- **Speaking**
- **Listening**
- **Thinking**

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### DECISION MAKING & RELATIONSHIP SKILLS

Learners will be able to honor social norms with respect to safety of oneself and others.

Learners will be able to make constructive choices about personal behavior and social interaction in order to evaluate the consequences of various actions with consideration of well-being for oneself and others.

1. Ask students to describe places they have been where they were members of an audience. Examples could include attending a movie, a play, a sports arena, etc. Was their behavior the same at each event? Different? Discuss.
2. Working individually or as a class, have students complete the [Audience Experience Rubric](#).
3. View the following videos with your class to prepare for the concert
  - a. [Class Notes: What Does a Conductor Do?](#)
  - b. [A short guide to concert etiquette...learn how to attend concerts like a pro!](#)
4. Introduce further discussion points to prepare students for the concert.
  - a. It is customary to applaud when the concertmaster and conductor walk onto the stage at the beginning of the concert.
  - b. Try not to leave in the middle of a performance, unless it's an emergency. Wait for a break in the concert to visit the restroom, or wait until the audience is clapping before moving. When re-entering, try to enter between musical selections.
  - c. Do your best to listen carefully and quietly. Focus on the music, the musicians, and the conductor and remember to be courteous and exercise good judgement.
5. Have students complete the [Audience Experience Worksheet](#).
6. Following the concert, have students assess their behavior. Did they demonstrate good concert etiquette? Were there any things they could work on for next time?

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Exit Tickets**
- **Non-Verbal Student Sharing**
- **Verbal Student Sharing**

### Materials

What items do you need to present/engage the students in the lesson?

- [Audience Experience Rubric](#)
- **YouTube Videos:**
  - [Class Notes: What Does a Conductor Do?](#)
  - [A short guide to concert etiquette...learn how to attend concerts like a pro!](#)
- [Audience Experience Worksheet](#)



## Lesson 2 – Explore the Concert Repertoire

### Lesson Objective

What do you want students to know and be able to do?

I can examine and evaluate musical connections, similarities, and differences.

### Essential Question for Learning

How do musical elements (tempo, dynamics, texture, timbre, etc.) create mood or feelings?

#### VOCABULARY FOR THE LESSON

**tempo | dynamics  
mood | texture  
tone color or timbre**

#### STANDARD #4 – CONNECT

**Examine and evaluate  
musical connections,  
similarities, and differences.**

#### DISCIPLINARY LITERACY CONNECTION

**- Listening  
- Thinking**

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### SELF-MANAGEMENT

Learners will be able to express their emotions to self and others in respectful ways.

1. At a pace of your choosing, listen to the repertoire of *Trills and Chills III*. As you listen to each piece, ask students to close their eyes while listening and imagine where the music takes them. How does the music make them feel?
2. Discuss where students imagined they were, how they felt, and what was happening with each piece.
3. Tell students that composers can use different musical elements such as tempo, dynamics, tone and texture to help the listener imagine a specific setting or feeling.
4. Show students the *Elements of Music Table* and use the guiding questions to lead a discussion on what in the music made them feel a certain way or image that setting. Use this process for each piece on the concert.
5. Listen through the *Trills and Chills III* repertoire again and provide students with a *Listening Journal* to document their thoughts.
6. Have students compare and contrast the repertoire for *Trills and Chills III*. Do all of the pieces/composers use the musical elements in the same way? How are they different?
7. Have students rate the repertoire of *Trills and Chills III* from spookiest to least spooky based on their use of musical elements.

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Verbal Student Sharing
- Written (music, words) Student Sharing

### Materials

What items do you need to present/engage the students in the lesson?

- *Trills and Chills III Spotify Playlist*
- *Elements of Music Table*
- *Listening Journal*



## Lesson 3 – Spooky Music Composition

# Lesson Plans

### Lesson Objective

What do you want students to know and be able to do?

I can compose short pieces using standard and/or alternative notation to document personal musical ideas.

### Essential Question for Learning

How does music elicit emotion?

#### VOCABULARY FOR THE LESSON

tempo | dynamics  
mood | texture  
tone color or timbre

#### STANDARD #1 – CREATE

- Explore rhythmic, melodic, and harmonic phrases.
- Compose short pieces using standard and/or alternative notation to document personal musical ideas

#### DISCIPLINARY LITERACY CONNECTION

- Writing (music, words)
- Thinking

#### STANDARD #2 – PERFORM

- Demonstrate expressive qualities in performance.

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### SELF-MANAGEMENT

Learners will be able to assess their level of engagement in their own learning for the achievement of personal goals.

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Performance Exam

### Materials

What items do you need to present/engage the students in the lesson?

- Elements of Music Table
- Trills and Chills: Composition Worksheet
- Rubric for composition

1. Revisit the **Elements of Music Table** and use the guiding questions to lead a discussion on what in music makes us feel a certain way or imagine that setting.
2. Tell students they will be creating their own spooky musical piece using these same techniques.
3. Give each students (or pair of students) a **Trills and Chills: Composition Worksheet** and go over the prompts.
4. Each student(s) will choose:
  - a. Title
  - b. Time signature
  - c. Dynamics
 and compose four measures of melody with pitches and rhythms they choose.
5. Invite students to write a scary story to accompany their haunted music.
6. Have students share and/or perform their composition for the class.

# Lesson 1 – Gregorian Chant

"Pines Near a Catacomb"

## Lesson Plans

### Lesson Objective

What do you want students to know and be able to do?

I can examine and evaluate musical connections, similarities, and differences.

### Essential Question for Learning

How does one musical style influence another?

#### VOCABULARY FOR THE LESSON

**Gregorian chant | modes  
tone poem | timbre  
dynamics**

#### STANDARD #4 – CONNECT

**Examine and evaluate  
musical connections,  
similarities, and differences.**

#### DISCIPLINARY LITERACY CONNECTION

**– Speaking  
– Listening  
– Thinking**

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### SOCIAL-AWARENESS & RELATIONSHIP SKILLS

Learners will be able to show respect for other people's perspectives.

Learners will be able to use active listening and assertive, clear communication when expressing thoughts and ideas.

1. Listen to a sampling of Gregorian chant examples with students (see examples in Materials section). Ask them to describe what they hear. Have they ever heard anything like it before?
2. Introduce chant history and tradition. Look at artwork of the medieval times, sheet music, discuss the time period and influence of the music, etc.
  - a. Suggested print sources: music history texts
  - b. [Video resource from PBS](#)
3. Respighi was inspired by Gregorian chant and used its characteristics to add to the tone poem of the Catacombs in "Pines Near a Catacomb." Discuss timbre and dynamics if students do not already know these terms.
4. Have students listen to ["Pines Near a Catacomb"](#) and see if they can hear the chant influence in the instruments. What instruments are contributing to the chant? All of them? Certain instrument families? Have students describe what they hear. How does Respighi's use of the Gregorian chant contribute to the story of the catacombs?

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Non-Verbal Student Sharing
- Verbal Student Sharing

### Materials

What items do you need to present/engage the students in the lesson?

- Gregorian Chant Examples
  - [Example 1](#)
  - [Example 2](#)
  - [Example 3](#)
- Chant History Resources
- [Trills and Chills III Spotify Playlist](#)

# Lesson 2 – Play the Theme

"Pines Near a Catacomb"

## Lesson Plans

### Lesson Objective

What do you want students to know and be able to do?

I can explore and demonstrate an understanding of the elements of music by reading, singing, and/or playing an instrument.

### Essential Question for Learning

How is sound organized to make music?

#### VOCABULARY FOR THE LESSON

**theme | rhythm | melody  
timbre | dynamics**

#### STANDARD #2 – PERFORM

- **Explore and demonstrate an understanding of the elements of music by reading, singing, and/or playing an instrument.**
- **Perform using expressive qualities and techniques.**

#### DISCIPLINARY LITERACY CONNECTION

- **Speaking**
- **Listening**

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### FOCUS ATTENTION

Learners will be able to independently use organizational skills and strategies to focus attention in order to work toward short-term personal and academic goals.

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Group Performance**

### Materials

What items do you need to present/engage the students in the lesson?

- **Trills and Chills III Spotify Playlist**
- **"Pines Near a Catacomb" YouTube Video w/ Score**
- **Whiteboard**
- **Un-pitched instruments**

1. Play the opening 1:00 of "**Catacombs**" for students to hear the first theme.
  - a. Here is a **video** of the piece with a score.  
The full theme is played at roughly 4:00.
2. Ask students to describe the theme. What instrument(s) are playing it? What is its timbre? Dynamics? Mood? (If completed lesson before, students should be able to notice this theme sounds like Gregorian chant).
3. Play the theme again and ask students to create a gesture to demonstrate its shape.
4. Play the second theme from "**Catacombs**", starting at ~6:20 (play long enough for students to hear progression in the music).
5. Ask students to compare the two themes. Are they different? Similar? What musical tools does Respighi use to change the theme as it progresses? (dynamics, adding instruments, repetition, etc.)
6. Notate the rhythm on the board and have students demonstrate the rhythm using body percussion or un-pitched instruments. How could the progression in the music be demonstrated using body percussion or un-pitched instruments?
7. Have students perform the rhythm along with the recording or in small groups for assessment.

# Lesson 3 – Haunting Stories

"Pines Near a Catacomb"

## Lesson Plans

### Lesson Objective

What do you want students to know and be able to do?

I can express musical ideas through verbal, movement, written, or artistic means.

### Essential Question for Learning

How does music communicate?

#### VOCABULARY FOR THE LESSON

**tone poem | dynamics, tempo | timbre**

#### STANDARD #3 – RESPOND

**Express musical ideas through verbal, movement, written, or artistic means.**

#### DISCIPLINARY LITERACY CONNECTION

**– Writing (music, words)  
– Listening  
– Thinking**

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### SOCIAL-AWARENESS & SELF-MANAGEMENT

Learners will be able to identify others' need for empathy and respond in respectful ways.

Learners will be able to, with minimal adult guidance, manage emotions in a manner sensitive to self and others.

1. Introduce the term **tone poem** and its definition. Introduce Ottorino Respighi and his symphonic tone poem *The Pines of Rome*.
2. Distribute the **Vocabulary: Haunting Music** handout and review the definitions. Tell students they will use this vocabulary to discuss emotions and images evoked by listening to Respighi's "Pines Near a Catacomb."
3. Play "**Pines Near a Catacomb**" once through for students to become familiar with. Play the piece a second time, pausing the music several times for students to write down adjectives and brief phrases that describe how the music makes them feel.
4. Have students write a short scary story, inspired by the music of "Pines Near a Catacomb." Encourage students to use exaggeration, hyperbole, simile, metaphor, and personification. Use the **Scary Story Template** to help them get started.
5. Have students separate into small groups and use peer review for suggestions and additions to their story draft. Remind students that feedback should be positive and constructive.
6. Once students have completed the final draft with peer and/or teacher comments, have them share their story with the class using Respighi's "**Pines Near a Catacomb**" as the backdrop. Encourage students to be theatrical in their storytelling.

For fun, compile the students stories into a classroom book.

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Written (music, words) Student Sharing**

### Materials

What items do you need to present/engage the students in the lesson?

- **Vocabulary: Haunting Music**
- **Trills and Chills III Spotify Playlist**
- **Scary Story Template**

# Lesson 1 – Ternary Form

"Baba Yaga"

## Lesson Plans

### Lesson Objective

What do you want students to know and be able to do?

I can recognize and define grade appropriate foundational musical elements.

### Essential Question for Learning

How does the structure of a musical piece create its order and clarity?

#### VOCABULARY FOR THE LESSON

**Form | ABA (ternary form)**

#### DISCIPLINARY LITERACY CONNECTION

– **Listening**

#### STANDARD #2 – PERFORM

**Explore and demonstrate an understanding of the elements of music by reading, singing, and/or playing an instrument.**

#### STANDARD #3 – RESPOND

**Recognize and define grade appropriate foundational musical elements.**

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### SELF-MANAGEMENT

Learners will be able to assess their level of engagement in their own learning for the achievement of personal goals.

1. Introduce ABA form using patterns ( $\Delta \circ \Delta$ ;  $\star \square \star$ ). Ask students what they notice and guide discussion towards the pattern.
2. Tell students these patterns can be found in music, specifically in the structure or **form** of the music. This musical form is known as ABA or Ternary Form.
3. Play "**Baba Yaga**" and have students listen for when the music changes and when it returns to the beginning sound. Have students close their eyes and raise their hand when they hear the music change and again when it returns.
4. Have students stand up and play the piece again. This time, have students choose a movement to represent the A music. When the music changes to the B section their movement has to change. Then when the music returns to the A section, their first movement should return.
5. Divide students into groups and have them create their own ABA form using pitched or un-pitched instruments.
6. Have groups perform for the class.

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Non-Verbal Student Sharing**
- **Performance Exam**

### Materials

What items do you need to present/engage the students in the lesson?

- **Whiteboard**
- **Trills and Chills III Spotify Playlist**
- **Pitched or un-pitched instruments**
- **Rubric for assessing form performance**

# Lesson 2 – Making Connections

"Baba Yaga"

## Lesson Plans

### Lesson Objective

What do you want students to know and be able to do?

I can analyze the historical and cultural relationships between music and other disciplines.

### Essential Question for Learning

What inspires someone to create a piece of music?

#### VOCABULARY FOR THE LESSON

**tempo | dynamics | tone  
color | articulation | shape  
line | texture | space  
pattern | movement**

#### STANDARD #4 – CONNECT

**Analyze the historical and cultural relationships between music and other disciplines.**

#### DISCIPLINARY LITERACY CONNECTION

**– Listening**

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### FOCUS ATTENTION

Learners will be able to, with adult guidance, use organizational skills and strategies to focus attention in order to work toward personal and or academic goals.

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Written (music, words) Student Sharing**
- **Creative Expression (art) – Rubric of choice**

### Materials

What items do you need to present/engage the students in the lesson?

- **Art Music Connection Worksheet**
- **Trills and Chills III Spotify Playlist**
- **Art materials: paper, pencils, crayons, markers, etc.**

1. Distribute the **Art Music Connection Worksheet** to each student. Be sure the worksheet has been printed on both sides.
2. Explain that as a class you'll be completing the top half of the worksheet together after listening to a piece of music.
3. Play a movement of your choosing from Mussorgsky's ***Pictures at an Exhibition***, except "Baba-Yaga." We suggest "Ballet of the Chicks in their Shells" or "The Great Gate of Kiev."
4. Discuss answers with students and have them circle them on their sheet.
5. Invite students to brainstorm aloud what an artist might do to illustrate the music they heard. Use the art vocabulary words on the bottom half of the worksheet to lead discussion.
6. Have students flip their sheet over and play "**Baba-Yaga**" for them. Have students complete the same process as the class example, but working individually this time.
  - a. Have students focus on what they hear in the music the first time around.
  - b. During the second listening, have students make notes about the art choices they would make that fit the music.
  - c. Encourage students at any time to write notes in the empty spaces on their worksheet of ideas that come to them as they are listening.
7. Using the notes from their listening, have students create a piece of art inspired by the music.
8. Have students share their artwork with the class and the way the music inspired their creation.

# Lesson 3 – “The Five”

“Baba Yaga”

## Lesson Plans

### Lesson Objective

What do you want students to know and be able to do?

I can explain how music relates to self, others, and the world.

### Essential Question for Learning

How do composers and their works influence culture and history?

#### VOCABULARY FOR THE LESSON

**composer**

#### STANDARD #4 – CONNECT

**Explain how music relates to self, others, and the world.**

#### DISCIPLINARY LITERACY CONNECTION

**– Writing (music, words)**

### Lesson Procedure

What is the lesson order?

### Social Emotional Learning

#### RELATIONSHIP SKILLS

Learners will be able to effectively communicate clearly, listen well, and cooperate with others to build healthy relationships.

1. Have a class discussion around the following prompts:
  - a. What does a composer do?
  - b. Can we name any composers?
  - c. What would you like to learn about composers?
2. Introduce Mussorgsky and his traits as a composer, making sure to highlight his Nationalist composing style.
3. Tell students that Mussorgsky was a member of “The Five” or “The Mighty Handful.” This was a group of Russian composers who were all passionate about portraying Russian life vividly and realistically.
4. Divide students into groups to research a member of “The Five.” This can be random or assigned.
5. Have each group prepare a Google Slides or PowerPoint presentation that contains the following:
  - a. Short biography of the composer
  - b. Basic information
  - c. Listening examples
  - d. Opinions on composer and/or music
  - e. Words to know (optional)
  - f. Fun facts (optional)
6. When complete, have groups present their composer to the class.

### Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Written (music, words) Student Sharing**

### Materials

What items do you need to present/engage the students in the lesson?

- **Biographical information on Mussorgsky – MSO Teacher Guide**
- **Rubric for presentations**
- **Chromebooks or laptops**
- **Art materials (optional)**

**OPTIONAL EXTENSION:** Have each group create/design a trading card for their composer.

## PRINT AND ONLINE RESOURCES

### Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

[The Young Person's Guide to the Orchestra, by Benjamin Britten. Game](#). Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

[Utah Symphony/Utah Opera Instruments of the Orchestra Video Series](#) (short videos profiling musicians and their instruments in the orchestra).

[Milwaukee Symphony Orchestra Bitmoji Classroom](#). Interactive website

### Composers, Pieces, and General Background

[Dallas Symphony Orchestra Kids website](#). Composer list includes pages on Bach, Respighi, Prokofiev, Mussorgsky, and John Williams.

[Classics for Kids Podcast](#) (short biographical episodes on Classical composers)  
\*Available on Apple Podcasts

### Toccata from **Toccata & Fugue** in D minor (arr. Stokowski), Johann Sebastian Bach

[Bach - Toccata and Fugue in D minor BWV 565](#) - Van Doeselaar | Netherlands Bach Society

[10 Scary-Good Performances of Bach's Toccata and Fugue](#) by Ricardo Barton

[Toccata & Fugue in D minor](#) - from *Fantasia* (1940) conducted by Leopold Stokowski

[The Life and Legacy of Johann Sebastian Bach](#) | Google Arts & Culture

### **Pines of Rome**, II. "Pines Near a Catacomb", Ottorino Respighi

["Pines Near a Catacomb" from Pines of Rome by Ottorino Respighi](#) | Performed by The Folsom Symphony

[Ottorino Respighi - Composer of the Month](#) | Interlude

### "Montagues and Capulets" from **Romeo & Juliet**, Sergei Prokofiev

[San Francisco Composer Gallery - Sergei Prokofiev](#)

[American Ballet Theatre - Romeo & Juliet](#)

[Romeo & Juliet at the Ballet de l'opera de Paris; Choreography & Staging by Rudolf Nureyev](#) | Full Ballet

Concerto for Cello and Orchestra, Op. 22, Samuel Barber

[Samuel Barber at the Library of Congress](#)

[Samuel Barber](#) | Wise Music Classical

[Samuel Barber - Cello Concerto \(1945\) \[score+audio\]](#)

"Baba-Yaga - The Hut on Hen's Leg's" from ***Pictures at an Exhibition***, Modest Mussorgsky

[Classics for Kids - Modest Mussorgsky](#)

[INSIDE Mussorgsky's \*Pictures at an Exhibition\*](#) | Colorado Symphony Orchestra

"Hedwig's Theme" from ***Harry Potter and the Sorcerer's Stone***, John Williams

[BBC Symphony Orchestra 360° Experience: Hedwig's Theme, John Williams](#)

[John Williams - Stéphane Denève | The Interview](#)

[Harry Potter Behind The Scenes - Composing "Hedwig's Theme" by John Williams](#)

"Thriller", Temperton arr. Vinson

[Behind the scenes of Michael Jackson's 'Thriller'](#)

[Michael Jackson - 'Thriller' \(Official Video\)](#)

*\*PLEASE NOTE - some images may be frightening to some children.*

*Please preview before showing to students.*

Stine, Megan. HG, Who. Qui, Joseph. *Who Was Michael Jackson?* 2015.

## GLOSSARY

**Alma Mater:** The anthem of a school, college, or university.

**Arpeggio:** The notes of a chord played in succession, either ascending or descending.

**Arrangement:** An adaptation of a composition to fit another medium than which it was originally written, while retaining the character of the original composition.

**Atonal:** A style of music that lacks a tonal center or key.

**Ballet:** An artistic dance performed to music using very precise, formalized steps.

**Baroque Era or Period:** The time in music history from the 1600s to the mid-1700s, characterized by basso continuo, ornamentation, and expanded diversity in style.

**Cadenza:** An ornamental and virtuosic solo passage in a concerto or other work.

**Chamber:** Instrumental music played by a small ensemble with one player to a part.

**Chord:** Three or more musical notes played at the same time.

**Classical Era or Period:** The time in music history from the early-1700s to early-1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

**Coda:** A musical passage that brings a piece (or movement) to an end.

**Commission:** An order for something, especially a work of art, to be produced.

**Compose:** The act of writing music.

**Composer:** A person who writes music.

**Composition:** An original piece of music.

**Concerto:** A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

**Conductor:** One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

**Conservatory:** A college for the study of classical music or other arts.

**Dynamics:** Loudness or softness of a composition. The symbols in sheet music indicating volume.

**Ensemble:** A group of 2 or more musicians.

**Excerpt:** A smaller musical passage taken from a larger movement or work.

**Form:** The structure of a piece of music.

**Fortissimo:** A dynamic marking indicating to play very, very loud.

**Fugue:** A musical form where the subject (main melody) is written for several imitative parts, which enter at staggered stages, and join together to create a harmonic whole.

**Genre:** A category that identifies a piece of music as belonging to a certain style or tradition.

**Harmony:** The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.

**Instrumentation:** Arrangement of music for a combined number of instruments.

**Leitmotif:** A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation. Translates from German as “leading motive.”

**Lento:** A tempo marking that indicates the piece to be played ‘at a slow tempo.’

**Libretto:** Non-sung dialogue and storyline of a musical play. Also called a book. (N. Librettist: A person who writes the text of an opera or other long vocal work.)

**March:** A piece of music with a strong, accentuated beat that is designed to accompany marching. Origins can be traced to use in the military.

**Measure:** Unit of measure. Beats on staff lines are divided into two, three, or four per measure depending on the time signature.

**Melody:** A succession of pitches in a coherent line, the principal part.

**Motif/motive:** Primary theme or subject.

**Movement:** A separate section of a larger composition.

**Musical:** A play or movie in which singing and dancing play an essential part in advancing the plot.

**Mute:** A device attached to an instrument that changes the tone quality and volume.

**Opera:** A drama where the words are sung instead of spoken.

**Orchestra:** A large group of instrumentalists playing together.

**Orchestral:** Having to do with the orchestra.

**Orchestration (v. orchestrate):** Arranging a piece of music for an orchestra.

**Pedal tone:** A note sustained, usually in the bass, through several changes in harmony that may be consonant or dissonant with it.

**Premiere:** The first official performance of a work.

**Program music:** Music that is descriptive, narrative, or that develops a nonmusical subject.

**Recital:** The performance of a program of music by a solo instrumentalist, singer, or small group.

**Reprise:** A repeated passage.

**Rhythm:** Pertaining to time, played as a grouping of notes into accented and unaccented beats.

**Romantic Era or Period:** The time in music history during the mid-1800s to early 1900s. Composers explored new realms of sounds to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

**Scale:** Any set of musical notes ordered by pitch.

**Score:** The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically lined up. (V. Scored: To write or arrange for a specific instrument or instruments.)

**Serialism:** A method of composition using a fixed series of a particular musical element (pitches, rhythms, dynamics, or timbres) as the basis of the piece. The series is then manipulated in various ways.

**Solo:** Music performed by only one instrument or voice. (N. **Soloist:** The person performing the solo line.)

**Suite:** A loose collection of instrumental compositions.

**Symphony:** Three to four movement orchestral piece, generally in sonata form.

**Tempo:** Indicating speed.

**Ternary Form:** Three-part musical form also known as ABA. First section (A) is repeated after section (B) ends.

**Texture:** The way in which tempo, melody and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

**"The Five":** Group of 19th Century Russian composers who shared a strong interest in creating uniquely Russian music.

**Theme:** A melodic or sometimes harmonic idea presented in a musical form.

**Timbre:** The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

**Toccata:** A musical composition for a keyboard instrument designed to exhibit the performer's touch and technique.

**Tone poem:** An instrumental composition intended to portray a particular story, scene, or mood.

**Transcription:** Notating a piece of music which was previously unnotated.

**Variation:** The repeating of a theme in an altered way.

**Virtuoso:** One who excels in musical technique and interpretation.