



19 School
20 Concerts

Pictures at an Exhibition

Gr. 7 to 12 Study Guide

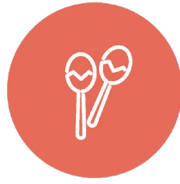
Conductors for the Toronto Symphony Orchestra School Concerts are generously supported by Mrs. Gert Wharton. The Toronto Symphony Orchestra's School Concerts are generously supported by The William Birchall Foundation and an anonymous donor.

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*The Toronto Symphony Orchestra gratefully acknowledges Andrew Kizas
for preparing the lesson plans included in this guide*



Concert Overview



Pictures at an Exhibition

October 22 & 23, 2019

March 24, 2020

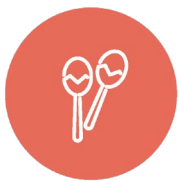
Suitable for grades 7–12

Rob Kapilow, conductor

Join the TSO for an in-depth exploration of Mussorgsky's famous work *Pictures at an Exhibition*. Conductor & host Rob Kapilow expertly dissects this masterpiece, exposing hidden meaning and delving deeper into the mind of this great composer. Students will have a chance to ask the Orchestra questions in a live Q&A. Immersive, engaging, and one of a kind, this concert is not to be missed!

Program to include excerpts from*:

- Mussorgsky: *Pictures at an Exhibition*



Let's Get Ready!

Your class is coming to Roy Thomson Hall to see and hear the Toronto Symphony Orchestra! Here are some suggestions of what to do before, during, and after the performance. Whether it's your first symphony concert or you're a seasoned audience member, there's always something new to learn and experience!

Before Listen and Read



Listen to the pieces of music

- Have you heard any of these pieces before?
- Which one is your favourite and why?
- Do you hear anything new or interesting?
- Try out one of our listening journals and record your observations.

Read the biographies and program notes

- Were there any composers you had never heard of before?
- Did you learn anything new or interesting about one of the pieces, composers, instruments or TSO musicians?

During Look and Listen



Look around the orchestra and the hall

- Have you been to Roy Thomson Hall before?
- Are there any instruments you haven't seen before?
- Do you notice anything interesting about the orchestra?

Listen to the orchestra and conductor

- Is it different listening to the live orchestra versus a recording?
- Think about how the different pieces make you feel.
- Is there a particular instrument or part of the piece that you like listening to the best?
- What instruments are used to create different sound effects?



After Discuss and Reflect



Discuss and reflect with your classmates

- Was there anything that surprised you during the concert?
- What was your favourite/least favourite piece and why?
- Was your experience different from your classmates?
- Fill out our Student Feedback form and let us know what you think!

Review Rules and Reminders



Review these rules and reminders with your classmates

- No outside food or drink allowed inside Roy Thomson Hall.
- No flash photography or recordings.
- Please visit the bathroom before the concert. Audience members walking in and out during the concert can be distracting.
- We encourage you to applaud and show appreciation. The orchestra relies on your energy to perform.
- If you're unsure when the piece of music is over, look to the conductor and performers on stage. The conductor will turn and face the audience once the piece of music is over.

Have fun and enjoy your experience!



Listening Journals

Name: _____

Date: _____

Name of the piece _____

Composer _____

1) What kind of instruments do you hear? What type of group or ensemble is playing?

2) What different dynamics do you hear? Do the dynamics stay the same or change?
(pp, p, mp, mf, f, ff, crescendo, diminuendo, etc.)

3) How would you describe the mood of the piece? Why?

4) What tempo marking would you give this piece?
(ex. Largo, Adagio, Andante, Allegro, Presto)

5) What type of key is this piece in?

Major Minor Both Other

6) How does the music make you feel? Why do you think the composer wrote this piece?

7) What two words would you use to describe this piece of music?



Pictures at an Exhibition **Podcast Listening Journal**

Name: _____

Date: _____

1) What is program music?

2) What inspired Mussorgsky to compose *Pictures at an Exhibition*?

3) Why wasn't *Pictures at an Exhibition* published or performed in Mussorgsky's lifetime?

4) What was the impact of Maurice Ravel's orchestration of *Pictures at an Exhibition*?

5) What do you think of adaptations and remakes? Did this podcast change your opinion?



Mussorgsky Biography



Modest Mussorgsky is most well known for his orchestral work *Night on Bald Mountain* (which appeared in the film *Fantasia*) and *Pictures at an Exhibition*, a collection of piano pieces depicting a set of 10 paintings. Mussorgsky was born in the Russian village of Karevo to a noble landowner family. He began taking piano lessons with his mother at the age of 6 and showed promise as a composer. At age 13, he continued the family tradition of military service by enrolling in the Cadet School of the Guards and went on to join the army. He began studying music with Russian composer Mily Balakirev and resigned his post to dedicate his life to music. He was part of a group of five Russian composers, known as "The Five", who united to create music that was distinctly Russian.

Quick Facts

Born
March 21, 1839

Died
March 28, 1881

Nationality
Russian

Full Name
Modest Petrovich
Mussorgsky

For a quick student-friendly overview of *Pictures at an Exhibition*, listen to our podcast!



What is
program
music?



History of *Pictures at an Exhibition*

In 1874 Mussorgsky won acclaim for ***Boris Godunov*** and did productive work on other operas and song cycles, but at the same time he was often ill and depressed, and plagued by alcoholism. Moreover, the death of a friend the year before — the architect Victor Hartman — had affected him deeply. In February 1874, Hartman's colleagues in St. Petersburg organized a large memorial exhibition of his architectural designs, drawings, paintings, and other art works, including many pictures depicting scenes from everyday Russian life (some of which still survive.) After visiting the exhibition, Mussorgsky resolved to "draw in music" the best of his late friend's pictures in a large-scale work for solo piano, which he completed in June.

Pictures at an Exhibition is one of just a few substantial piano pieces written in Russia before the end of the 19th century, and it is Mussorgsky's only major instrumental work besides the tone poem ***Night on Bald Mountain***. He described ***Pictures*** modestly as an "album series," for it is a collection of short pieces, but the work is much more than some slight drawing-room entertainment. Like Schumann in his ***Carnaval***, Mussorgsky binds the individual pieces together by forging relationships between themes and keys, and by periodically bringing back the opening "Promenade," the stately, rhythmically flexible melody that represents the bulky Mussorgsky walking among Hartman's pictures. In the first half of the piece, the "Promenade" appears only *between* pieces, but later, in Nos. 8 and 10, the melody is woven *into* the pieces themselves, as though to suggest Mussorgsky's growing absorption in the pictures.



Michael Russ, in a handbook on ***Pictures***, writes:

"These little pieces do not simply turn Hartman's illustrations and designs into music, they bring them to life, creating little scenes out of them which, in turn, may carry messages about Russian culture and society. Above all, this is Russian music. Although not all of the pictures are set in Russia, Mussorgsky views them all from a Russian perspective, and the innovative qualities of the work have their roots in Russian soil."



Program Notes



Mussorgsky was intensely nationalistic, a populist and a realist, and as a composer he sought to depict the real lives of ordinary Russians. **Pictures** includes no actual folk tunes, yet the music is saturated with allusions to the scales, melodies, harmonies, textures, sonorities, expression, and performance practices of folk music, only most obviously in the "Promenade" and in those pieces of explicit national character. (Russian in "Baba-Yaga"; Polish in the melancholy "Bydlo"; Italian in "The Old Castle," with its gently rocking siciliano rhythm; Jewish or "oriental" in "'Samuel' Goldenberg and 'Schmuyle'," in which contrasting speech rhythms reveal the fractious relationship of a rich and a poor Jew.)

Mussorgsky could not abide "musical mathematics" — his term for the grammar, forms, and developmental strategies of canonical Austro-German instrumental music (sonatas, symphonies, concertos). For a century many musicians dismissed Mussorgsky's music as crude, amateurish, and illiterate because it defied rules inherited from the revered Austro-German tradition; they could not see that from Mussorgsky's rejection of that tradition came all that was most distinctive and innovative in his music. He had no use for musical procedures

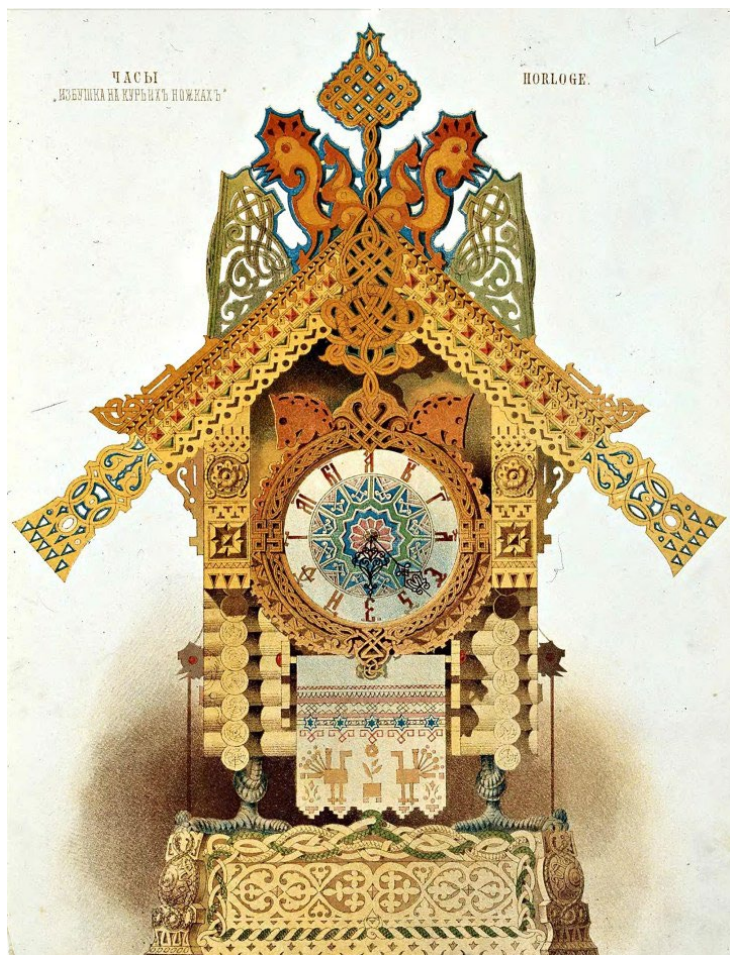
that he deemed abstract or academic. He sought directness of expression, in an original, wholly personal idiom. He wrote in a style that was colourful, picturesque, and insistently Russian. He allowed the subject matter of his music to dictate its form. And he was willing to forsake beauty for honesty: his music can be ugly and ungainly where the subject matter demands it. (Listen to the weird, dissonant chords of "Catacombs," for instance.)

In **Pictures**, Mussorgsky depicts the whole range of life as he sees it; each piece is unique in form and style because each has its own story to tell. The ten "pictures" include subjects both serious and comic, earthly and religious, realistic and fantastic, and they depict a variety of social classes, nationalities, and personalities. The music vividly conveys situations and characters in both their outward and inward aspects — action as well as psychology. We hear the awkward movements and pathetic cries of a crippled gnome ("Gnomus"); the play of children ("Tuileries"); the ponderous tread of a Polish ox-cart ("Bydlo"); the pecking and shrieking and fluttering of little birds ("Ballet of the Unhatched Chicks"); the quarrelling of old women ("The Market"); the gloom and mystery of the catacombs of Paris ("Catacombs").

The last two (linked) pieces form a dramatic climax. No. 9 is based on Russian fairy tales of Baba-Yaga, a witch who lives in a hut that stands on hen's legs and rides through the woods in the giant mortar-and-pestle that she uses to grind the bones of children; Mussorgsky shows us the spooky forest setting as well as the awesome spectacle of Baba-Yaga in flight. The last piece was inspired by Hartman's ornate and highly original design for a grand gate and church for the city of Kiev; Mussorgsky brings together the "Promenade" melody, a Russian Orthodox hymn ("As you are baptized in Christ"), and evocations of Russian church bells to create a massive and glorious finale.



Program Notes



When Mussorgsky died, his friend Rimsky-Korsakov assumed responsibility for preparing editions of his unpublished works — including ***Pictures at an Exhibition***, which was neither performed nor published in Mussorgsky's lifetime. Seeking to correct what he saw as faults in Mussorgsky's technique, Rimsky substantially recomposed many of his works. His editing of ***Pictures***, as it turned out, was relatively restrained; still, it would be almost a century before unadulterated editions of the piece were available, even though the composer's original manuscript survived. To make matters worse, the piano writing in ***Pictures*** was awkward and unflattering by 19th-century standards, for Mussorgsky, though a trained pianist, had little patience for conventional Romantic piano techniques and florid virtuoso display.

Viewed as technically and pianistically gauche, ***Pictures*** (not surprisingly) attracted the attention of arrangers as soon as Rimsky's edition was published, in 1886. Since then, there have been orchestrations by Sir Henry Wood, Leopold Stokowski, Vladimir Ashkenazy, many others, and countless other arrangements — for piano and orchestra, brass band, organ, synthesizer, even accordion and guitar. Ravel's orchestration, commissioned in 1920 by the conductor Serge Koussevitzky and completed in July 1922, is perhaps the best and most enduring of the arrangements; in fact, it was through Ravel's orchestration that ***Pictures*** first became a fixture in the standard repertory. Ravel added a little rewriting of his own to Rimsky's, and added many fussy new performance markings, too (reminding us that an orchestration is also, necessarily, an interpretation). Ravel spared no expense: his large orchestra includes piccolo, English horn, bass clarinet, contrabassoon, alto saxophone, tuba, harp, celeste, and a percussion battery, and the scoring throughout is brilliant and virtuosic.

The subject of a century's worth of misunderstanding, condescension, and criticism, not to mention recomposition and arrangement, ***Pictures at an Exhibition*** is nonetheless Mussorgsky's most popular work. In recent years there has been growing interest in his music in its original form, un-German awkwardness and all, but there is still room in the repertory for the old, familiar arrangements. Indeed, Ravel's Technicolor orchestration (like Vladimir Horowitz's Lisztian take on the piano score) surely qualifies as a masterpiece in its own right.

Programme note by Kevin Bazzana
(© Toronto Symphony Orchestra)



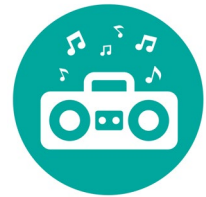
Movement Notes

First Promenade

A majestic recurring theme depicting Mussorgsky strolling through the gallery.

What to listen for?

The alternation between a 5/4 and 6/4 time signatures, suggesting a person wandering at an irregular pace.



1st Promenade

The Gnome

The first picture, The Gnome, describes a grotesque nutcracker that Hartmann designed as a children's Christmas present.

What to listen for?

The abrupt, staggered music and how it evokes the uncontrolled movements of a gnome with crooked legs.



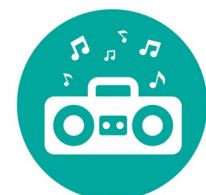
The Gnome

The Old Castle

The Old Castle portrays a troubadour serenading his beloved by moonlight.

What to listen for?

The alto saxophone—an instrument not often found in an orchestra—has a prominent solo in this movement.



The Old Castle



Movement Notes

The Tuileries

Tuileries is a miniature scherzo, depicting children and their nurses in a Parisian garden.

What to listen for?

The ternary form (ABA) of the children quarelling and the response from their nurses.



The Tuileries

Cattle

The lumbering approach and retreat of a heavy Polish oxcart.

What to listen for?

How the dynamics suggest the approach of the oxcart, until it passes by and recedes in the distance.



Cattle

The Ballet of Unhatched Chicks in their Shell

A light scherzo inspired by a sketch for a children's ballet costume.

What to listen for?

The grace notes and the trills that turn the music into birds.



Unhatched Chicks



Movement Notes

Samuel Goldenberg and Schmuyle

Samuel Goldenberg and Schmuyle describes two Polish Jews.

What to listen for?

The first man is rich and pompous (low strings), the second poor and excitable (muted trumpet).



Goldenberg and Schmuyle

The Market at Limoges

A bustling portrait of the marketplace in the French city of Limoges

What to listen for?

The repeating music phrase which increases in intensity and parallels the heated argument between 2 women.



The Market

Catacombs

A stark, menacing portrait of a descent into an ancient tomb. In the second half of this section, "With the Dead in a Dead Language," the music drops to a ghostly whisper for a vision of skulls glowing in the dark.

What to listen for?

The bass line that keeps moving down step by step and holds the music together.



Catacombs



Movement Notes

Baba Yaga

A dynamic, phantasmagoric picture of Baba Yaga, an evil witch from Russian fairy tales.

What to listen for?

Baba Yaga's terrifying flight through the sky in the first and last sections.



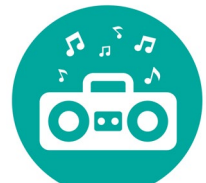
Baba Yaga

The Great Gate of Kiev

A stirring evocation of Hartmann's plan for an immense stone gate. Mussorgsky's music evokes the chants of a Russian church ceremony, alternately inward and celebratory.

What to listen for?

How the Great Gate theme is introduced and the many ways it changes before the final, thunderous climax.



**The Great
Gate of Kiev**

If you would like students to follow along with the program notes & visuals, please print pages 21 & 22 as a double-sided sheet for students to bring to the concert.



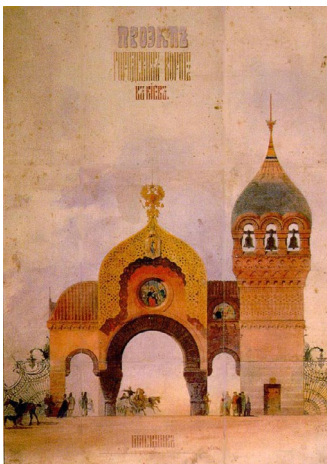
Scale of Viktor Hartman's Paintings



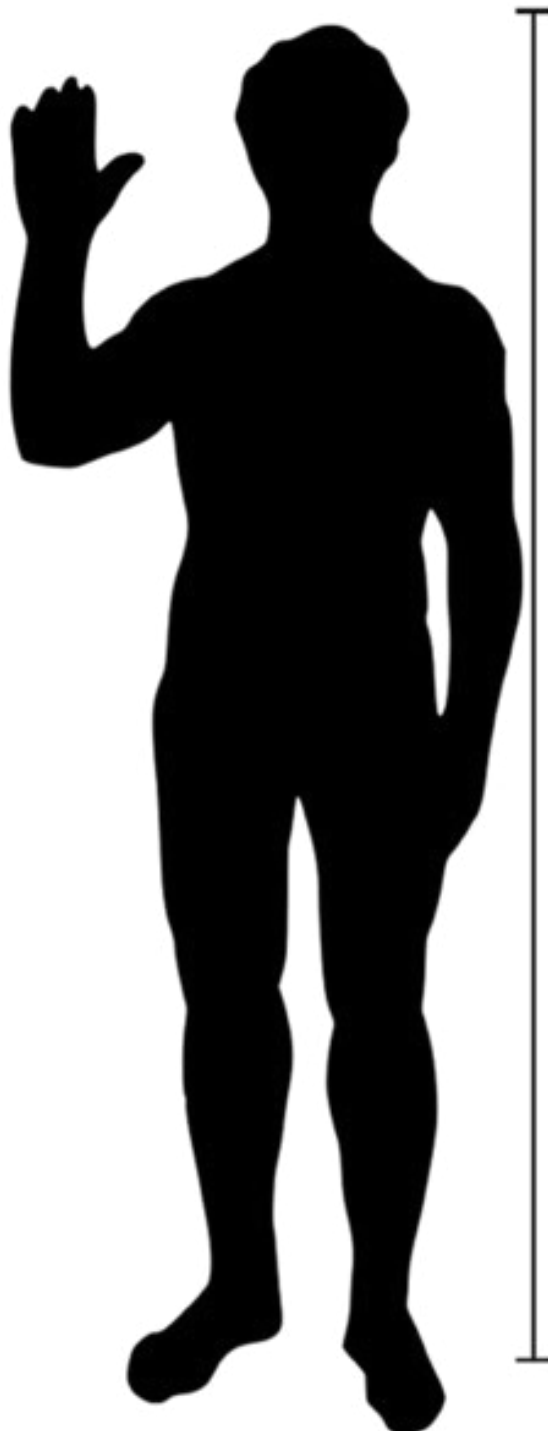
Paris Catacombs
Watercolour
12.9 x 17cm



Chicks Sketch for Trilby Ballet
Watercolour
17.6 x 25.3cm



Plan for a City Gate in Kiev
Watercolour
42.9 x 60.8cm



1,8 Meters
(6 Feet)



Chicks Sketch for Trilby Ballet

Watercolour
17.6 x 25.3cm

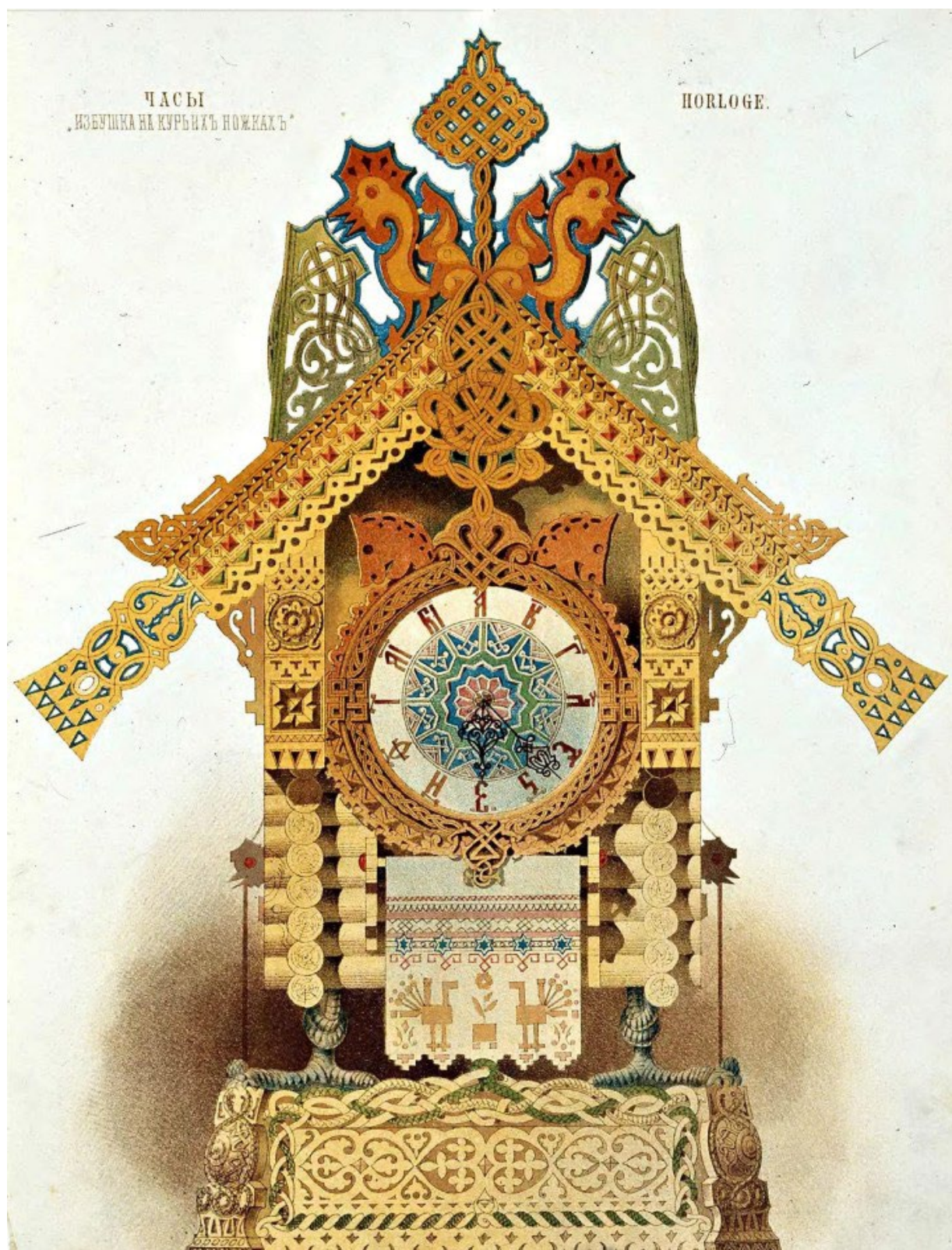


Paris Catacombs

Watercolour
12.9 x 17cm



Program Notes



The Hut on Fowl's Legs (Baba Yaga)



Program Notes


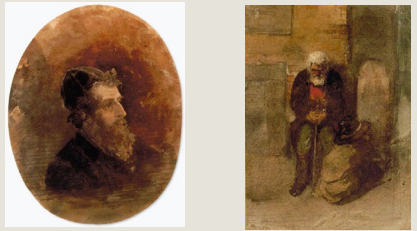


Plan for a City Gate in Kiev

Watercolour
42.9 x 60.8cm



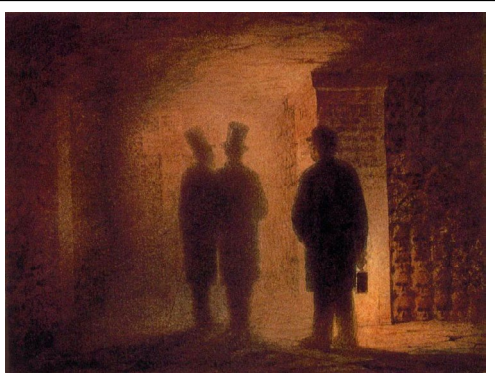
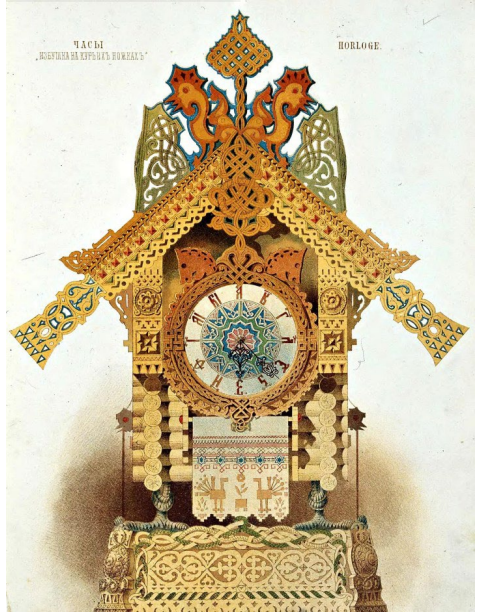
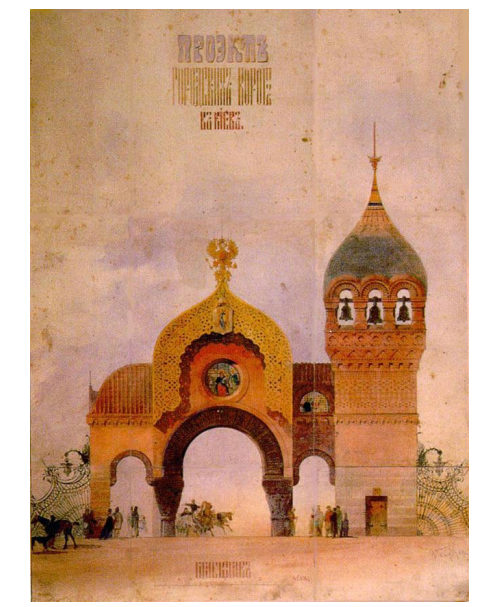
Program Notes

No.	Title	What to listen for	Picture
	1st Promenade	The alternation between a 5/4 and 6/4 time signatures, suggesting a person wandering at an irregular pace.	
1	The Gnome	The abrupt, staggered music and how it evokes the uncontrolled movements of a gnome with crooked legs.	
	2nd Promenade		
2*	The Old Castle	The alto saxophone—an instrument not often found in an orchestra—has a prominent solo in this movement.	
*	3rd Promenade		
3	Tuileries	The ternary form (ABA) of the children quarelling and the response from their nurses.	
4*	Cattle	How the dynamics suggest the approach of the oxcart, until it passes by and recedes in the distance.	
*	4th Promenade		
5	Ballet of Unhatched Chicks	The grace notes and the trills that turn the music into birds.	
6*	"Samuel" Goldenberg and "Schmuÿle"	The first man is rich and pompous (low strings), the second poor and excitable (muted trumpet).	
*	5th Promenade		
7	The Market at Limoges	The repeating music phrase which increases in intensity and parallels the heated argument between two women.	

*These movements will be omitted from the School Concert



Program Notes

8	<p>Catacombs</p> <p>With the Dead in a Dead Language</p>	<p>The bass line that keeps moving down step by step and holds the music together.</p>	
9	<p>The Hut on Hen's Legs (Baba Yaga)</p>	<p>Baba Yaga's terrifying flight through the sky in the first and last sections.</p>	
10	<p>The Great Gate of Kiev</p>	<p>How the Great Gate theme is introduced and the many ways it changes before the final, thunderous climax.</p>	

*These movements will be omitted from the School Concert



An Introduction to Soundscapes (Grade 7/8)

Curriculum Connections

Grades 7 and 8

C1. Creating and Performing: apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music;

C2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.

Resources/Materials

- Orchestral, Orff, or other instruments (acoustic or electric), used in traditional or non-traditional ways (e.g., extended techniques)
- Voices
- Sounds in nature
- Pre-recorded electronic sounds
- Household or classroom items that can be used to create sounds
- A computer and LCD projector

Listening Suggestions:

- *A Soundscape Composition* by Ryan Samuel Bentley <https://www.youtube.com/watch?v=l7I93WhE7qE>

Performance Connection:

Modest Mussorgsky's *Pictures at an Exhibition* illustrates how a composer can use an external source to inspire a composition. In this instance, Mussorgsky was motivated by the Russian architect, and visual artist, Viktor Hartmann's paintings. This lesson allows students to explore soundscapes, as a compositional tool, in order to represent topics, or themes, giving students a glimpse into one aspect of Mussorgsky's compositional process.



Lesson Plans

The TSO gratefully acknowledges **Andrew Kizas**
for preparing these lesson plans

Learning Goals:

- Students will critically examine, and reflect on, what constitutes music by exploring traditional, and non-traditional, ways in which to create organized sound.
- Students will develop their compositional skills by exploring soundscapes as a compositional tool.

Success Criteria:

- Students can make informed choices about their musical preferences.
- Students can demonstrate a growth mindset during the creative and critical analysis processes.
- Students can apply their knowledge through the composition, and performance, of their chosen soundscape.

Additional Notes:

This lesson assumes no prior experience with soundscapes, and is intended as an introduction. This lesson can be used for all types music classes (e.g., vocal, instrumental, general music, etc.).

Assessment & Evaluation:

- Anecdotal notes during individual and group work
- Inquiry questions to guide learning
- Process and performance rubric for soundscapes (see attached)



Minds On

1. Start the lesson by having students watch the video:
[*A Soundscape Composition by Ryan Samuel Bentley \(2011\)*](#)
2. Have students reflect on the following inquiry questions as they listen to the soundscape composition:
 - a. How does the projected image relate to the soundscape?
 - b. What sounds do you hear?
 - c. What instruments, or other items, are used to create the sounds that you are hearing?
 - d. How is technology used in this composition?
 - e. Does the composition have a beginning, middle, and end?
 - f. How does the composer unify the composition?
 - g. Do you like this soundscape? Why or why not?

Action

3. Share images with your students in a whole-class setting in order to generate ideas, and encourage exploration, around how to create sounds that represent the given soundscape topics illustrated in the photos.
Examples: A Thunderstorm, A Raging River, A Peaceful Meadow
4. In small groups (or individually), have students create sounds that depict aspects of their chosen image that they will share with the class. Time permitting, students may expand on their ideas and create longer phrases that can be shared.
5. Still working in groups (or individually), provide students with an opportunity to create short compositions with a beginning, a middle, and an end that reflect their chosen soundscape topic. The teacher may prompt the students by suggesting soundscape topics that students may want to explore in order to guide their planning (e.g., *a schoolyard, a waterfall, the cafeteria at lunch, etc.*).



Consolidation

6. Have each group (or individual) perform their soundscape for the class. Ask students to identify each soundscape.

7. Now that students have explored composing, through soundscapes, on their own, show them the following video (you may want to focus on one or two of the movements) to prepare them for the music they will hear performed by the Toronto Symphony Orchestra. Consider choosing from the following movements: *Promenade 1*, *Gnomus*, *Tuilleries*, *Ballet of the Unhatched Chicks*, *Limoges*, *Catacombs*, *Cum Mortuis in Lingua Mortua*, *Baba Yaga*, or *Great Gate of Kiev*, as these movements will be featured during the concert. The first video features Mussorgsky's original composition for solo piano, and the second features Ravel's orchestration of *Pictures at an Exhibition*. Have students compare and contrast both versions (or selections from each). How are they similar? How do they differ? How does Mussorgsky unify his composition? How are the elements in the painting reflected in the music?

[Tzvi Erez's Piano Performance with pictures displayed](#)

[Herbert von Karajan and the Berlin Philharmonic with pictures displayed](#)

Teacher prompts for answering the above questions:

How are they similar and how do they differ?

- Can you hear the same melody in the piano version and the orchestral version?
- What instruments do you hear in the orchestral version versus the piano version?
- Are the tempos the same in both performances?
- Which version do you think better reflects the painting, and why?

How does Mussorgsky unify his composition?

- What is the function of the *Promenade* in *Pictures at an Exhibition*?
- Can you identify similar, or contrasting themes in any of the paintings? If so, how are these depicted in the music (e.g., instrumentation, dynamics, timbre, texture, etc.).

Lesson Extensions:

- Display each of the photos from *Pictures at an Exhibition*. Have students create a soundscape for one of the photos. See if students can guess the picture that corresponds with each soundscape. Compare and contrast the student compositions with Mussorgsky's. Consider having students choose from the following movements: *Promenade 1*, *Gnomus*, *Tuilleries*, *Ballet of the Unhatched Chicks*, *Limoges*, *Catacombs*, *Cum Mortuis in Lingua Mortua*, *Baba Yaga*, or *Great Gate of Kiev*, as these movements will be featured during the concert.



Process and Performance Rubric for Soundscapes

Criteria	Met	Developing	Not Yet Met
The student is on task, and contributes to discussions during group work or whole-class activities.			
The student demonstrates a growth mindset during the creative and critical analysis processes.			
The student's soundscape uses a variety of resources to create an effective composition.			
The student's soundscape has a well-defined beginning, middle, and end.			
The student's soundscape effectively depicts the chosen topic or theme.			
The student's soundscape is engaging and captures the audience's attention.			
The student's soundscape is well-rehearsed and the parts fit together as a cohesive whole.			
The student is focused and able to maintain concentration throughout the performance.			



An Introduction to Graphic Notation (Grade 9/10)

Curriculum Connections

Grades 9 and 10

A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

C2. Characteristics and Development of Music: demonstrate an understanding of the history of some musical forms and of characteristics of types of music from around the world;

C1. Theory and Terminology: demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;

C3. Conventions and Responsible Practices: demonstrate an understanding of responsible practices and performance conventions relating to music.

Resources/Materials

- Orchestral, Orff, or other instruments (acoustic or electric), used in traditional or non-traditional ways (e.g., extended techniques)
- Voices
- Pre-recorded electronic sounds
- Sounds in nature
- Household or classroom items that can be used to create sounds
- A computer and LCD projector
- Graph notation definition:
"Unlike the more traditional five-lined musical stave, with each line and each space representing a different pitch, a graphic score is a different way of notating a piece of music." (Taken from www.classicfm.com)
- Graphic notation explained in greater detail with some examples: <https://www.classicfm.com/discover-music/latest/graphic-scores-art-music-pictures/>
- More graphic notation examples and an explanation from the Smithsonian: <https://www.smithsonianmag.com/arts-culture/5-12-examples-of-experimental-music-notation-92223646/>

Performance Connection:

Modest Mussorgsky's *Pictures at an Exhibition* illustrates how a composer can use an external source to inspire a composition. In this instance, Mussorgsky was motivated by the Russian architect, and visual artist, Viktor Hartmann's paintings. This lesson allows students to explore graphic notation, as a compositional tool, in order to represent topics, or themes, giving students a glimpse into one aspect of Mussorgsky's compositional process.

Listening Suggestions:

- Anita Hill – DigitalPill
<https://www.youtube.com/watch?v=idxmiY9pSSl>
- "Thunderstorm" by Alex Chorley
<https://www.youtube.com/watch?v=bBawmitub64>



Lesson Plans

The TSO gratefully acknowledges **Andrew Kizas**
for preparing these lesson plans

Learning Goals:

- Students will critically examine, and reflect on, what constitutes music by exploring traditional, and non-traditional, ways in which to create organized sound.
- Students will develop their compositional skills by exploring graphic notation as a compositional tool.

Success Criteria:

- Students can make informed choices about their musical preferences.
- Students can demonstrate a growth mindset during the creative and critical analysis processes.
- Students can apply their knowledge through the creation, and performance, of their chosen composition.

Additional Notes:

This lesson assumes no prior experience with graphic notation, and is intended as an introduction. This lesson can be used for all types music classes (e.g., vocal, instrumental, general music, etc.).

Assessment & Evaluation:

- Anecdotal notes during individual and group work
- Inquiry questions to guide learning
- Graphic notation process and performance rubric (see attached)



Minds On

1. Without discussing graphic notation, have students watch the following short videos. Each video provides an example of what a graphically notated score might look like, and how it might be interpreted. They also highlight how visual arts can inform, and inspire, musical performance and composition:

Have students reflect on the following inquiry questions as they listen to the videos:







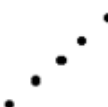

- What defines a musical composition?
- What sounds did you hear?
- What instruments, or other items, were used to perform the compositions?
- Did the scores use traditional notation?
- Were traditional instruments used in non-traditional ways?
- What kinds of graphic images were used to express the musical ideas?

[Anita Hill – DigitalPill](#)

[“Thunderstorm” by Alex Chorley](#)

Action

2. Present the following images to the class and ask them to describe how each might be depicted musically. *Hint: consider covering the descriptions to see if they can come up with their own ideas first. Have the students experiment using their instruments, voices, pre-recorded sounds etc.*










 = continuous sound rising in pitch	 = continuous sound, falling in pitch
 = continuous sound rising then falling	 = continuous sound falling then rising
 = continuous sound at same pitch	 = short sounds at different pitches
 = short sounds rising in pitch	 = short sounds falling in pitch

Taken from <https://www.teachingideas.co.uk/notation/graphic-notation>.










3. Have students interpret the following sample graphic scores (A and then B), individually or in groups. Have them share their musical performances with the class. Compare and contrast the different interpretations. (Scores and template below taken from: <https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts>)

Score one

A							
B							

4. Have students try one more example (Score two) before providing them with the blank template below.

Score two

A		bip bop			bip bip	
B				AAARGHH!!		

5. Have students explore on their own using the blank template provided.

6. Ask students (individually or in groups) to continue exploring their own graphic representations of musical sounds, or gestures. Students may explore representing abstract sounds, or more concrete sounds, using graphic notation symbols.



Lesson Plans

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7. Working in groups, or individually, provide students with an opportunity to create larger compositions, using graphic notation, with a beginning, a middle, and an end. Students will select a painting of their choice to depict musically.

8. The following is an example that can be used to guide students through the process. Here is a painting titled *Woman in the Rain*, by Claudia Mandle, 2019



Here is a sample graphic score intended (for our purposes) to depict the painting above. Students can try performing this before exploring on their own.



(The graphic score above is taken from Rainer Wehinger's visual listening score for Gyorgy Ligeti's electronic composition *Artikulation*, but works well in this context as a sample representation of the painting above).



Lesson Plans

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- Student compositions will be performed by each group and each group will be given an opportunity to perform the pieces created by another group, emphasizing how differences in interpretation can affect a musical performance.
- Now that students have explored composing on their own, show them the following video (you may want to focus on one or two of the movements) to prepare them for the music they will hear performed by the Toronto Symphony Orchestra. Consider choosing from the following movements: *Promenade 1*, *Gnomus*, *Tuilleries*, *Ballet of the Unhatched Chicks*, *Limoges*, *Catacombs*, *Cum Mortuis in Lingua Mortua*, *Baba Yaga*, or *Great Gate of Kiev*, as these movements will be featured during the concert. The first video features Mussorgsky's original composition for solo piano, and the second features Ravel's orchestration of *Pictures at an Exhibition*. Have students compare and contrast both versions (or selections from each). How are they similar? How do they differ? How does Mussorgsky unify his composition? How are the elements in the painting reflected in the music?

[Tzvi Erez's Piano Performance with pictures displayed](#)

[Herbert von Karajan and the Berlin Philharmonic with pictures displayed](#)

Consolidation

Provide students with an opportunity to perform their compositions. Consider displaying the score during the performance, or the painting that inspired the score, for the audience to consider.

Extension:

- Display each of the photos from *Pictures at an Exhibition*. Have students create a graphically-notated score for one of the photos. See if students can guess the picture that corresponds with each score. Compare and contrast the student compositions with Mussorgsky's. Consider having students choose from the following movements: *Promenade 1*, *Gnomus*, *Tuilleries*, *Ballet of the Unhatched Chicks*, *Limoges*, *Catacombs*, *Cum Mortuis in Lingua Mortua*, *Baba Yaga*, or *Great Gate of Kiev*, as these movements will be featured during the concert.



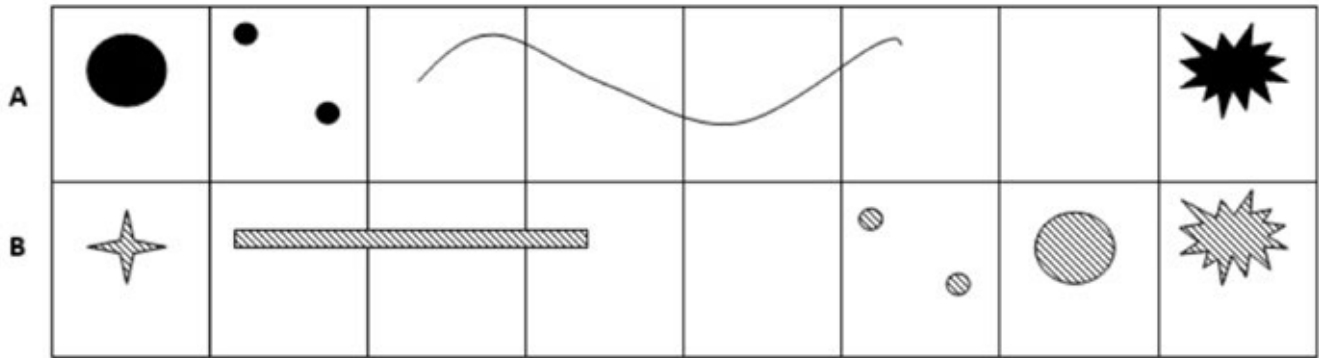
Graphic Notation Process and Performance Rubric

Criteria	Met	Developing	Not Yet Met
The student's score is easy to read, and ideas are clearly laid out.			
The student's score presents an imaginative representation of various types of sounds using graphic notation.			
The student can demonstrate an understanding of music notation and the elements of music, including musical form.			
The student can apply the stages of the creative process when composing and arranging music.			
The student's performance effectively depicts the chosen painting.			
The student's performance is engaging and captures the audience's attention.			
The student's performance is well-rehearsed and the parts fit together as a cohesive whole.			
The student is focused and able to maintain concentration throughout their performance.			

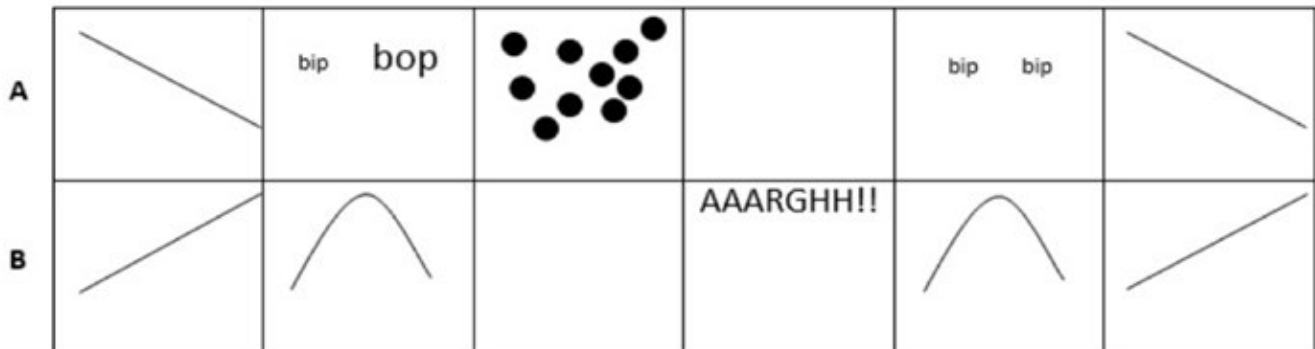


Student Worksheet

Score one



Score two





Exploring the use of Nationalism and Visual Arts to Inspire Composition (Grade 11/12)

Curriculum Connections

Grades 11 and 12

A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

C2. Characteristics and Development of Musical Forms: demonstrate an understanding of the development, function, and characteristics of various forms of music;

A2. The Elements of Music: apply the elements of music when performing notated and improvised music and composing and/or arranging music;

A3. Techniques and Technologies: use a range of techniques and technological tools in a variety of applications relating to music.

Resources/Materials

- Orchestral, Orff, or other instruments (acoustic or electric), used in traditional or non-traditional ways (e.g., extended techniques)
- Voices
- Pre-recorded electronic sounds
- Sounds in nature
- Household or classroom items that can be used to create sounds
- A computer and LCD projector

Links to the works of The Group of Seven:

- [McMichael Gallery](#)
- [The Canadian Encyclopedia](#)
- [Art Gallery of Ontario](#)
- [Tom Thomson Art Gallery](#)

Performance Connection:

Modest Mussorgsky's *Pictures at an Exhibition* illustrates how a composer can use an external source to inspire a composition. In this instance, Mussorgsky was motivated by the Russian architect, and visual artist, Viktor Hartmann's paintings. This lesson allows students to explore graphic notation, as a compositional tool, in order to represent topics, or themes, influenced by the work of the Canadian artists known as The Group of Seven. The intent is to give students a glimpse into one aspect of Mussorgsky's compositional process, namely, the influence of art to inspire music.



Lesson Plans

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for preparing these lesson plans

Learning Goals:

- Students will critically examine, and reflect on, what constitutes music by exploring traditional, and non-traditional, ways in which to create organized sound.
- Students will develop their compositional skills by exploring graphic notation, traditional notation, or a combination of both, as compositional tools.

Success Criteria:

- Students can make informed choices about their musical preferences.
- Students can demonstrate a growth mindset during the creative and critical analysis processes.
- Students can apply their knowledge through the creation, and performance, of their chosen composition.

Additional Notes:

This lesson assumes some prior experience with graphic and traditional notation. If students have not been exposed to composition, sections from the introductory lesson (grades 9 and 10) can be introduced prior to starting this lesson.

This lesson can be used for all types music classes (e.g., vocal, instrumental, general Music, etc.).

Assessment & Evaluation:

- Anecdotal notes during individual and group work
- Inquiry questions to guide learning
- Overall process and performance rubric (see attached sample)



Minds On

- Have students explore a number of paintings by the Group of Seven (see resources above).
- Have students reflect on the following inquiry questions as they observe the paintings:
 - 1.. What does the painting represent?
 2. What emotions are being invoked by the painting?
 3. Are there any connecting themes in the paintings?
 4. How might music be used effectively to reflect some of the ideas reflected in the paintings?
 5. What elements are present (e.g., colour, form, shape, texture, line, space)?
 6. How might these elements be expressed musically?
 7. What graphic-notation symbols might I use to express these?

Action

- Working in groups, or individually, provide students with an opportunity to create compositions, using graphic notation, traditional notation, or a combination of both, with a beginning, a middle, and end. Students will select one of the paintings examined above by the Group of Seven.
- The following is an example that may serve as a model for the students as they explore composition using graphic notation.

Below is a painting titled *Storm Clouds* by Albert Bierstadt, 1880.

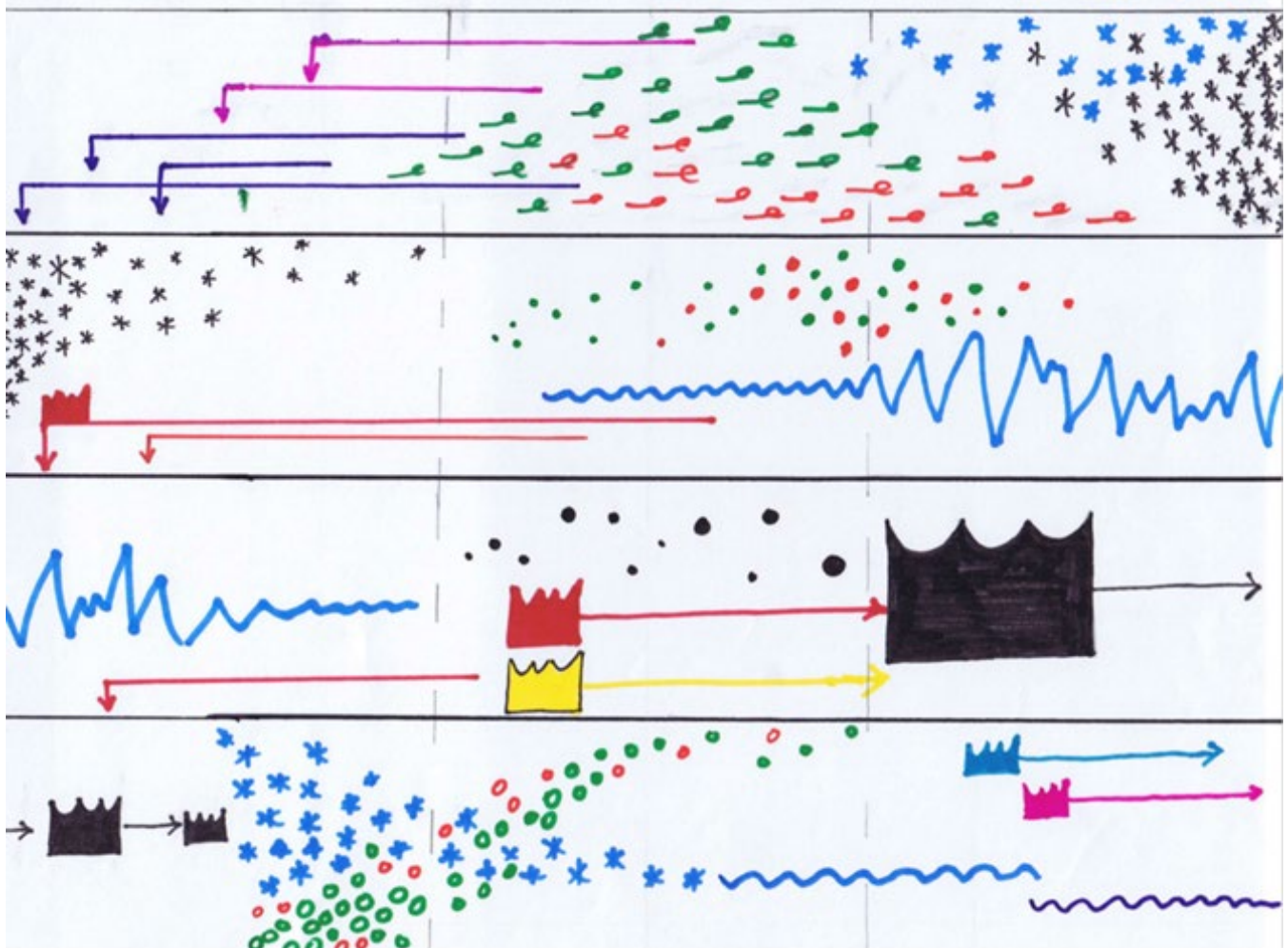




Lesson Plans

The TSO gratefully acknowledges **Andrew Kizas** for preparing these lesson plans

- Here is a sample graphic score intended (for our purposes) to depict the painting above. Students can try performing this before exploring on their own.



Legend

Black – Everybody Play; Blue – Strings Only (or whatever instruments/voices are available); Pink – Violins Only; Purple – Violas and Cellos Only; Green – Woodwinds; Turquoise – Flute Solo; Orange – Brass; Yellow – Trombone Solo; Red – Percussion. *(These can all be changed to suit the instrumentation/voice/Sounds available in your classroom.)*

(The sample graphic score above is titled *A Musical Storm*, and was a collaboration between the International Contemporary Ensemble and Upbeat NYC, but works well in this context as a sample representation of the painting above).

Now that students have seen an example, provide them with time to explore on their own.



Lesson Plans

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- Each of the student compositions will be performed by the students, and then each group will be given an opportunity to perform the pieces created by the other groups, emphasizing how different interpretations of the same piece are possible.
- Since each student (individually or in groups) has selected a painting by a member of the Group of Seven, have students curate their own collection of compositions for a public performance. Students must decide how to unify their performance (e.g., a common theme, technique, subject matter, etc.).
- Now that students have explored composing, through soundscapes, on their own, show them the following video (you may want to focus on one or two of the movements) to prepare them for the music they will hear performed by the Toronto Symphony Orchestra. Consider choosing from the following movements *Promenade 1*, *Gnomus*, *Tuilleries*, *Ballet of the Unhatched Chicks*, *Limoges*, *Catacombs*, *Cum Mortuis in Lingua Mortua*, *Baba Yaga*, or *Great Gate of Kiev*, as these movements will be featured during the concert. The first video features Mussorgsky's original composition for solo piano, and the second features Ravel's orchestration of *Pictures at an Exhibition*. Have students compare and contrast both versions (or selections from each). How are they similar? How do they differ? How does Mussorgsky unify his composition? How are the elements in the painting reflected in the music?

[Tzvi Erez's Piano Performance with pictures displayed](#)

[Herbert von Karajan and the Berlin Philharmonic with pictures displayed](#)

Consolidation

- Students will take it upon themselves to curate and perform their compositions in a public setting. Consider displaying the paintings that inspired the compositions for the audience to consider.

Extension

- You may want to visit one of the many galleries (either in person, or virtually) that have Group of Seven collections, before, during, or after, the compositions have been created. It would also be worthwhile to secure a public performance in the gallery itself, if possible.



Overall Process and Performance Rubric

Criteria	Met	Developing	Not Yet Met
The student can apply the stages of the creative process when composing music.			
The student can apply the stages of the creative process when performing music.			
The student can use the critical analysis process when responding to, analysing, reflecting on, and interpreting music.			
The student can demonstrate an understanding of musical form.			
The student can apply the elements of music when composing and arranging music.			
The student can apply the elements of music when performing music.			
The student can effectively depict elements of their chosen painting through their composition			
The student can demonstrate thought with respect to the ordering of the compositions in terms of a macro, or large-scale, design.			
The student can engage and capture the audience's attention through their performance.			
The student can demonstrates their knowledge of appropriate rehearsal etiquette, techniques, and strategies.			



Post-visit Lesson - An Integrated Arts Project (Can be adapted for all grade levels)

Curriculum Connections - Music

Grades 7 and 8

C1. Creating and Performing:

apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music;

C2. Reflecting, Responding, and

Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C3. Exploring Forms and Cultural

Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.

Grades 9 and 10

A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;

B1. The Critical Analysis Process:

use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

C2. Characteristics and Development

of Music: demonstrate an understanding of the history of some musical forms and of characteristics of types of music from around the world.

Curriculum Connections - Visual Arts

Grades 7 and 8

D1. Creating and Presenting: apply the creative process to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies;

D2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

D3. Exploring Forms and Cultural Contexts:

demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts.

Grades 9 and 10 (Integrated Arts)

A1. The Creative Process: apply the creative process to create integrated art works/productions, individually and/or collaboratively;

A2. Elements and Principles: apply key elements and principles from various arts disciplines when creating, modifying, and presenting art works, including integrated art works/productions;

A3. Tools, Techniques, and Technologies: use a variety of tools, techniques, and technologies to create integrated art works/productions that communicate specific messages and demonstrate creativity;

A4. Presentation and Promotion: present and promote art works, including integrated art works/ productions, for a variety of purposes, using appropriate technologies and conventions.



Lesson Plans

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Curriculum Connections - Music

Grades 11 and 12

A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

C2. Characteristics and Development of Musical Forms: demonstrate an understanding of the development, function, and characteristics of various forms of music.

Curriculum Connections - Visual Arts

Grades 11 and 12 (Exploring and Creating in The Arts)

A1. The Creative Process: apply the creative process to create integrated art works/productions, individually and/or collaboratively;

A2. Elements and Principles: apply elements and principles from various arts disciplines when creating, modifying, and presenting art works, including integrated art works/productions;

A3. Tools, Techniques, and Technologies: use a variety of tools, techniques, and technologies to create integrated art works/productions that communicate specific messages and demonstrate creativity;

A4. Presentation and Promotion: present and promote art works, including integrated art works/productions, for a variety of purposes, using appropriate technologies and conventions.

Performance Connection:

Modest Mussorgsky's *Pictures at an Exhibition* illustrates how a composer can use an external source to inspire a composition. In this instance, Mussorgsky was motivated by the Russian architect, and visual artist, Viktor Hartmann's paintings. This lesson allows students to explore an integrated arts project of their choice, and to observe how the arts can work together to create a showcase of excellence.

Online Resources

- [Education Closet - What is Arts Integration?](#)
- [Edutopia - Examples of Arts Integration](#)
- [Atlas - Three Approaches to Arts-Integrated Curriculum](#)
- [Scholastic - Strategies for Arts Integration](#)
- [The Ontario Art Education Association](#)
- [Ontario Music Educators' Association](#)



Lesson Plans

The TSO gratefully acknowledges **Andrew Kizas**
for preparing these lesson plans

Learning Goals:

- Students will engage in a multi-faceted, collaborative arts project that incorporates a number of arts areas.
- Students will construct, design, implement, and market their chosen collaborative arts project.
- Students will reflect on the creative and critical analysis processes before, during, and after the project.

Success Criteria:

- Students can successfully collaborate with others in order to create a multi-faceted arts project.
- Students can execute and oversee a collaborative arts project from beginning to end, making necessary changes along the way.
- Students can reflect, in a meaningful way, about the critical and creative analysis processes that they are engaged in.

Additional Notes:

This lesson can be used for all types of Arts classes, including subject/department collaboration, or even whole-school events.

Assessment & Evaluation:

- Anecdotal notes during individual and group work
- Inquiry questions to guide learning
- Check lists for various project tasks
- Overall rubric for the integrated arts project (see attached sample)



Minds On

- Have students brainstorm about possible Integrated Arts projects that they might be interested in exploring as a class (this could even involve a whole-school initiative). Consider the following Inquiry questions to guide the discussion after the brainstorm session.
 1. Would we like to engage the whole school, or perhaps the larger community?
 2. Which Arts areas will be involved?
 3. Do we have a theme, focus, or cause?
 4. Are we going to charge for the final performance and, if so, how will the funds be used?
 5. Is there a social justice aspect to our endeavour? Do we have a charity that we would like to donate to?
 6. What's our timeline?
 7. What roles are required to achieve our goals? Do we have specific job descriptions for each role to ensure that we know how each of the roles fit together?
 8. What further research do we need to do before proceeding with our plan of action?

Action

- Working in groups, individually, or as a whole class (depending on the project chosen), provide students with an opportunity to work on their integrated arts project.

Some sample projects might include the following:

- A collaborative Arts Evening Gala Performance that features music, dance, drama and visual arts, and is tied to a particular theme.
 - A school-wide mental health awareness campaign highlighting the correlation between physical activity and mental health that incorporates the Arts.
 - A school-wide fundraising activity for a given charity that showcases the Arts in order to draw attention to the cause (this could involve the Arts being featured before school/ after school, at lunch, or throughout the day during the campaign.
 - An Arts presentation in the community (or to your feeder schools) that highlights the importance of Arts Education.
- Be sure to check in with students in order to ensure that all of the parts are coming together, and to help troubleshoot any issues that present themselves.
 - Help with timelines, and have set check-in points to monitor both small- and large-scale goals for the project.
 - Liaise with teachers from other departments in order to help coordinate with the students.
 - Consider asking for assistance from outside community groups and organizations, depending on the type of project chosen.
 - Consider a school-wide assembly to get the word out if the project is attached to a school-wide activity or initiative.
 - Support students through the process to ensure a successful event.



Consolidation

- Students will present their integrated arts project in a public performance, and invite members of the school, and local, community to the event, providing a context for their work.

Overall Process and Performance Rubric

Criteria	Met	Developing	Not Yet Met
The student can apply the creative process to create an integrated arts project/performance.			
The student can apply key elements and principles from various arts disciplines when creating, modifying, and presenting their integrated arts project/performance.			
The student can use a variety of tools and techniques to create and develop an integrated arts project/performance that demonstrates creativity and originality.			
The student can promote and present an integrated arts project/performance using appropriate technologies and conventions.			
The student can demonstrate an understanding of a variety of art forms, styles, and techniques, and reflect on their cultural significance.			



Toronto Symphony Orchestra



Incoming Music Director Gustavo Gimeno

Every year, over 37,000 young students experience the TSO in performance. In consultation with Music Coordinators from the Boards of Education, TSO staff design School Concerts to help teachers deliver the Ontario Music Curriculum. The concerts are entertaining yet firmly based on educational concepts. Four different programs address the learning needs of Primary (Kindergarten to Grade 4), Junior/Intermediate (Grades 4 to 8), Intermediate/Senior (Grades 7 to 12), and French-language students (Kindergarten to Grade 5).

Established in 1922, the Toronto Symphony Orchestra (TSO) is one of Canada's most important cultural institutions. The TSO has distinguished itself as an active supporter of new Canadian and international works. Since 2008, the Orchestra has released eight recordings under its self-produced label tsoLive, and three recordings with Chandos Records. Over the past decade, the TSO has toured throughout Canada and internationally. Tour highlights include the Orchestra's performance at Reykjavik's Harpa Hall in 2014, and, more recently, the TSO's first-ever

performances in Israel and residency at the Prague Spring International Music Festival in 2017. Toronto's Roy Thomson Hall has been the TSO's home since 1982. The TSO also serves the larger community with TSOUNDCHECK, the original under-35 ticket program; the Toronto Symphony Youth Orchestra (which is tuition free); and music-education programs that reach tens of thousands of students each year.

The TSO was founded in 1922 by a group of Toronto musicians and Viennese-born conductor Luigi von Kunits. The New Symphony Orchestra, as it was then called, gave its first performance in April 1923 at Massey Hall. The name Toronto Symphony Orchestra was adopted four years later.

Throughout its history, the Toronto Symphony Orchestra has welcomed some of the greatest international artists including James Ehnes, Barbara Hannigan, Maxim Vengerov, Emanuel Ax, Yo-Yo Ma, Itzhak Perlman, Jessye Norman, Karen Kain, Yefim Bronfman, Angela Hewitt, Renée Fleming, Pinchas Zukerman, Lang Lang (in his first week-long residency program in North America), and actor Christopher Plummer. Renowned composers Henri Dutilleux, R. Murray Schafer, Aaron Copland, Phillip Glass, John Adams, Tan Dun, and George Benjamin, among many others, have been in attendance for the Orchestra's presentations of their music.



Rob Kapilow

Conductor



For over 20 years, Rob Kapilow has brought the joy and wonder of classical music—and unravelled some of its mysteries—to audiences of all ages and backgrounds. Characterized by his unique ability to create an “aha” moment for his audiences and collaborators, whatever their level of musical sophistication or naïveté, Kapilow’s work brings music into people’s lives: opening new ears to musical experiences and helping people to listen actively rather than just hear. As *The Boston Globe* said, “It’s a cheering thought that this kind of missionary enterprise did not pass from this earth with Leonard Bernstein. Rob Kapilow is awfully good at what he does. We need him.”

Kapilow’s range of activities is astonishingly broad, including his *What Makes It Great?*® presentations (now for over 20 seasons in New York and Boston), his family compositions and *Family Musik*® events, his *Citypieces*, and residencies with institutions as

diverse as the National Gallery of Canada and Stanford University. The reach of his interactive events and activities is wide, both geographically and culturally: from Native American tribal communities in Montana and inner-city high school students in Louisiana to audiences in Kyoto and Kuala Lumpur, and from tots barely out of diapers to musicologists in Ivy League programs, his audiences are diverse and unexpected, but invariably rapt and keen to come back for more.

Kapilow’s popularity and appeal are reflected in notable invitations and achievements: he appeared on NBC’s *Today Show* in conversation with Katie Couric; he presented a special *What Makes It Great?*® event for broadcast on PBS’s *Live From Lincoln Center*; and he has written two highly popular books published by Wiley/Lincoln Center: *All You Have To Do Is Listen* which won the PSP Prose Award for Best Book in Music and the Performing Arts, and *What Makes It Great?* (2011), the first book of its kind to be especially designed for the iPad with embedded musical examples.

(Photo credit: John Johansen)



Musical Term Glossary

A cappella: music sung without instrumental accompaniment. In Italian, *a cappella* means "in the style of the chapel."

Accented Beats: these are the beats in a rhythm pattern that are stronger because they are emphasized or stressed. Accented notes are indicated using a ">" symbol which goes above or below the note to indicate that that note should be stressed or accented.

Amplify: to make a sound stronger or louder. The hollow body of an instrument amplifies its sound.

Arco: to play a stringed instrument using a bow.

Bar: another name for a measure

Bar line: a vertical line on a musical staff that divides the beats into small groups or bars.

Baton: a small stick used by the conductor to beat time. A stick helps to make the motion more easily visible to the members of the orchestra.

Beat: a beat is a regular pulsation. It is a basic unit of length in musical time.

Clef: a sign at the beginning of the staff to fix the position of one note. The most common are the treble and bass clefs.

Chord: a series of notes, usually three or more, that are sung or played together to create harmony.

Col legno: Italian for "hit with the wood", this is a bowing technique where players strike the string with the stick of the bow, rather than by drawing the hair of the bow across the strings.

Concertmaster: the leader of the first violin section who tunes the orchestra and works closely with the conductor.

Conductor: leader of the orchestra who makes decisions about how the music will be played with respect to tempo and dynamics, and keeps the musicians together during a performance.

Crescendo: gradually increasing in loudness.

Decrescendo: gradually decreasing in loudness

Dotted note or rest: a note or rest to which a dot is added. The dot adds one-half of the note's value.

Double-stop: a technique on string instruments in which two notes are played simultaneously. Triple stops and quadruple stops can also be played, in which three and four (respectively) notes are played simultaneously.

Dynamics: the intensity, or loudness and softness, of music.

Embouchure: the way the mouth is held to play a woodwind or brass instrument.

Fingerboard: the strips of wood on a stringed instrument's neck over which the strings are stretched and fingered to change the pitch.

Harmony: the sound created when two or more notes are played at the same time.

Improvise: to make up music as you go, without using scores or musical notation that is written down. Many jazz musicians incorporate improvisation into their performance.

Legato: notes played smoothly and in a connected manner, without any noticeable break or articulation between them.

Leitmotif: a phrase or melodic cell that signifies a character, place, plot element, mood, idea, relationship or other specific part of an opera or symphonic work.

Measure: the notes and rests between two bar lines.

Metre: a regular pulse made up of strong and weak beats.

Melody: a sequence of musical notes that make up a tune.

Movement: a section of music which contains certain musical ideas, much like a chapter in a book.

Notes: representation of musical tones using written symbols.

Octave: the distance between one tone of a scale and the next higher or lower tone of the same pitch; for example, middle C and C above middle C are an octave apart.

Pitch: the highness or lowness of a sound.

Pizzicato: to play a stringed instrument by plucking the strings with the fingers.



Musical Term Glossary

Pluck: to pull up or down on a string with your finger, thumb or a pick.

Podium: the raised platform in front of the orchestra on which the conductor stands.

Reed: a thin piece of cane or other material, attached to an instrument at one end and free to vibrate at the other. Found on oboes, clarinets, saxophones and bassoons.

Resonator: the part of an instrument, usually the body, that amplifies the sound caused by vibrating strings or air column.

Rests: a pause or interval of silence between two tones.

Rhythm: patterns of sound and silence in a piece of music.

Scale: music arranged in ascending or descending pitches. The C major scale consists of the notes c,d,e,f,g,a,b,c.

Score: music in written form with all the parts set down in relation to each other.

Sound Wave: when something vibrates, or moves quickly back and forth, it causes molecules in the air to move, creating sounds that move in waves in your ear.

Spiccato: a bowing technique that uses a semi-off-the-string style to produce a light "bouncing" sound. Watching the musicians it looks like the bow is bouncing up off the string the second it makes contact. Spiccato is usually performed at the balance portion of the bow. The balance portion of the bow refers to the area of the bow where weight is distributed evenly on both sides, allowing for maximum control.

Staff: five parallel horizontal lines, on which notes are written in the spaces, on the lines, or above and below the staff using ledger lines.

Strum: to play long strokes across all the strings of a string instrument, one after another very quickly using your thumb, fingers or a pick.

Symphony Orchestra: a large group of musicians, led by a conductor, who perform together on string, woodwind, brass and percussion instruments.

Syncopation: displacement of beats of accents so that emphasis is placed on weak beats rather than on strong beats.

Tempo: the speed at which a piece of music is played.

Timbre: the character or quality of a musical sound or voice as distinct from its pitch and dynamics.

Time Signature: appears at the beginning of the staff. The lower figure shows the kind of notes taken as the unit of measure, while the upper figure shows the number of these notes that can fit in a measure.

Tone: the tone is the quality of musical sound, such as rich, mellow, harsh, brilliant, etc.

Tremolo: a rapidly repeated note.

Unison: two or more instruments sounding the same note.

Valves: the mechanisms on some brass instruments that make it possible for the musician to change pitches and play all the notes of the scale.



O Canada Recordings



Free recordings available for your school

We have English and French versions of O Canada, played by the TSO and sung by TDSB and TCDSB students. These are available for download and can be played before your morning announcements.

[O Canada, English \(MP3\)](#)

[O Canada, French \(MP3\)](#)

Peter Oundjian, conductor/chef d'orchestre
Cardinal Carter Academy for the Arts, Women's Chorus
Davisville Junior Public School Choir
Toronto Symphony Orchestra

TSO Canada Mosaic: A Canada 150 Signature Project
Mosaïque canadienne du TSO: un projet Signature de Canada 150



The String Family



Jonathan Crow
Concertmaster

Theresa Rudolph
Assistant
Principal Viola

Winona Zelenka
Associate
Principal Cello

Jeffrey Beecher
Principal
Double Bass

Heidi Van
Hoesen Gorton
Principal Harp

The string family is the largest family of instruments in the orchestra. The violin, viola, cello, and bass are made of carefully carved wood and have a set of four strings stretched across them. The strings themselves are made of nylon, steel and sometimes gut. The bow is made of wood and the strings of the bow are either synthetic or horsehair from actual horse tails! The harp is very different from the other string instruments and has a set of 47 strings. It is one of the oldest string instruments and is often considered part of the string family.

Sound is produced by plucking the strings or drawing the bow across them causing the strings to vibrate. The bodies of string instruments are hollow inside to allow sound to vibrate within them. Players apply a substance called rosin to their bows to help the strings vibrate. Rosin is primarily made up of pine sap and helps the hairs on the bow grip the strings. The harp doesn't use a bow but sound is also produced by plucking or strumming the strings.

Players can tune the violin, viola, cello and bass strings using either tuning pegs or fine tuners. To change pitch, players use their left hand to press down their fingers on the fingerboard while their right hand moves the bow or plucks the strings. Players tune the harp using a tuning key to adjust the tuning pegs. The harp is played with both hands and feet! There are seven foot pedals that are used to add accidentals or sharps. The violin, viola, cello, double bass and the harp make up the large string family.



The String Family



Violin

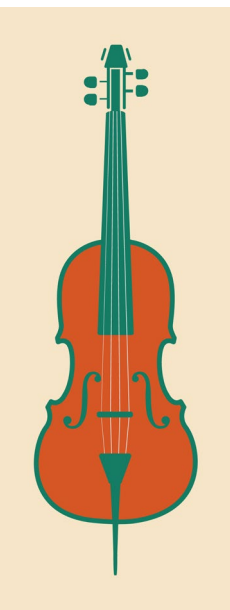
The violin is the smallest member of the string family and has the highest voice. There are more violins in the orchestra than any other instrument (up to 30!). The four strings of the violin from the lowest to highest are G, D, A, and E. In an orchestra, the violins are divided into two groups: first violin and second violin. The first violins usually play the melody and the second violins support them by playing intricate harmonies and rhythms. They work together as a team to create complex inner voices and harmonies.

The concertmaster is the leader of the first violins.



Viola

The viola looks like a slightly bigger violin. It has thicker strings and produces a lower and warmer sound. The four strings of the viola from the lowest to the highest are C, G, D, and A. The viola is a perfect fifth lower than the violin. Although the violin and viola share three strings (G, D, A), the tone and sound are very different. Music for viola is usually written in the alto clef (also known as the viola clef or C clef). In the alto clef, Middle C is on the third line of the staff. In an orchestra there are usually between ten and fourteen violas.

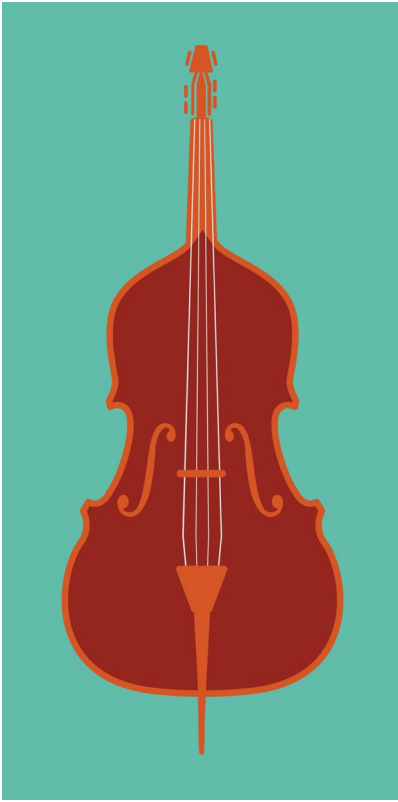


Cello

The cello looks like a very large violin or viola. It is around 4 feet long and has thicker strings than either the violin or viola. The four strings of the cello from the lowest to the highest are C, D, G and A—same as the viola! However the cello is tuned an octave below the viola. The cello is held between the knees instead of being held under the chin like the violin and viola. The cello rests on the ground and is supported by a metal peg called the end pin. The cello has the closest range to the human voice—which is why people find it so calming to listen to. In an orchestra, there are usually between eight and twelve cellos.



The String Family

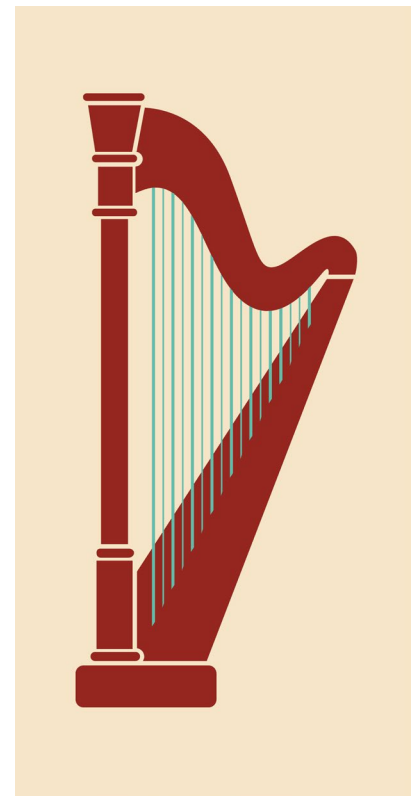


Double Bass

The double bass is the largest and lowest voice of the string family. It is over 6 feet long and has the longest strings. The four strings of the double bass from lowest to the highest are E, A, D and G. To increase their range, bassists will occasionally add a fifth string or install a mechanical extension to help lower their bottom string to C. The double bass is the only string instrument tuned in fourths (though some players will tune in fifths). The double bass is so big that a player must stand or sit on a high stool in order to play it. Like the cello, the double bass also has a metal spike (or end pin) at the bottom, which allows it to rest on the floor. In an orchestra, there are usually between six and eight double basses.

Harp

The harp is one of the oldest instruments. The concert harp stands about two metres tall and covers a range of over 6 ½ octaves. It has 47 strings and seven foot pedals, and is played by strumming or plucking the strings with both hands, and by pressing the pedals with your feet. The pedals are used to add accidentals (sharps and flats) so that the harp can play in different keys. The harp is usually considered part of the String Family because the strings create the sound. However, it is very different from all other stringed instruments and isn't played with a bow, so it can sometimes be classified in a separate category all on its own.





The Woodwind Family



Julie Ranti
Associate
Principal Flute

Sarah Jeffrey
Principal Oboe

Joaquin Valdepeñas
Principal Clarinet

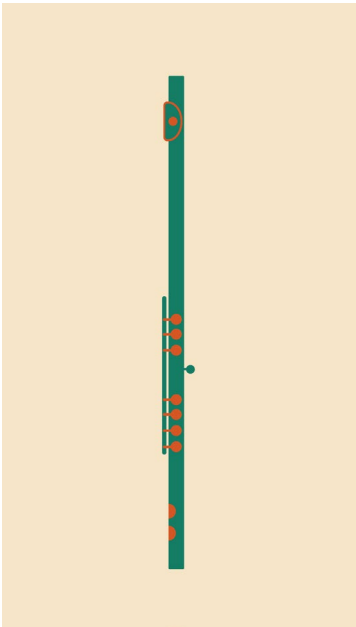
Michael Sweeney
Principal Bassoon

Many of the earliest woodwind instruments were originally made of wood. Today's modern woodwind instruments are made of a variety of different materials such as wood, metal, and plastic. All woodwinds are played with mouthpieces and share a similar shape (a narrow cylinder or tube with holes). Sound is produced by blowing air through the instrument. The mouthpieces for some woodwinds, including the clarinet, oboe and bassoon, use a thin piece of wood called a reed, which vibrates when you blow across it. The clarinet uses a single reed made of one piece of wood, while the oboe and bassoon use a double reed made of two pieces of wood joined together.

The pitch of woodwind instruments is changed by opening or closing the holes with your fingers. Metal caps called keys cover the holes of most woodwind instruments. Similarly to string instruments, the smaller sized woodwinds play higher pitches and the longer and larger instruments play lower pitches. The flute, oboe, clarinet and bassoon make up the woodwind family.



The Woodwind Family

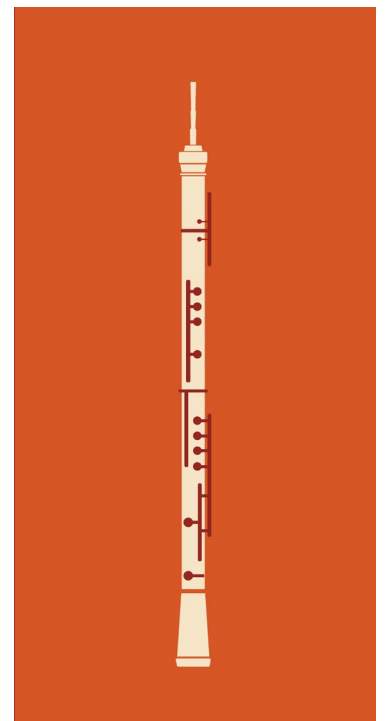


Flute

The flute was originally made from wood, stone, clay or bamboo. Today's modern flutes are made of silver, gold or platinum. The flute is held sideways and to the right of the musician's mouth. Sound is produced by blowing across a hole in the mouthpiece of the flute which causes the air inside to vibrate. The smaller version of the flute, called the piccolo, is half the size of the flute and is one of the highest sounding instruments in the orchestra. In an orchestra, there are usually between two and four flutes.

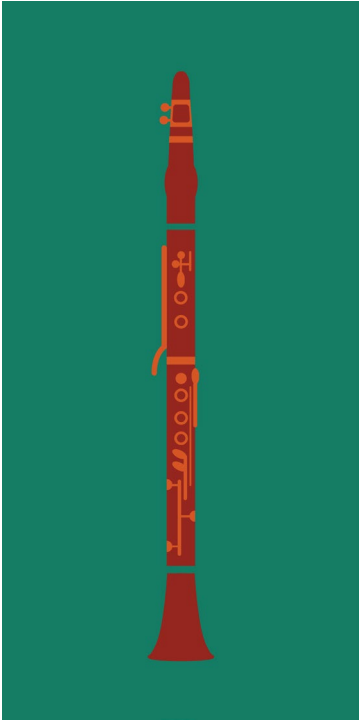
Oboe

The oboe is the first instrument you hear at an orchestra concert. It plays a single note (an "A"), and all other instruments tune their instruments to the oboe's pitch. Sound is produced by blowing air through a double reed at the top of the instrument. This double reed is made up of two very thin pieces of wood that are tied together and vibrate when air passes through them. In an orchestra, there are usually two to four oboes. It often plays important melodies because of its distinctive sound.





The Woodwind Family

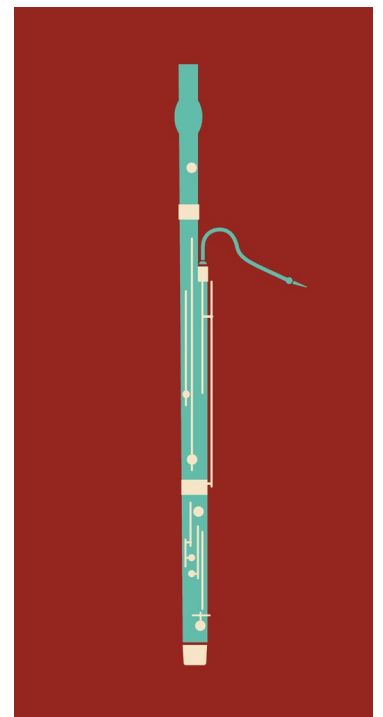


Clarinet

The clarinet is very similar to the oboe in shape and size. Its mouth-piece however, uses a single reed instead of a double reed. The clarinet is made of wood or molded plastic and has a smooth, mellow tone. They can come in a variety of sizes from the small, e-flat clarinet to the large, bass clarinet. In an orchestra, there are usually between two and four clarinets.

Bassoon

Like the oboe, the bassoon is another woodwind instrument that uses a double reed. The modern bassoon can be made from wood or plastic. The bassoon is the second largest woodwind instrument followed by the contrabassoon, which has the lowest voice in the orchestra. If you took apart the bassoon and laid the different pieces from end to end, it would measure 2 ½ metres long and the contrabassoon would be 5 metres long! In an orchestra, there are usually between two and four bassoons and they have a similar range to the cello. Most woodwind instruments don't require much use of the thumb; however, the bassoon is unique in that it has 13 keys which can be played by the thumb.





The Brass Family



Audrey Good
French Horn

Steven Woomert
Associate
Principal Trumpet

Vanessa Fralick
Associate Principal
Trombone

Mark Tetreault
Principal Tuba

Early ancestors of the brass family were made of materials such as animal horns, tusks, wood or even shells. Today's modern brass instruments are made of brass, gold and silver. Brass instruments are made up of a very long pipe which has been curved and coiled into different shapes. This makes them easier to hold and play. Did you know that if you stretched out a French Horn it would measure more than 6 metres in length?

To make a sound, players buzz their lips together into the mouthpiece. The trumpet, french horn, and tuba have valves attached to their long pipes. To change the pitch, players can press down different combinations of valves, or change the pressure and shape of their lips. Brass players sometimes use a combination of these techniques to change the pitch. Instead of valves, the trombone uses a slide to change pitch by pushing the slide in or out. The trumpet, french horn, trombone, and tuba are most the commonly used brass instruments in an orchestra.



The Brass Family

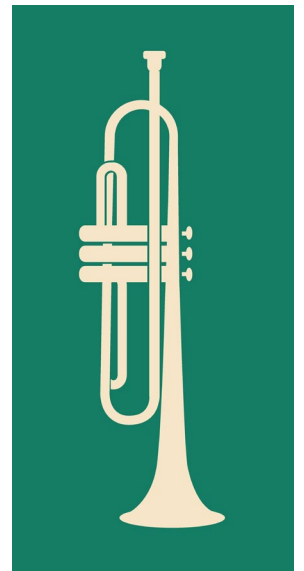


French Horn

The very first horns were made from the horns of animals and were used to send signals to people beyond calling distance. The hunting horn is the French Horn's ancestor and was designed so that the tubing wrapped around in a circle, making it easier to carry over the hunter's shoulder. Valves were added to the instrument in the 1800s, increasing the range of the instrument. In an orchestra, there can be anywhere between two and eight French Horns at a time. The player uses their left hand to press the valves, and inserts their right hand into the bell of the instrument to change the quality of the sound.

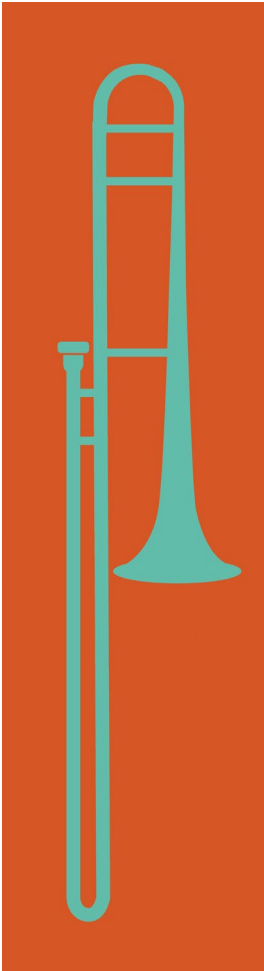
Trumpet

Famous for sounding alarms, calls to war, or hunting, the trumpet as a musical instrument has had a long and rich history. Its ancestors were made of conch-shell, animal horn, wood or metal. The trumpet is the smallest and highest pitched member of the brass family. Today's modern trumpet has three attached valves which creates a wider range of notes than its ancestors. There are typically between two and to four trumpets in an orchestra.





Instruments of the Orchestra



Trombone

Invented in the 15th century, the trombone was first called a sackbut. It is the only instrument in the brass family to use a slide instead of valves to change pitch. Two U-shaped pipes are linked at opposite ends to form an "S". One pipe slides into the other so you can extend or shorten the total length of the pipe. Players use their right hand to change pitch by pushing the slide in or out. In 1808, Beethoven helped popularize the trombone in orchestral music after writing a trombone part in the finale of his Fifth Symphony. The trombone family is made up of three trombones: alto, tenor and bass. In an orchestra, there are typically two tenor trombones and one bass trombone.

Tuba

The tuba is the biggest and lowest pitched instrument of the brass family. Invented in 1835, the tuba is the youngest member of the brass family! It has a very rich, deep sound and if you stretched the tuba out into one long piece, it would measure about 5 ½ metres. Typically, there is only one tuba in an orchestra and it usually plays harmony, rarely the melody. The tuba is related to the euphonium (a smaller, high-pitched tuba) and the sousaphone (an instrument invented by John Philip Sousa, and used a lot in marching bands).





The Percussion Family



Charles Settle
Principal Percussion



David Kent
Principal Timpani

The percussion family traditionally includes any instrument that produces sound when struck, shaken or scraped. Percussion instruments can be classified into different categories: pitched or unpitched. Pitched instruments, such as the xylophone, timpani, or piano, play specific pitches just like the other instrument families. Unpitched instruments, such as the bass drum, tambourine, or cymbals, produce no definite pitch.

Percussionists will often play many different instruments in one piece of music. In the orchestra, the percussion section is one of the most versatile sections and provides a huge range of timbres, rhythms, unique sound effects and textures. The snare drum, bass drum, glockenspiel, xylophone, triangle, tambourine, cymbals, timpani, and piano are the most commonly used percussion instruments in an orchestra.



The Percussion Family



Timpani

The timpani, sometimes called kettledrums, are made of a large copper bowl with a drumhead stretched across the top. These large, pitched drums are used frequently in orchestral music. The pitch of each timpani depends on the size of the bowl, as well as the tension of the drum head; the tighter the skin, the higher the note. The range of timpani is approximately two octaves. To change notes, players use a foot pedal located at the base of the timpani. Timpani were the first drums to be used in the orchestra, with most orchestras using three or four in their setup.

Snare Drum

The snare drum has a crisp, and bright sound. It has two heads stretched over a hollow metal or wood frame. The top head is struck with two wooden drum sticks. The bottom head has strings of wire or gut stretched across it called snares. The snare produces a rattling sound as it vibrates across the head. The snares are loosened for softer notes and tightened for a crisper or sharper tone.

Bass Drum

The bass drum is the largest drum in the orchestra and has a low, deep sound. It is constructed like the snare drum but without snares. The bass drum is played on its side so that both sides can be played. The bass drum is played with a bass drum beater which is a large wooden stick with sheep's wool or felt covering one end. Both the snare and bass drums were originally used in the military before they became members of the orchestra's percussion section.

Tambourine

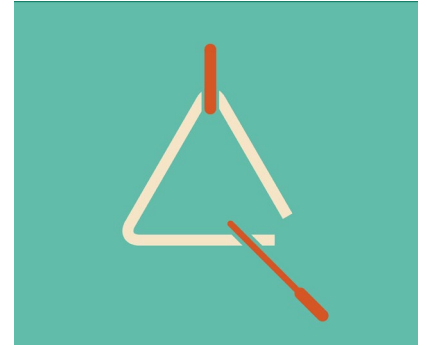
A tambourine is a small frame drum with a calfskin or plastic head stretched across one side. Inside the frame, there are several small metal discs attached that jingle when moved. Sound is produced by shaking, rubbing, or striking the head.



The Percussion Family

Triangle

A triangle is a piece of metal bent into a triangle shape. It is commonly made out of steel and is suspended on a nylon loop. It is played by striking it with a metal beater. The triangle produces a shimmering, tinkling sound similar to a bell.



Cymbals

Cymbals are two slightly curved brass plates, which are held with leather straps. When hit together they produce a resounding ring. Cymbals come in a variety of sizes and can produce a wide range of sound effects. A single cymbal can also be suspended from a stand and struck with drumstick or padded mallet.



Piano

The piano is a pitched keyboard instrument with 88 black and white keys. It has the largest range of any instrument in the orchestra. When a player presses the keys it causes a small hammer to strike the corresponding strings inside the instrument. The piano is classified as a percussion instrument because sound is produced by hammers striking the strings.

Xylophone

The xylophone is a pitched mallet instrument consisting of tuned wooden bars mounted on a metal frame. The wooden bars are usually made of rosewood but can also be made of synthetic materials. The bars are arranged in two rows similar to the keys of a piano. The xylophone produces a bright, sharp, short tone. Sound is produced by striking the bars with hard mallets. The xylophone sounds one octave higher than written. The origin of the xylophone is unclear, but similar instruments were known in Africa and Asia, dating back to the 14th century.

Glockenspiel

The glockenspiel is a pitched mallet instrument and is often called "bells". It is made of tuned steel bars that are arranged in two rows like the keys on a piano. The glockenspiel has a very bright and piercing tone. The range is generally two and half octaves and it sounds two octaves higher than written. Sound is produced by striking the steel plates with hard mallets.



Members of the Orchestra 2019/20

Sir Andrew Davis

Interim Artistic Director

Gustavo Gimeno

Incoming Artistic Director

Peter Oundjian

Conductor Emeritus

Steven Reineke

Principal Pops Conductor

Simon Rivard

RBC Resident Conductor
& TSYO Conductor

Gary Kulesha

Composer Advisor

Emilie LeBel

RBC Affiliate Composer

VIOLINS

Jonathan Crow,

CONCERTMASTER

Tom Beck Concertmaster Chair

Ze Yu (Victor) Li,

ASSOCIATE
CONCERTMASTER

Mark Skaznetsky,

ASSOCIATE
CONCERTMASTER

Marc-André Savoie,

ASSISTANT
CONCERTMASTER

Etsuko Kimura,

ASSISTANT
CONCERTMASTER

Paul Meyer,

PRINCIPAL SECOND
VIOLIN

Wendy Rose,

ASSOCIATE PRINCIPAL
SECOND VIOLIN

Eri Kosaka

ASSISTANT PRINCIPAL
SECOND VIOLIN

Atis Bankas

Yolanda Bruno

Amalia Joanou-Canzoneri

Sydney Chun

Carol Fujino

Amanda Goodburn

Terry Holowach

Bridget Hunt

Mi-Hyon Kim

Shane Kim

Douglas Kwon

Leslie Dawn Knowles

Douglas (Ku Won) Kwon

Sergei Nikonov

Young Dae Park

Semyong Pertsovsky

Clare Semes

Peter Seminovs

Jennifer Thompson

Angelique Toews

James Wallenberg

Virginia Wells

VIOLAS

Victor Fournelle-Blain

PRINCIPAL

Rémi Pelletier

ASSISTANT PRINCIPAL

Theresa Rudolph

ASSISTANT PRINCIPAL

Daniel Blackman

Ivan Ivanovitch

Gary Labovitz

Diane Leung

Charmain Louis

Mary Carol Nugent

Christopher Redfield

Ashley Vandiver

CELLOS

Joseph Johnson,

PRINCIPAL

Principal Cello Chair funded by Dr.

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Emmanuelle Beaulieu

Bergeron

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Jeffrey Beecher,

PRINCIPAL

Principal Double Bass Chair
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Chas Elliott

David Longenecker

Paul Rogers

FLUTES

Kelly Zimba

PRINCIPAL

Toronto Symphony Volunteer

Committee Principal Flute Chair

Julie Ranti,

ASSOCIATE PRINCIPAL

Leonie Wall

Camille Watts

PICCOLO

Camille Watts

OBOES

Sarah Jeffrey,

PRINCIPAL

Principal Oboe funded by Pam and

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Keith Atkinson,

ASSOCIATE PRINCIPAL

Cary Ebli

Hugo Lee

ENGLISH HORN

Cary Ebli

CLARINETS

Joaquin Valdepeñas,

PRINCIPAL

Sheryl L. & David W. Kerr Principal

Clarinet Chair

Eric Abramovitz,

ASSOCIATE PRINCIPAL

Miles Jaques

Joseph Orlowski

BASS CLARINET

Miles Jaques

BASSOONS

Michael Sweeney,

PRINCIPAL

Darren Hicks,

ASSOCIATE PRINCIPAL

Samuel Banks

Fraser Jackson

CONTRABASSOON

Fraser Jackson

HORNS

Neil Deland,

PRINCIPAL

Dr. Michael Braudo Principal Horn
Chair

Christopher Gongs,

ASSOCIATE PRINCIPAL

Audrey Good

Gabriel Radford

Nicholas Hartman

TRUMPETS

Andrew McCandless,

PRINCIPAL

Toronto Symphony Volunteer

Committee Principal Trumpet

Chair

Steven Woomert,

ASSOCIATE PRINCIPAL

James Gardiner

James Spragg

TROMBONES

Gordon Wolfe,

PRINCIPAL

Vanessa Fralick,

ASSOCIATE PRINCIPAL

BASS TROMBONE

Jeffrey Hall

TUBA

Mark Tetreault,

PRINCIPAL

TIMPANI

David Kent,

PRINCIPAL

Joseph Kelly,

ASSISTANT

PERCUSSION

Charles Settle,

PRINCIPAL

Joseph Kelly

John Rudolph

HARP

Heidi Van Hoesen Gorton,

PRINCIPAL

Principal Harp funded by Richard
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Kim Gilmore+

PERSONNEL

David Kent,

PERSONNEL MANAGER

*On sabbatical

+On leave



Student Evaluation Form

Date you attended: _____

Name of school (optional): _____

1. What was your favourite part of the concert and why?
2. What was your least favourite part of the concert and why?
3. Describe how you felt during one of the pieces on the program. Why do you think you felt that way?
4. Was there anything that surprised you during the concert?
5. If you were given the task of putting together a concert for the TSO, what two pieces would you recommend and why?

Other comments ...



Teacher Evaluation Form

Date you attended: _____

Name of school (optional): _____

1. Please circle the appropriate rating:

Audience Response	Excellent	Very Good	Good	Fair	Poor
Educational Value	Excellent	Very Good	Good	Fair	Poor
Conductor's Rapport with the Students	Excellent	Very Good	Good	Fair	Poor
Teachers' Study Guide	Excellent	Very Good	Good	Fair	Poor

2. Was this the first time you brought a group to the TSO School Concerts ? Yes No
If not, how long have you been bringing students to the TSO School Concerts ?

3. What did your students like most?

4. Did you use the Teachers' Study Guide? Yes No
If so, which section did you find most useful?

5. Did you use the podcast? Yes No If so, did you find it useful?

6. Is there anything you'd like to share with the generous donors who support the TSO School Concerts?

Any additional comments? We greatly value teacher feedback and would love to hear from you!