

2020 Boston Symphony Orchestra Youth Concerts

*The Beautiful Sounds of Friendship:
A Musical Look at Connectivity and Belonging*

Thomas Wilkins

*Artistic Advisor for Education and Community Programs and
Germeshausen Youth and Family Concert Conductor*

March 11-13, 2020

Classroom Materials for Educators

RIMSKY-KORSAKOV Dance of the Tumblers, from *The Snow Maiden*
MUSSORGSKY (orch. RAVEL) Excerpts from *Pictures at an Exhibition*
SHOSTAKOVICH II. Allegro, from Symphony No. 10
BARTOK II. Game of couples, from Concerto for Orchestra
HUANG RUO *The girl from da ban city*
ROBERTO SIERRA I. Tumbao, from Sinfonia No. 3, *La Salsa*
BRAHMS Hungarian Dance No. 5 in G minor



2020 BSO Youth Concert Supplementary Materials

We look forward to welcoming you and your students to Symphony Hall for the BSO's 2020 Youth Concerts, which have been designed especially for 4th- to 6th-grade students. This packet provides a number of resources to help you get the most out of your concert-going experience at Symphony Hall. The BSO Educators Advisory Council has designed these materials to help introduce your students to the repertoire.

We've endeavored to make these materials as flexible as possible, so that they can be used to fit a variety of different classroom contexts and situations. Inside this packet you'll find:

- Helpful information about BSO Artistic Advisor for Education and Community Programs and Germeshausen Youth and Family Concerts conductor Maestro Thomas Wilkins, the Boston Symphony Orchestra, and Symphony Hall.
- Tips on what to expect at Symphony Hall during your school's Youth Concert experience.
- Lesson plans and curriculum materials tailored to each piece on the Youth Concert program, designed to be used not only in the music classroom but across a range of academic contexts and subjects.

The BSO Educators Advisory Council is a group of music educators drawn from the greater Boston area and charged with the responsibility of creating high-quality, relevant curriculum material for the BSO Youth Concerts. The members of the 2019 - 2020 Educators Advisory Council are:

Stephen Bloom (Lynnfield Public Schools)
Janna Comeau (North Reading Public Schools)
Kathryn Ferris (Marblehead Public Schools)
Eva Ostrovsky-Kaminsky (Melrose Public Schools)
Stephanie Riley (Dennis-Yarmouth Public Schools)
Blake Siskavich (Lincoln Public Schools)

Jacqueline Carvey (Randolph Public Schools)
Maria Doreste Velazquez (Boston Public Schools)
Paul Pitts (Boston Public Schools)
Lynn Rubin (Arlington Public Schools)
Kimberly Tower (Lowell Public Schools)

We hope these materials are helpful in creating a meaningful and lasting educational experience for your students via the Youth Concerts. We also hope that their Youth Concert experience is the start of a long-term relationship with the BSO and orchestral music.

With thanks for all you do,

The Boston Symphony Orchestra's Educators Advisory Council and the
Education and Community Engagement Department

Meet Maestro Thomas Wilkins

Thomas Wilkins is Music Director of the Omaha Symphony, a position he has held since 2005. Additionally, he is Principal Conductor of the Hollywood Bowl Orchestra, the Boston Symphony Orchestra's Artistic Advisor for Education and Community Program and Youth and Family Conductor, and holds Indiana University's Henry A. Upper Chair of Orchestral Conducting established by the late Barbara and David Jacobs as a part of that University's "Matching the Promise Campaign." Past positions have included resident conductor of the Detroit Symphony and Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (VA) Symphony. He also has served on the music faculties of North Park University (Chicago), the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond.



Devoted to promoting a life-long enthusiasm for music, Thomas Wilkins brings energy and commitment to audiences of all ages. He is hailed as a master at communicating and connecting with audiences. Following his highly successful first season with the Boston Symphony, the *Boston Globe* named him among the "Best People and Ideas of 2011." In 2014, Wilkins received the prestigious "Outstanding Artist" award at the Nebraska Governor's Arts Awards, for his significant contribution to music in the state, while in 2018 Thomas Wilkins received the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society conferred by Boston's Longy School of Music. And in 2019 the Virginia Symphony bestowed Thomas Wilkins with their annual Dreamer Award.

During his conducting career, he has led orchestras throughout the United States, including the New York Philharmonic, the Chicago Symphony, the Los Angeles Philharmonic, the Cincinnati Symphony and the National Symphony—all of which he returned to guest conduct in 2019. Additionally, he has guest conducted the Philadelphia and Cleveland Orchestras, the Symphonies of Atlanta, Dallas, Houston, Baltimore, San Diego and Utah, and the Buffalo and Rochester Philharmonics, as well as at the Grant Park Music Festival in Chicago.

His commitment to community has been demonstrated by his participation on several boards of directors, including the Greater Omaha Chamber of Commerce, the Charles Drew Health Center (Omaha), the Center Against Spouse Abuse in Tampa Bay, and the Museum of Fine Arts as well as the Academy Preparatory Center both in St. Petersburg, FL. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project headquartered in Richmond, VA, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, VA, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music in Boston. He and his wife, Sheri-Lee, are the proud parents of twin daughters, Erica and Nicole.

October 2019, www.hughkaylor.com

Meet the BSO

Now in its 139th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson. Henry Lee Higginson dreamed of founding a great and permanent orchestra in his hometown of Boston for many years. Today the BSO reaches millions of listeners, not only through its concert performances in Boston and at Tanglewood, but also via the internet, radio, television, educational programs, recordings, and tours.



Meet the Instrument Families

When you attend a BSO Youth Concert at Symphony Hall, you will notice that the musicians are wearing colorful t-shirts. Each shirt color represents an instrument family. There are four instrument families in the orchestra: String Family, Percussion Family, Brass Family, and Woodwind Family.

The **String Family** will be wearing **BLUE** t-shirts. These instruments produce sounds through vibrating strings. This family is made up of the harp, violin, viola, cello, and bass.

The **Percussion Family** will be wearing **GREEN** t-shirts. These instruments produce sound when hit. Members of this family include the timpani, marimba, bass drum, snare drum, triangle, piano and more!

The **Brass Family** will be wearing **RED** t-shirts. These instruments are made of brass and require air to produce sound. This family is made up of the trumpet, french horn, trombone, and tuba.

The **Woodwind Family** will be wearing **YELLOW** t-shirts. These instruments are typically made of wood and require air to produce sound. They are made up of the flute, clarinet, oboe, and bassoon.

About Symphony Hall

Symphony Hall, one of the world's most highly regarded concert halls, opened on October 15, 1900 with an inaugural gala led by music director Wilhelm Gericke.

The first home of the Boston Symphony Orchestra was the Old Boston Music Hall. When that hall's location was threatened in 1893 by a city road-building/rapid transit project, the orchestra's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. The architects, McKim, Mead & White of New York, engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.



Did you know?

- Beethoven is the only composer whose name is inscribed on one of the plaques, the trim, the stage, and balconies.
- Symphony Hall is regarded as one of the finest concert halls in the world!
- The walls of the stage slope inward to help focus the sound. The size of the balconies, the decorative ceiling, and the statue-filled niches were all specially created to help distribute the sound throughout the hall.
- There are 16 total replicas of Greek and Roman statues in the hall. They are all related to music, art, or literature.
- There are Greek and Roman statues in the hall because Boston was once quoted, “Boston, the Athens of America,” by Bostonian William Tudor in the early 19th century.

Be on the look-out!

- The Symphony Hall Organ is the oldest member of the BSO; it's over 70 years old!
- When you come to the concert, try to spot the organ in the concert hall. It is made up of about 5,000 pipes! The majority of the pipes are hidden behind the very large 32ft pipes that you can see in the audience. How tall is 32 feet? That's twice the height of a full grown giraffe and almost as tall as a telephone pole!

Make the Most of Your Trip to Symphony Hall

Before You Arrive

- Please keep an eye out for communication from the BSO about arrival and departure procedures. Each Youth Concert day includes a morning and an afternoon show with 2,000 students in each audience. Your patience and attention to procedures is appreciated as we strive to move our audiences in and out safely.



When You Arrive at Symphony Hall

- We will share detailed procedures for arrival and departure with all schools holding concert reservations.
- The ushers will take your group to your seats. Please understand that we cannot guarantee that entire groups will be sat together.
- Encourage students to use the restroom before the concert begins and make sure they are accompanied by an adult.

While you wait for the concert to begin:

- Direct students to look around Symphony Hall. How many statues are there? Whose name is over the stage? How many balconies are there? How many chandeliers are there?
- The orchestra musicians will begin to come out on stage and warm up. See if students can pick out the different families of the orchestra (strings, woodwinds, brass, and percussion).
- After the musicians warm up, you will see the concertmaster stand up and tune the orchestra. Students can listen as the different instrument families tune their instruments.
- You will know the concert is about to begin when the conductor walks out on stage—though sometimes our conductor enters from the side door, so be ready for anything!

During the concert:

- Remind students that everyone listens to music in a different way! As much as possible, direct students to keep thoughts to themselves during the concert, and save them to share with friends later.
- Let students know that at the end of each piece, the conductor will turn around and face the audience. This is the time to clap, showing appreciation to the musicians and conductor.

After the concert:

- As stated above, please keep an eye out for communications about arrival and departure procedures. We will post them online and share them with all schools who are attending the concert.

Thank you and we hope you will come back to Symphony Hall soon!

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Dance of the Tumblers from *The Snow Maiden* By Nikolai Rimsky-Korsakov (1844-1908)

Lesson Plan by Janna Comeau



About the Composer

Nikolai Rimsky-Korsakov was born on March 18th, 1844 near Novgorod, Russia, and died of heart disease on June 21st, 1908 near Luga, Russia. He was a pianist, teacher, conductor, and composer, and was most known for “The Flight of the Bumble Bee” from *The Tale of Tsar Saltan* and the *Scheherazade* symphonic suite. He also served in the Imperial Russian Navy and sailed to the United States, staying in New York City, Baltimore, and Washington, D.C.

About the Composition

Dance of the Tumblers is a fast and lively part of the third act of *The Snow Maiden*, the third opera written by Rimsky-Korsakov. Premiering at the Mariinsky Theatre in Saint Petersburg in 1882, *The Snow Maiden* was written from 1880 to 1881 to musically tell the springtime story of the opposition between King Frost and the Sun God. The opera involves both supernatural and regular human characters, and the “Dance of the Tumblers” is a fun, fast piece in which jesters and acrobats are dancing for the Tsar.

Teaching Ideas

- Discuss circuses students have attended, then give a bit of background on the “Dance of the Tumblers”.
- Have students predict what the song will sound like, then listen to the piece and have students share their reactions.
- Students can use unpitched percussion instruments to play along with the beat of “Dance of the Tumblers”. They can play louder or softer based on the dynamics of the piece.
- Students can create a dance to “Dance of the Tumblers”.

Additional Online Resources

Click here for [The United States Marine Band performing Dance of the Tumblers](#).

Click here for an [animated version of The Snow Maiden](#).

Click here for [The Young Musicians Choral Orchestra performing Dance of the Tumblers](#).

“Promenade” from *Pictures at an Exhibition*
By
Modest Mussorgsky (1839—1881)

Lesson Plans by Maria Doreste Velazquez and Eva Ostrovsky



About the Composer

Modest Mussorgsky was a Russian composer and many of his works were inspired by Russian history, folklore and other national themes. He is one of “The Five”, a group of Russian composers who were innovators of Russian music during the Romantic Period. He strove to have a unique Russian musical identity and deliberately tried to defy the established conventions of Western music.

About the Composition

Pictures at an Exhibition was written in remembrance of Mussorgsky’s friend, painter and architect Viktor Hartmann. Mussorgsky used a technique called sound painting to describe pictures using instruments and sound. It was originally composed for piano in 1874 and is a suite of 10 pieces. It was arranged for orchestra by Maurice Ravel in 1922, which is the version most recorded and performed. ‘Promenade’ is the French word for ‘walk’ or ‘tour’. Mussorgsky begins his *Pictures at an Exhibition* with this fast walk around the gallery, and the piece reflects the changes in his mood while observing the different works of art.

Literacy Lesson: Create a written narrative based on the story of “Promenade”

1. Introduction

- Create a path around the room
- Without giving information about the piece, walk the path while listening to the piece
- Based on their walk and the music they heard, have students guess the name of the piece
- After sharing the reasoning behind their guesses, share the name of the piece
- Present biography/social story about Mussorgsky and *Pictures at an Exhibition*
- Listen to the piece again

2. Development

- Have students listen to the piece again while thinking about their life experiences

Movement Lesson: Show recognition of melodic motif by creating and performing a matching motion

1. Introduction

- Have students enter the room to the music played aloud. Students can move to the rhythm before taking their seats.

2. Development

- Present the piece and the concept of melodic motif.
- Ask students to create a movement that follows the melodic contour of the motif and mimics the act of examining a picture in a gallery, for example, clearly demonstrate a motion with their heads that shows they are looking from top to bottom of a picture.
- To assess students' learning, play the song again and have students demonstrate the motion they created when they hear the motif.

Instrument Families & Listening Map

Lesson Resources

Click here for a [listening map](#)

Click here for a [printable instruments with Ravel's orchestration](#)

1. Introduction

- Teach or review the Instrument Families
- Split the class into Woodwinds, Strings, and Brass

2. Development

- Distribute the printable coloring instruments pictures so that students can color while listening to the piece. Listen to the piece again while showing the example listening map.
- Have students raise their sheet when they hear their instrument.

Interesting links

- [BSO](#) brass plays rehearsal number 1 of Promenade
- Audio + [Full score](#) (Conductor: Fritz Reiner & Orchestra: The Chicago Symphony Orchestra)
- Video of score's orchestral [analysis](#)
- IMSLP [Free sheet music of Ravel's Orchestration](#)

Excerpts from *Pictures at an Exhibition*
By
Modest Mussorgsky (1839—1881)

Lesson Plan by Jacqueline Carvey



Gnomus Background

Mussorgsky wrote the larger piece *Pictures at an Exhibition* for piano in 1874 to honor his friend, artist Victor Hartmann, who had passed away. Each movement, or chapter, was based upon a particular piece of Hartmann’s artwork. Maurice Ravel, a French composer, later took Mussorgsky’s musical ideas and transcribed them for a symphony orchestra in 1922. This piece is much more popular and frequently performed. The piece *Gnomus* is written in the key of Eb minor. Though there are no surviving examples of Viktor Hartmann’s vision of *Gnomus*, we know that the Gnome is thought to be an old, creepy nutcracker with large teeth brought to life. Some depictions include a little creature “clumsily running with crooked legs”. The oafish movements of the gnome are imagined in Mussorgsky’s movement through erratic, lurching tempi throughout the piece.

An excerpt of the gnome’s melody can be found here:

Key words:

Sempre vivo - always lively

Meno vivo- less lively

ff - fortissimo, meaning very loud

sf- subito forte, meaning suddenly loud

p - piano, meaning soft

Activities

1. Gallery Walk

Have students create their own versions of what the gnome looks like. Is he friendly? Scary? Menacing? Large or small? Can you create a story of what he is doing? Set the pictures up in an art gallery format and invite parents and families to tour the classroom while the piece is playing in the background.

2. Movement Ideas

Brainstorm with students ways to create movements to model the actions of the gnome. Should movement be slow or quick? Have the students start and stop their movements to match the tempi of the piece. Acknowledge and discuss places in the music where the tempo shifts and how it affects the mood of the piece.

3. Storyboard

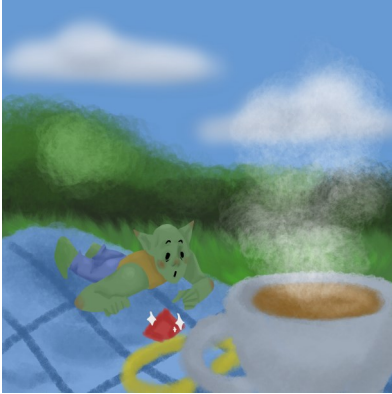
Using the chart and pictures below, create a story about the gnome set to music. Use the following words:

- CHASE
- CREEP
- RUN
- SLITHER
- SCURRY
- SNEAK

Translate the words into other languages to include the languages spoken by your own students:

	Haitian Creole	Vietnamese	Spanish	Portuguese
CHASE	chase	đuổi theo	perseguir	caçar
CREEP		Leo trèo	arrastrarse	rastejar
RUN	kouri	chạy	correr	
SLITHER		trơn trượt		deslizar
SCURRY		PHONG CÁCH	escabullen	a pressa
SNEAK		mách lẻo	soplarse	deslocar

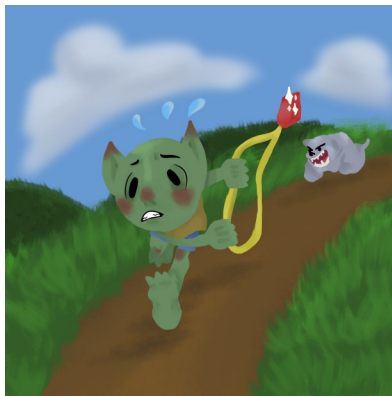
Digital Art Created by Lina and Mya from Randolph High School.



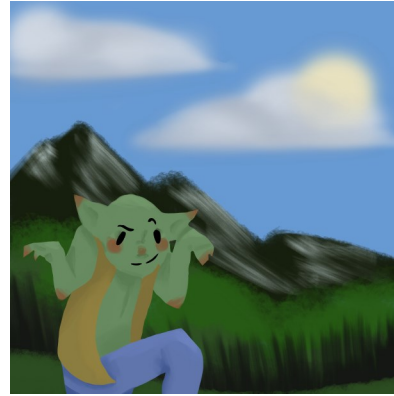
SLITHER



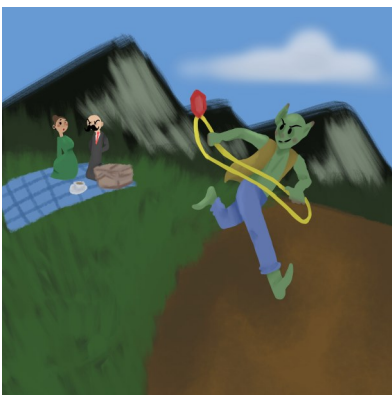
SNEAK



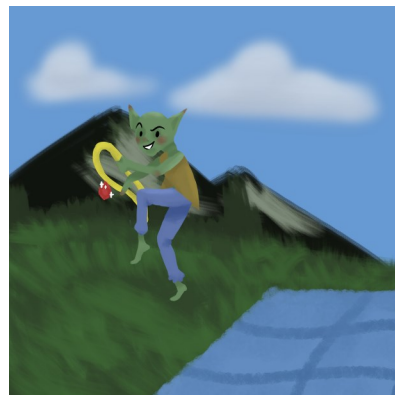
CHASE



CREEPING



RUN



SCURRY

Excerpts from *Pictures at an Exhibition*
By
Modest Mussorgsky (1839—1881)

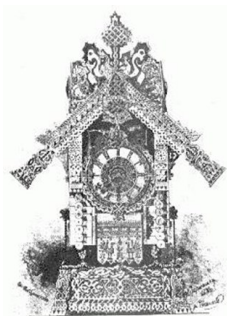
Lesson Plan by Kimberly Tower and Lynn Rubin



About the Composition

Pictures at an Exhibition was written in remembrance of Mussorgsky's friend, painter and architect Viktor Hartmann. Mussorgsky used a technique called sound painting to describe pictures using instruments and sound. It was originally composed for piano in 1874 and is a suite of 10 pieces. It was arranged for orchestra by Maurice Ravel in 1922, which is the version most recorded and performed.

Baba Yaga Background



Baba Yaga is a witch from Russian folklore who dwells deep in the forest. Her hut has fowl legs and can also fly. The opening has a rhythmic pounding that suggests a giant bird bouncing on its legs. The main quarter rhythm (seen in lesson notes) has a chasing feel to it in which the hut is gaining speed and leaping into the air while looking for a victim to eat.

There are many folk stories printed about Baba Yaga that can be used for a further explanation of the piece.

Allegro, from Symphony No. 10
By
Dmitri Shostakovich (1906—1975)

Lesson plan by Stephanie Riley



About the Composer

Dmitri Shostakovich was born in St. Petersburg in 1906. He entered the Petrograd Conservatory at age 13, studied piano and composition, and graduated in 1925 with his First Symphony op.10. He met with great success when the piece premiered in 1926. His work was performed in Europe and the United States, making Shostakovich world-famous by age 19.

About the Composition

Shostakovich's Symphony No. 10 was premiered on December 17, 1953. This premiere was just after the communist leader, Joseph Stalin died. Symphony No. 10 has been described as Shostakovich's retaliation to the Russian leader as he was ordered to write more "proletarian" music, as it was thought by the country's leaders that Shostakovich's music had too much Western influence and therefore was not "Russian". With Stalin's death, Shostakovich was finally able to express his creativity without fear of punishment from the Russian government. Shostakovich had this to say about his piece:

"I did depict Stalin in my 10th symphony. I wrote it right after Stalin's death and no one has yet guessed what the symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin."

Many symphonies over time have been created in response to various world events and personal events of the composer, in order to communicate a story, a feeling, or to shed light on a political occurrence. They paint a musical picture throughout the work of how the composer reacted to the various events. The symphony is the book, and each movement is a chapter within the book.

Activity: The Scherzo Storyboard

Knowing what we know about this piece, how would you illustrate and caption this movement?

Create your story: Divide movement no. 2 of Symphony no. 10 into 10 sections. Draw in the spaces below what you think is happening in the story that Dmitri Shostakovich is giving to us in musical format. Be sure to add written dialogue or descriptions like you would see in a comic strip or as a caption to a picture or illustration.

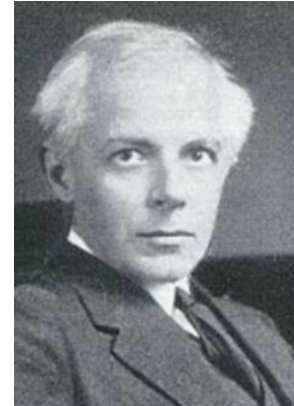
While creating your storyboard, keep these questions in mind to help guide you in your creativity:

Questions to consider:

- What does "proletarian" mean?
- What does "Scherzo" mean?
- What is Meter? Duple Meter? Triple Meter? What's the meter of this piece?
- What is a theme?
- What instruments play the various melodies and when do they play them?
- How would you describe the tempo?
- How would you describe the rhythm throughout the movement? Accented? Calm? Melodic?

Game of couples, from Concerto for Orchestra By Bella Bartok (1881-1945)

Lesson plan by Paul Pitts



About the Composer

Bella Bartok was born in Hungary in 1881. A composer, pianist, ethnomusicologist, and teacher, his work reflected the traditions of his Hungarian upbringing. By age 11, Bartok was performing as a concert pianist and his performances included his own compositions. He created 50 works by 1899 and immersed himself in the study of music theory and composition. Though at times he struggled financially, he was respected internationally as both a composer and performer.

About the Composer

Game of Couples is the second movement of Bartok's Concerto for Orchestra. In this movement, pairs of like instruments play a melody that is set apart by a fixed interval. The guided questions below can help students listen for the duets.

Guided Questions for Listening

What instruments do you hear at the beginning of the piece?
(Snare Drum and Bassoon)

How many Bassoons did you hear?
(two)

When two instruments play together, what is that called?
(Duet)

What other instruments duets do you hear in the piece?
(oboe duet, string pizz, flute duet, cello and bass, trumpet duet)

Is the tempo medium, fast or slow?
(medium or march tempo, quarter note = 94)
Can you clap the beat? Can you guess what time signature it is in?
(two four)

Now, imagine you are a dancer. Can you dance to the beat?
(Students get up and move around the room)

What are some words you can use to describe the mood of this piece?
(rhythmic, syncopated, mysterious, witty, play full)

How many duets are there in this piece?
(Five)

Can you name the instrumental duets?
(Bassoon, Oboe, Clarinet, Flute and Trumpet)

Reh # 60. Fourth Duet- Flutes – Video 1:25

Musical score for Flutes I and II, rehearsal mark 60. The score shows two staves, I and II, with a dynamic marking of *mf*. The music is in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as slurs, accents, and dynamic markings.

Reh # 90. Fifth Duet- Muted Trumpets – Video 2:06

Musical score for Muted Trumpets I and II, rehearsal mark 90. The score shows two staves, I and II, with a dynamic marking of *p*. The music is in a key with one flat (Bb) and a common time signature. The score includes various musical notations such as slurs, accents, and dynamic markings.

Reh # 120 Sn Dr without snares– Video 2:48

Musical score for Snare Drum without snares, rehearsal mark 120. The score shows a single staff with a dynamic marking of *f*. The music is in a key with one flat (Bb) and a common time signature. The score includes various musical notations such as slurs, accents, and dynamic markings.

Reh # 123 Brass Choral with Sn Dr answer– Video 2:52

Reh # 147 French Horns feature with Sn Dr answer– Video 3:28

Reh # 165 Bassoon Trio – Video 3:55

Reh # 181 Oboe and Clarinet Reprise – Video 4:18

Reh # 198 Clarinet , Flute and Bassoon Reprise – Video 4:42

Reh # 228 Trumpet Duet Reprise with string and harp glissando – Video 5:25

Reh # 255 Ending with all woodwinds and Sn Dr ending – Video 6:00

References

1. <https://www.redlandssymphony.com/pieces/concerto-for-orchestra>
2. [https://en.wikipedia.org/wiki/Concerto_for_Orchestra_\(Bart%C3%B3k\)](https://en.wikipedia.org/wiki/Concerto_for_Orchestra_(Bart%C3%B3k)) Halsey Stevens Composer. Professor of Music, University of Southern California, Los Angeles, 1951–76. Author of *The Life and Music of Béla Bartók*
3. <https://holocaustmusic.ort.org/resistance-and-exile/bartok-bela/>

The girl from da ban city
By
Huang Ruo (1976—Present)

Lesson plan by Stephen Bloom



ABOUT THE COMPOSER

Dr. Huang Ruo was born on Hainan Island off the southern coast of China in 1976. His father was also a composer, and he began learning both the piano and music composition when he was only six years old. Dr. Ruo studied both traditional Chinese music and western music at the Shanghai Conservatory of Music. He then moved to the United States, studying music at both the Oberlin Conservatory in Ohio and the Juilliard School in New York City. He currently lives in New York City where he teaches at the Mannes School of Music.

Dr. Ruo’s compositions combine traditional Chinese folk music with western influences like classical and even rock and jazz music. His compositions include orchestral music, choral music, opera, film music and multimedia works.

ABOUT THE COMPOSITION

“The Girl from Da Ban City” is one movement or section of his *Folk Songs for Orchestra*, a four-movement work. “The Girl from Da Ban City” is a love song from the city of Turpan in the Xinjiang region of Northwestern China. The song is often heard sung in either Uyghur (pronounced “Wee-grr”) or Mandarin.

Dr. Ruo says, “(‘The Girl from Da Ban City’) is also known as the ‘Carriage Driver’s Song.’ It is from the Xinjiang province and is sung by carriage drivers in Turpan. The lively music shows the enthusiastic and colorful characteristics of Uyghur folk song, reflecting its people’s heartfelt admiration for Xinjiang, the ‘hometown of songs and dances.’”



Turpan is located in the Xinjiang province of northwestern China. Turpan is famous for its carriages pulled by donkeys. They are used not only to carry goods but also serve as taxis.

Teaching Idea

Vocabulary

Da Ban, Daban or Dabancheng: A district in Wulumuqi, the capital of the Xinjiang region of Northwestern China.

Pinyin: A representation of Chinese using the Western (Roman) alphabet. It is often used to teach Mandarin Chinese.

Folk song: A song originating among the people of a country or area. It is often passed down to others by singing it rather than writing it down.

Activity

1. Play “The Girl from Da Ban City” in the following YouTube clip. The acting in the video helps tell the story of the song: <https://youtu.be/qxxUlyqJiso>
2. Ask students to identify where the music is from. Point out China on the map and, if possible, identify the Xinjiang region of Northwestern China.

3. Distribute the attached sheet music. Tell students this is a very popular Chinese folk song. It tells the story of a carriage driver who falls in love with a woman. It can be performed with traditional Chinese instruments or Western instruments like guitar. Play both videos:

<https://www.youtube.com/watch?v=WpT16sVZT1c>

<https://www.youtube.com/watch?v=RhJofLMik4> (vocals start at approximately 1:00)

NOTE: Like many folk songs that are passed down through singing, there are often variations in both melody and text in different performances of the song!

4. Read students the text of the song. The text is included in Mandarin, English, Chinese Pinyin (Romanized) and a phonetic representation.

达坂城的石路硬又平

English: Dabancheng's stone streets, hard and flat.

Chinese Pinyin: Daban Cheng de shi lu ying you ping

Phonetic representation: *Daban Chung duh shiir-loo ying you ping*

西瓜呀大又甜

English: Watermelons big and sweet!

Chinese Pinyin: Xigua ya da you tian

Phonetic representation: *See-gwa ya, da you tian*

那里住的姑娘辫子长啊

English: A girl from there has long braided hair

Chinese Pinyin: Na li zhu de gu niang bian zi chang ah

Phonetic representation: *Na-lee drew-duh goo-nyang bian-dzuh chang ah*

两个眼睛真漂亮

English: And a pair of beautiful eyes!

Chinese Pinyin: Liang ge yanjing zhen piao liang

Phonetic representation: *Lyang-guh yan-jing djen piao-lyang*

你要是嫁人 不要嫁给别人 一定要嫁给我

English: If you intend to marry, please marry me!

Chinese Pinyin: Ni yao shi jia ren, bu yao jia gei bie ren, yi ding yao jia gei wo

Phonetic representation: *Nee yao-shiir jia-ren, boo-yao jia-gay beeh-ren, yee-ding yao jia-gay wuuh.*

带着你的嫁妆 带着你的伴娘 赶着那马车来

English: Bring along your dowry, accompanied by your bridesmaids, catch a horse carriage.

Chinese Pinyin: Dai zhe ni de jia zhuang, dai zhe ni de meimei, gan zhe ma che lai

Phonetic representation: *Dye-juh nee-de jia-drong, dye-juh nee-de may-may, gan-juh ma-churh lye*

5. Have students listen to another version of the song. This is sung by Dr. Ruo. Play the following video:

<https://www.wqxr.org/story/183405-huang-ruo-sings-his-top-five-chinese-folk-songs/> (vocals start at 9:21)

6. Tell students that Dr. Ruo wrote a version of the song that's played by an orchestra. Ask if they can hear the song!

<https://www.youtube.com/watch?v=4PY2rHxmF9U> (Original folk song begins at 0:35)

The Girl from Da Ban City

Uyghur Folk Song

Moderately slow



达 坂 城 的 石 路 硬 又 平
 Pinyin: Da - ban Cheng de shi lu ying you ping
 Phonetic: Da ban Chung duh shiir - loo ying you ping
 English: Da - ban- Cheng's stone streets, hard and flat.

2



西 瓜 呀 大 又 甜
 Xi - gua ya da you tian
 See - gwa ya da you tian
 Watermelons big and sweet!

3



那 里 住 的 姑 娘 辫 子 长 啊
 Na li zhu de gu niang bian zi chang ah
 Na - lee drew - duh goo - nyang bian - dzuh chang ah
 A girl from there has long braided hair

4



两 个 眼 睛 真 漂 亮
 Liang ge yan - jing zhen piao liang
 Lyang ge yan - jing djen piao - lyang
 And a pair of beautiful eyes!

2

5

你 要 是 嫁 人 不 要 嫁 给 别 人
 Ni yao shi jia ren bu yao jai gei bie ren
 Nee yao - shiir jia - ren boo - yao jia - gay beeh - ren
 If you intend to marry,

6

一 定 要 嫁 给 我
 yi ding yao jia gei wo
 yee - ding yao jia - gay wuuh
 please marry me!

7

带 着 你 的 嫁 妆 带 着 你 的 伴 娘
 Dai zhe ni de jia zhuang, dai zhe ni de mei - mei,
 Dye - juh nee - de jia - drong, dye - juh nee - de may - may,
 Bring along your dowry, accompanied by your bridesmaids,

8

赶 着 那 马 车 来
 gan zhe na ma - che lai
 gan - juh ma - churh lai
 catch a horse carriage.

Tumbao, from Sinfonia No. 3, *La Salsa*
By
Roberto Sierra I. (1953—Present)

Lesson plan by Kate Ferris Richardson



About the Composer

Roberto Sierra was born on October 9, 1953 in Vega Baja, Puerto Rico. He studied and taught music composition in both Puerto Rico and in Europe. One of his European teachers was Ligeti, a famous mid-century avant-garde composer. Sierra is currently one of the most frequently performed American composers and his writing style incorporates jazz, Afro-Caribbean, and Latin American music with European classical music forms. Sierra premiered *Júbilo* at Carnegie Hall in New York with the Milwaukee Symphony in 1987. The BSO first performed Sierra's work in 2012 (*Fandagos*) and as recently as the 2019 season (*Concerto for Saxophone and Orchestra*). Sierra has been nominated for and won many awards, including Academy Awards, Grammys, and the Tomás Luis de Victoria Prize (2017), the highest honor given in Spain to a composer of Spanish or Latin American origin. He teaches music composition at Cornell University in upstate New York.

About the Composition

“As the title of my work implies (“La Salsa”), this symphony is about the music of the Spanish speaking Caribbean: Puerto Rico, Dominican Republic, and Cuba. In the true spirit of salsa music (*salsa* means “sauce” in English), I mix diverse types of older and newer rhythms from the music I remember growing up in Puerto Rico. The first movement is in actual Sonata-Allegro form. The different themes evoke the piano riffs (or *tumbaos*, as in the subtitle I gave the movement), heard in many salsa pieces. The second and third movements (*Habanera* and *Danzas*) evoke older music. The habanera is the rhythm that during the 19th century traveled from the coasts of Havana to Europe, and the danza is the main music form used in Puerto Rico during the same period. The symphony closes with a *jolgorio*. This word was used traditionally to describe a happy celebration, and in the movement I use the lively rhythm of two different types of rhythmic patterns of Afro-Caribbean origins: the merengue from the Dominican Republic and the plena from Puerto Rico.” “I wanted to write a piece that takes off from the riffs of the salsa. I’m drawing on the vernacular. Beethoven, Mozart, Haydn -- they all did that. It’s nothing new.” -Roberto Sierra
(Source: *Wind Repertoire Project*)

Teaching Ideas

Salsa: The History

Salsa is a modern form of music born in New York City from various Afro-Caribbean styles; the Cuban son montuno, rumba, bomba, and plena fused with the harmonies of jazz, R&B, blues, funk, and soul. The big band era had huge influence on the development and commercialization of Caribbean music but salsa kept its urban roots, reflecting the experiences of the postwar Spanish Caribbean migration. After World War II, Caribbean brass bands were the favored instrumental format for festivities in the Puerto Rican neighborhoods of New York City, producing the “combo” instrumental format that we hear in salsa today. Famous salsa musicians include Willie Colón, Héctor Lavoe, Ray Barretto, and Tito Puente.

Salsa: The Rhythms

Salsa music is driven by the rhythmic structure of the tumbao and the beat of the son clave. Percussion is highlighted in this genre with congas, timbales, bongos, maracas, guiro, claves, tambourines, and cowbells. See the Salsa Rhythms sheet on the next page to explore this style with your students.

Salsa: The Dance

Salsa dancing developed into a particular style in the 1940s and comes from a tradition of Latin dance styles that dates back to the early 1900s. As people moved to new locations and assimilated into new cultures, salsa dancing evolved into fresh styles. Some of today's most popular forms of salsa include styles influenced by the cultures of Cuba, New York, Puerto Rico and Los Angeles.

Additional Resources

Explore Latinx Classical Music:

<https://www.npr.org/sections/latino/2016/05/19/478227143/alt-latino-goes-classical-orchestral-music-from-latin-america>

<https://csosoundsandstories.org/latino-alliances-motto-classical-music-is-the-heritage-of-all-of-us/>

<http://latinomusicfest.org>

<http://www.latinorchestralmusic.com>

Learn Salsa dance steps:

<https://youtu.be/cLojiIqUBpM>

Audio/Visual resources

<https://www.robertosierra.com/audio/audio.html>

2:3 Salsa

<https://www.libertyparkmusic.com/salsa-drum-rhythms/>

3:2 Salsa

<https://scphillips.com/dance/salsarhythm.html>

Basic Salsa Rhythms

Clave (claves)

The clave is a 2 bar pattern that repeats throughout the entire song.

Clave

Son Clave 2/3

Son Clave 3/2

Montuno (piano)

A montuno is a vamp or riff that repeats for the entire song and outlines the chord progression. Because Latin bands can have many instruments, the montuno is often played two handed and doubled an octave apart to create a louder sound.

Montuno

Son Clave 2/3

Tumbao (congas, bass, piano)

Tumbao, the bass line in salsa, creates the feel of music, allowing all the elements to come together to make something unique. It is the heartbeat of the song. Tumbao roughly translates into "groove" or "swing". The tumbao has two distinct parts; the bombó on the upbeat of beat 2, and the ponché which falls on beat 4. The combination of the bombó and the ponché are the important main ingredients of the tumbao.

Tumbao

Son Clave 2/3

The tumbao alternates between the fifth and the root of a chord. One side of the tumbao will be in near unison with the clave, while the other side is syncopated against the clave.

Montuno

Tumbao

The tumbao bass line glues the piano montuno to the conga tumbao. It provides the rhythmic integrity against the tension of the syncopation. If there is no bass player, the pianist is responsible for playing both the tumbao (left hand) and montuno (right hand).

Hungarian Dance No. 5 in G minor

By

Johannes Brahms (1833—1897)

Lesson plan by Blake Siskavitch



About the Composer

Johannes Brahms was a German composer, pianist, and conductor of the Romantic period. He is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs" of music, a comment originally made by the nineteenth-century conductor Hans von Bülow.

Brahms composed for symphony orchestra, chamber ensembles, piano, organ, and voice and chorus. A virtuoso pianist, he premiered many of his own works.

Brahms strongly preferred writing absolute music that does not refer to an explicit scene or narrative, and he never wrote an opera or a symphonic poem. Some of Brahms's most popular compositions during his lifetime were small-scale works that were readily accessible to the contemporary market for domestic music-making. Among these lighter works by Brahms are his sets of popular dances, the *Hungarian Dances*, the *Waltzes* for piano duet (Op. 39), and the *Liebeslieder Walzer, Op. 52*.

About the Composition

The *Hungarian Dances* by Johannes Brahms, are a set of 21 lively dance tunes based mostly on Hungarian themes, completed in 1869. They vary from about a minute to five minutes in length. They are among Brahms's most popular works and were the most profitable for him. Each dance has been arranged for a wide variety of instruments and ensembles.

Lesson Ideas for Younger Students

- Students move with scarves to the music. Give students a different color for each movement.
- Have students brainstorm a list of places that might play this music. Where would it make sense to hear this song?
- Play a steady beat on instruments. Give out a different percussion instrument for each section. Have students keep the beat when they hear their section. ABCD
- Play just the first A section for the students. Have them move their bodies when they hear that section of the piece.
- Show examples of Hungarian Folk Dancing. There are several on Youtube.

Lesson Ideas for Older Students

- Show students the style of 4hands on the piano. There are several on Youtube.
- What elements of music give this song its dance qualities? Answers could include upbeat tempo or short quick notes in the strings.
- Have students create a folk dance by dividing them into groups to create a movement for each section.

Websites Referenced:

https://en.wikipedia.org/wiki/Johannes_Brahms

<https://www.biography.com/musician/johannes-brahms>

<https://www.britannica.com/biography/Johannes-Brahms>