

TSO Toronto Symphony
Orchestra

Grade 7-12 Study Guide

Moments



A Message from the Conductor

A concert is made up of many moments, big and small, and every one of them is brought to life by musicians. That's why, for this show, we wanted you to hear from the musicians themselves.

Moments is going to be a different kind of concert. You'll get to know the musicians in a way you may never have before. In between each piece, you'll hear them talk about their lives: how they play their instruments, what they love, and what makes them nervous.

And there's more! Three special musicians will also step into the spotlight to perform a solo for you. Before their big moment on stage, they'll explain what makes the music so challenging, how they prepared for it, and what it feels like to stand in front of the Orchestra and perform for an audience.

As you hear their stories, we hope you'll discover what it takes to prepare for a big moment, and feel ready to take on some of your own.



Daniel Bartholomew-Poyser
TSO Barrett Principal
Education Conductor &
Community Ambassador



Grade 7-12 Study Guide

Moments

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*The Toronto Symphony Orchestra gratefully acknowledges composer **Andrew James Clark** for preparing the listening guide.

Concert

Overview



Moments

Gr. 7-12 School Concert

Description

In this unique concert combining video documentary with live music, you will get to know TSO musicians, learn how they mentally, emotionally, and physically prepare, and cheer them on as they perform in their big moments.

Dates

Oct. 27, 2026

12:30pm

Oct. 28, 2026

10:30am & 12:30pm

Apr. 20, 2027

12:30pm

Apr. 21, 2027

10:30am & 12:30pm

Performers

Daniel Bartholomew-Poyser

conductor

Eric Abramovitz

saxophone

Hingyi Cui

oboe

Eri Kosaka

violin

All concerts take place at Roy Thomson Hall and last approximately 55 minutes with no intermission.

Program to include*:

Jessie Montgomery
/arr. Jannina Norpoth
Starburst for orchestra

Price
String Quartet in G major
(excerpt)

Prokofiev
Symphony No. 1 “Classical”,
Mvt. IV

John Williams
Main Title Theme from
*Star Wars Episode IV:
A New Hope*

R. Strauss
“Sunrise” from *Also sprach
Zarathustra*

Vivaldi
“Winter” from *The Four
Seasons*, Mvt. I

Milhaud
Scaramouche Suite (from “Le
Médecin volant”), Mvt. I

Glinka
Overture to *Ruslan and
Lyudmila* (excerpt)

Hummel
Introduction, Theme &
Variations, Op. 102
(excerpt)

***Subject to change**



For the best concert experience, familiarize your students with the music using our [YouTube playlist](#). For deeper learning, try using the questions in our Listening Guide.



Daniel Bartholomew-Poyser

Conductor

As the TSO's Barrett Principal Education Conductor and Community Ambassador, Daniel Bartholomew-Poyser aims to reach out to those who have been previously excluded in classical music. He frequently works with incarcerated individuals, people on the autism spectrum, as well as the LGBTQ+ community, and was the focus of the CBC Documentary, *Disruptor Conductor* (2019). Bartholomew-Poyser has worked with organizations such as the Canadian Opera Company, Carnegie Hall Link-Up Orchestra, and the San Francisco Symphony. School Concerts, Young People's Concerts, and Relaxed Performances are part of Bartholomew-Poyser's portfolio at the TSO.



Eric Abramovitz

Saxophone

Eric Abramovitz is Principal Clarinet of the Toronto Symphony Orchestra, a position he has held since 2021. A Montreal native, Eric studied at McGill University and the University of Southern California, and has performed as a soloist with orchestras across North America. He has also toured internationally, including performances in Japan. Although you'll usually find Eric playing clarinet with the TSO, for this concert he's switching instruments and performing on saxophone. Outside music, Eric enjoys hockey, pool, family, cats, and cheering for the Montreal Canadiens.



Hingyi Cui

Oboe

Hingyi Cui is a 17-year-old oboist currently studying at the Curtis Institute of Music. She has performed with the National Youth Orchestra of Canada, touring nationally, as well as the World Youth Symphony Orchestra and Toronto Symphony Youth Orchestra. Hingyi has been accepted to leading international festivals, including the Aspen Music Festival, NYO Canada, Verbier Festival, Boston University Tanglewood Institute, and Music Academy of the West. A prizewinner in numerous international competitions, she will make her solo debuts with the Toronto, Guelph, and Tianjin Symphony Orchestras during the 2026–2027 season.



Eri Kosaka

Violin

Eri Kosaka is Principal Second Violin of the Toronto Symphony Orchestra, a position she has held since 2022. Originally from Tokyo, Japan, Eri started playing violin at age six and went on to study music in Japan and the United States. Before joining the TSO in 2012, she performed with the Kansas City Symphony and New World Symphony. Eri has also performed as a soloist with orchestras in Japan and North America and has participated in music festivals around the world.

Toronto Symphony Orchestra

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SECOND VIOLIN

Kun Yan
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PRINCIPAL,
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SECOND VIOLIN

Christina (Jung Yun) Choi°

Atis Bankas
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Bridget Hunt
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Shane Kim°

*Supported by
Cathy Beck and
Laurence Rubin*

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Erica Miller
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Angelique Toews
James Wallenberg
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Violas

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Joseph Johnson
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Principal Cello Chair
*Supported by
Dr. Armand Hammer*

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Bergeron
ASSOCIATE
PRINCIPAL
Winona Zelenka
ASSISTANT
PRINCIPAL
Alastair Eng°
Igor Gefer
Roberta Janzen
Song Hee Lee
Oleksander Mycyk
Lucia Ticho

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Jeffrey Beecher
PRINCIPAL
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Christopher Laven
Mark Lillie

Performers

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PRINCIPAL
*Toronto Symphony
Volunteer Committee
Principal Flute Chair*
Kayla Burggraf
ASSOCIATE
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Kathryn Ladner
Leonie Wall

Piccolo

Kathryn Ladner

Oboes

Sarah Jeffrey°
PRINCIPAL
*Cathy & Liddy Beck
Principal Oboe Chair*
Evan Yonce
ASSOCIATE
PRINCIPAL
Cary Ebli
Hugo Lee°

English Horn

Cary Ebli

Clarinets

Eric Abramovitz
PRINCIPAL
*Sheryl L. &
David W. Kerr
Principal Clarinet Chair*
Zhenyu (Johnny) Wang
ASSOCIATE
PRINCIPAL
Miles Haskins
Joseph Orlowski

Bass Clarinet

Miles Haskins

Bassoons

Marlene Ngalissamy
PRINCIPAL
Samuel Banks
Fraser Jackson

Contrabassoon

Fraser Jackson

Horns

Neil Deland
PRINCIPAL
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Volunteer Committee
Principal Horn Chair*
Christopher Gongos
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Audrey Good
Nicholas Hartman
Gabriel Radford°

Trumpets

Steven Woomert°
PRINCIPAL
*Drysdale/Kerr
Principal Trumpet Chair*
Renata Cardoso
James Gardiner°

Trombones

Gordon Wolfe
PRINCIPAL
Vanessa Fralick°
ASSISTANT
PRINCIPAL BASS
TROMBONE
Jackson Howard

Tuba

Joe LeFevre
PRINCIPAL

Timpani

David Kent
PRINCIPAL
Joseph Kelly
ASSISTANT
PRINCIPAL

Percussion

Charles Settle
PRINCIPAL
Nicholas Matthiesen
ASSISTANT
PRINCIPAL
Joseph Kelly

Harp

Heidi Elise Bearcroft
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Librarian

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Guest Musicians

Bora Kim
VIOLIN
Lance Ouellette
VIOLIN
Patrick Smithers
TRUMPET
Talisa Blackman
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LIBRARIAN

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Youth Orchestra alumni
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Mary Beck as the
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Program Notes &

Listening Guide



Jessie Montgomery

Jessie Montgomery is a GRAMMY® Award-winning composer, violinist, and educator whose work interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, establishing her as an acute interpreter of 21st-century American sound and experience.

Named *Performance*

Today's 2025 Classical Woman of the Year, her profound works

have been described as “turbulent, wildly colorful, and exploding with life” (*The Washington Post*), and are performed regularly by leading orchestras, ensembles, and soloists around the world.



Watch & Listen:



Starburst

Jessie Montgomery

Starpurst

Excerpt [\(0:00-0:20\)](#)

Question: *Starpurst* opens with a rapid ascending figure spanning the entire string family which contains four different musical instruments, and these instruments are organized into five distinct subsections. What are the names of these four string instruments and what are the five sections of this ensemble called?

Answer: violins, viola , cello, double bass

Answer: first violins, second violins,
viola , cellos, double basses

Question: When the first rapidly ascending gesture is finished, the ensemble performs repeated notes while the other half performs a percussive, two-note motive in the opposing register. Which instruments perform the repeating notes and which instruments perform the percussive motive?

Answer: the violins and violas play the repeated notes

Answer: the cellos and double basses
play the two-note motive

Starburst

Excerpt [\(0:55-1:15\)](#)

Question: At time stamp 0:55, the first section of music is brought to a resolution by a series of conclusive gestures. The high strings, for example, perform prominent descending scale fragments which may evoking a sense of closure. Name the type of scale these fragments create.

Answer: Chromatic Scale

Question: At 1:04, the violinist on screen can be seen paying close attention to the conductor while nodding her head as the music changes speed. What is the term for the tempo alteration that is occurring here?

Answer: ritardando

Definition (ritardando): A ritardando is a tempo alteration whereby the music suddenly slows down. It is often used to support musical phrasing by imitating the rhetorical devices we use in human speech. Humans typically slow down and lower their voices at the end of a sentence in order to emphasize the significance of a statement.

Starburst

Excerpt [\(1:25-2:30\)](#)

Question: At time stamp 1:25, the violins bow a soft, rapid, and continuously repeating figure while the violas, cellos, and double basses perform a contrasting variety of musical gestures underneath. What are some of the performance techniques being used by the lower strings?

Answer: sustained notes

Answer: crescendos

Answer: pizzicato

Answer: harmonics

Question: Material from the opening of the piece returns at [time stamp 2:16](#). Shortly after at [2:26](#), the double basses can be heard (and seen) moving their hands rapidly up and down the fingerboard creating a special musical effect. What is name of this effect?

Answer: Glissando

Definition (glissando): A glissando is a technique by which the player slides continuously between notes in rapid succession, creating a dramatic sweeping effect.

Prokofiev

In 1917, while Russia was being torn apart by revolution, Sergei Prokofiev was composing one of his most cheerful pieces. His “Classical” Symphony was inspired by composers like Haydn and Mozart, but it definitely isn’t music from the 1700s!

Prokofiev took the elegant sounds and musical rules of the Classical era and gave them a mischievous, modern twist. He even challenged himself to write the finale without using a single minor chord. The symphony is packed with surprises, playful rhythms, sudden changes, and musical jokes. Prokofiev later reused its famous gavotte in his ballet *Romeo and Juliet*.



Watch & Listen:



[Symphony No. 1 “Classical”,
Mvt. IV](#)
Prokofiev

Symphony No. 1

Mvt. IV

Excerpt [\(9:37-9:44\)](#)

Question: Look at the first nine measures (9:37-9:44) of Prokofiev's Classical Symphony, Mvt. IV. Which instrument or section is playing the melody, and which instruments have supporting accompaniment figures?

Answer: First violins play the melody
Answer: The lower strings and timpani provide accompaniment

Question: The accompanying strings feature dots above and below their notes, while the first violins have long curved lines. What are these articulation symbols called?

Answer: Slurs and Staccatos (articulation markings)

Definition (Articulation): The manner in which a note is performed, including its initial attack, its sustain, and its release. The opening melody and accompaniment figures of Prokofiev's Classical Symphony feature different articulation to ensure they will sound distinct from one another.

Symphony No. 1

Mvt. IV

Excerpt [\(9:56-10:10\)](#)

Question: Between Rehearsal 50 (9:56) and 52 (10:10), the ascending motive in the first violins is always echoed or “imitated” by other instruments in the orchestra. Which instruments supply the imitation?

Answer: The bassoons and clarinets

Question: Notice the first violins always perform the ascending motive, but the bassoon and clarinets are always descending. What is the term for this melodic technique?

Answer: Melodic Inversion

Definition (Melodic Inversion): A melodic statement that is presented “upside down” by reversing the direction of its melodic intervals. This should not be confused with harmonic inversion where two or more independent musical lines exchange register.

Symphony No. 1

Mvt. IV

Excerpt [\(11:38-12:09\)](#)

Question: At rehearsal 56 (11:38), a new four bar descending theme is heard in the flute. At rehearsal 59 (11:55), overlapping entries of the same theme are performed by various instruments throughout the orchestra. How many of these thematic entries are heard between rehearsal 59 (11:55) and rehearsal 61 (12:09)?

Answer: 8

Question: Notice that not all the melodic entries are complete? Some are four bars, some are three bars, and some are only two bars long. What is the term for this contrapuntal technique?

Answer: False Stretto

Definition (False Stretto): Overlapping entries of a theme or subject where some subjects are incomplete. The density of the texture ensures the audience won't notice some of the thematic statements were left unfinished. Some educators may casually refer to this as stretto or imitation.

Milhaud

Darius Milhaud was a prominent French composer who loved incorporating jazz and vibrant Brazilian folk rhythms into classical music. He wrote *Scaramouche* as high-energy background music for a children's theater play called "Le Médecin volant" (*The Flying Doctor*). The major innovation here is its dizzying "polytonality", meaning the orchestra plays in completely different musical keys at the exact same time. Make sure to listen for the chaotic, carnival-like energy of this "Vif" (lively) movement that feels like riding a runaway roller coaster.



Watch & Listen:



Scaramouche Suite
(from "Le Médecin volant"), Mvt. I
Milhaud

Scaramouche Suite

(from “Le Médecin volant”), Mvt. I

Excerpt [\(0:05-0:33\)](#)

Question: Milhaud’s *Scaramouche* Suite existed as incidental music before it was arranged as a suite for orchestra and saxophone. The term Incidental music refers to music written for a theatre, and in this case a children’s play called *The Flying Doctor*. *The Flying Doctor* featured a character who’s job was to be both a servant greeting sick patients on the main floor, and a fake doctor on the second floor simultaneously. He accomplished this by rapidly climbing a rope from one floor to the next. This music opens with a rapid “tumbling” motive performed by the saxophone. How is this motive emblematic of a *Flying Doctor*?

Answer: The motive quickly ascends and descends like the doctor

Question: The orchestra is usually comprised of four instrumental families: strings, winds, brass, and percussion. To which instrumental family does the saxophone belong? Does saxophone appear in the orchestra regularly?

Answer: Saxophone is a woodwind instrument (because it uses a reed).

Answer: The saxophone is not a standard orchestral instrument.

Scaramouche Suite

(from “Le Médecin volant”), Mvt. I

Excerpt [\(0:29-0:50\)](#)

Question: At time stamp (0:29) into the video a percussion instrument punctuates the orchestral accompaniment. What percussion instrument is this?

Answer: The snare drum

Question: Around [45 seconds](#) into the video unexpected clicking noises can be heard coming from the percussion section while the soloist performs a climactic high note. What instrument is producing these clicks?

Answer: Castanets

Definition (Castanets): A traditional handheld percussion instrument associated with the popular music and dancing in Spain, Latin America, and the Philippines. Two conjoined wooden shells are used to produce prominent clicking sounds or played rapidly to create a rattle.

Scaramouche Suite

(from “Le Médecin volant”), Mvt. I

Excerpt [\(0:05-0:18\)](#)

Question: The opening key of this piece is C major. During the first phrase of music from 0:05-0:12, the orchestra supports the saxophones tumbling motive with stable harmony in C major. In the second phrase [\(0:12-0:18\)](#) however from, the music takes on a different character. Which part has changed? The solo saxophone or the orchestral accompaniment?

Answer: orchestral accompaniment

Question: While the soloists continues to play in C major, the orchestral accompaniment of the second phrase is highly chromatic and may be perceived as being in F major or minor. This means the soloists and orchestra are performing in two different keys simultaneously. What is a theoretical term for this textural effect?

Answer: Polytonality

Definition (Polytonality): a harmonic effect whereby a composer establishes two or more distinct keys areas simultaneously, or combines triads and pitch material from multiple different keys for novel effect. Whether or not the listener can actually perceive two or more separate keys and is debated, and the outcome may be different for each listener. In the case of *The Flying Doctor*, the mismatched tonality between the saxophone and the accompaniment is emblematic of the chaotic double life being lived by the servant.

R. Strauss

Richard Strauss's *Also sprach Zarathustra* opens with a huge, unforgettable musical sunrise that became famous through Stanley Kubrick's 1968 film *2001: A Space Odyssey*. Strauss was inspired by philosopher Friedrich Nietzsche's ideas about humanity, nature, and our desire to become something greater. In this opening, Strauss uses a simple three-note



motif to represent the universe itself. As the music builds, massive brass chords and pounding timpani create a feeling of something ancient, powerful, and almost otherworldly. You probably already know this music, even if you don't know its name!

Watch & Listen:



[“Sunrise” from](#)
[Also sprach Zarathustra](#)
R. Strauss

“Sunrise”

from *Also sprach Zarathustra*

Excerpt [\(0:00-0:57\)](#)

Question: Following the first two loud outbursts of sound from the full orchestra, a loud marching beat can be heard in measure 8 (0:28) and measure 12 (0:50). What instrument is creating this sound?

Answer: The Timpani

Question: The timpani performs only two pitches in these measures. What two pitches are repeated over and over again and what are the names of these two scale degrees?

Answer: C and G (tonic and dominant)

Definition (Tonic and Dominant): The tonic is the first note, or “home note” of a key and the dominant is the fifth note of a key. Together, these two notes reinforce the key of C major and add exciting suspense between the orchestral statements.

“Sunrise”

from *Also sprach Zarathustra*

Excerpt [\(0:00-0:18\)](#)

Question: At the onset of the piece, we hear an ominous, quiet, low, and sustained tone which continues throughout most of the excerpt. Which four instruments are contributing to this effect?

Answer: The Double Basses, The Organ,
A Bass Drum, A Contrabassoon

Question: The entire double bass part is written in whole notes with three slanted lines above each note-head. What is this marking called?

Answer: Tremolo

Definition (Tremolo): A bowing technique for string instruments where the player moves the bow rapidly back and fourth over the string to create a suspenseful “shivering” or “trembling” effect.

“Sunrise”

from *Also sprach Zarathustra*

Excerpt [\(0:22-0:53\)](#)

Question: Two loud outbursts are performed by the full orchestra in measure 7 (0:25) and measure 11 (0:40). Are these two outbursts identical or are they slightly different?

Answer: They are different

Question: What three notes are featured throughout the ensemble in measure 7, and how do they compare to the notes in measure 11? What two chords do they form? (*Beware of Transposing Instruments!*)

Answer: C major chord: C,E,G (m.7)
C minor chord: C,Eb,G (m.11)

Definition (Major and Minor Chords): People often associate major chords with “happiness” and “brightness”, while minor chords may sound “sad” and “dark”. Strauss creates an atmosphere of suspense and uncertainty by featuring both C major and C minor in close proximity.

Hummel

Johann Nepomuk Hummel was a brilliant Austrian composer who bridged the gap between the classical style of Mozart and emotional Romantic music. He wrote this piece to showcase the incredible, athletic agility of the oboe. Its innovation lies in how it pushes a single woodwind instrument to its absolute technical limits through dramatic waltz variations.

Listen for the solo oboist playing insanely fast, breathless notes that require incredible finger speed and lung control.



Watch & Listen:



[Introduction, Theme & Variations, Op. 102](#)
Hummel

Introduction,

Theme & Variations, Op. 102

Excerpt [\(3:13-4:02\)](#)

Question: In measure 49 (3:13), a solo instrument from the wood wind family performs a melody that serves as the basis for a theme and variations. What is the name of the instrument?

Answer: The Oboe

Question: In this passage, the oboe performs eight measure portions of the theme followed by interjections by the orchestra ensemble restating the same melodic material at measure 57 (3:25) and 73 (3:49) where the word “tutti” appears. What does tutti mean?

Answer: full ensemble

Definition (tutti): An old fashioned word for “all together” often used in pieces of music which alternate between solo passages and a reoccurring refrain from the orchestra. The frequent contrast in tone, character and volume between the soloist and the ensemble was considered a novelty in early musical eras.

Introduction,

Theme & Variations, Op. 102

Excerpt [\(7:47-8:42\)](#)

Question: In measure 157 (7:52), the oboe performs a virtuosic fourth variation of the theme labeled “Var. 4”. Which orchestral family provides the accompaniment during this passage?

Answer: The strings

Question: The string section is playing especially quiet during this passage so that the rapid 16th notes in the oboe can be heard. What performance technique are they using to accomplish this unobtrusive sound?

Answer: Pizzicato

Definition (pizzicato): Pizzicato is a performance technique by which string players produce sound by plucking the string of their instrument rather than bowing. When plucking a string, the volume and sustain of the instrument is far much less than bowing, resulting in a percussive, yet softer tone.

Introduction,

Theme & Variations, Op. 102

Excerpt [\(7:47-8:42\)](#)

Question: In variation 4 (7:47), the rhythm of the theme has been significantly altered, yet we can still recognize it as being related to the original version of the them. What elements of the theme in variation 4 have remained the same?

Answer: The melodic contour

Answer: the harmony

Answer: the phrase lengths

Question: In [measure 165 and 166 \(8:16\)](#), the oboe performs a technically demanding passage alternating high and low notes. Look at the highest notes in this passage and compare them to the highest notes from in [measure 65 and 66 \(3:38\)](#) from the original theme. Are they different or the same?

Answer: the same

Definition (contour): Melodic contour is the “shape” of the melody. Although the some elements of variation 4 have changed drastically, the overall melodic contour is similar enough to the original theme to ensure the melody remains both familiar and new at the same time.

Price

Florence Price was a trailblazing American composer and the first Black woman to have her music performed by a major symphony orchestra. She wrote this gorgeous quartet in 1929 during the Harlem Renaissance. Its brilliant innovation was seamlessly weaving the distinct, soulful melodies of African-American spirituals into



traditional European classical structures. Be sure to listen for the warm, storytelling conversation between the instruments, capturing a powerful piece of history that was nearly lost to time.

Watch & Listen:



[String Quartet in G major \(excerpt\)](#)
Price

String Quartet

in G major (excerpt)

Excerpt [\(0:00-0:33\)](#)

Question: Price's String Quartet in G major opens in 3/4 time featuring three quarter notes in every bar. Before the end of the first page however, a new time signature appears infusing the music with a sudden burst of energy. What new time signature appears at measure 11 (0:18) and how many quarter notes fit into a bar?

Answer: 2/4 (two quarter notes per bar)

Question: After the music changes back to 3/4 time in measure 16 (0:24), another new rhythmic device appears. In measure 19 and 20 (0:26) the viola and cello feature a horizontal track with a "2" written in the centre. Notice only two quarter notes are written in these two bars despite being in 3/4 time. What is the name for this symbol and what does it mean?

Answer: It's a duplet
(perform two quarter notes in the time of three)

Definition (duplets / triplets): Duplets and other triplets allow composers to write a certain number of notes that do not coincide with the amount of beats or subdivisions within the given meter. The duplet quarter notes in 3/4 require the performers to play two notes in the time it would have taken to play three.

String Quartet in G major (excerpt)

Excerpt [\(0:00-0:33\)](#)

Question: The piece is titled “String Quartet in G major”, yet the opening passages of the piece feature many chromatic inflections and prominent tonicizations revealing new and unexpected key areas. In measure 9-11 (0:16) for example, flats suddenly appear. With the exception of the Cello’s C# in measure 11, what key do these notes imply?

Answer: Eb major

Question: Traditional classical music typically modulates to closely related key areas by adding or taking away an accidental from the key signature. Eb major however is not directly related to G major either by key signature or harmonic relationship. How did Price modulate from G major to Eb major so seamlessly?

Answer: The keys share common tones
(common tone modulation)

Definition (common tone modulation): a modulation utilizing a prominent note in both keys to establish harmonic cohesion. The note is often sustained or emphasized during the transition. For example, Price wrote a G major triad in measure 7 (G, B, D), a diminished 7th chord (C#, E, G, Bb) in measure 9, and an Eb major chord (Eb, G, Bb) in measure 10. The presence of G throughout all these chords is enough to ensure a smooth aural transition into a new key area.

String Quartet in G major (excerpt)

Excerpt [\(0:00-0:33\)](#)

Question: Cadences act as formal punctuation markers which confirm important musical ideas or bring long passages of music to a close. In the opening of this string quartet, Price uses careful harmonic maneuvers to evade bringing about a cadence for quite some time. Measure 16-17 (0:22) for example is a moment where an authentic cadence should have been. However, Price surprises us with an unexpected and less stable type of cadence. What is this cadence called?

Answer: A deceptive cadence (V-vi)

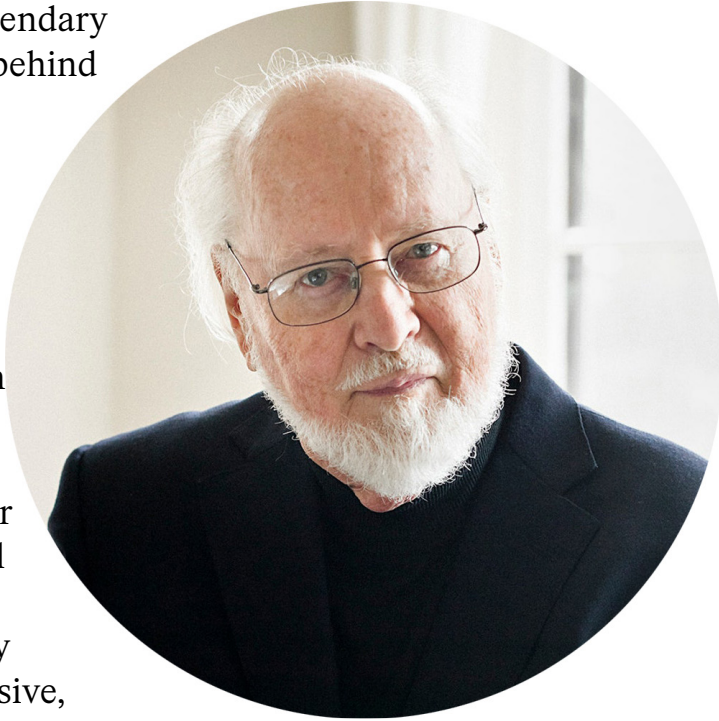
Question: Two more important cadences occur in this excerpt at measure 43-44 (0:53) and measure 57-58 (1:10). These cadences are both authentic cadences in G major, firmly rooting the music and the listener in the home key. There are however two types of authentic cadences, and these cadences are not entirely the same. Name the two types of authentic cadences and describe which is which.

Answer: Perfect authentic cadence & Imperfect authentic cadence

Definition (Perfect / Imperfect authentic cadence): terms used to describe the strength of an authentic cadence by specifying whether or not the uppermost note is the tonic, or the mediant of the scale. The cadence in m. 43-44 is an imperfect authentic cadence as the note B appears in the first violin during its resolution. The cadence in m. 57-58 is an perfect authentic cadence as the first violin plays a G on the resolution.

John Williams

John Williams is a legendary American composer behind some of the world's most famous movie soundtracks, from *Harry Potter* to *Jurassic Park*. He wrote the iconic Star Wars theme to launch audiences into a galactic space opera, labeled simply as “war drums” in the original script. Williams innovated film history by bringing back massive, old-school classical orchestras when 1970s movies often used electronic music.



Watch & Listen:



Main Title Theme from
Star Wars Episode IV: A New Hope
John Williams

Main Title Theme

from *Star Wars*

Excerpt [\(0:08-0:28\)](#)

Question: At 0:08, the main theme of the piece is performed by only one single orchestral instrument while the rest of the orchestra provides supporting harmonies, accompaniment, and percussive punctuation at a fortissimo level. There are very few orchestral instruments that are powerful enough to be heard over the entire orchestra in this manner. What instrument is performing this theme?

Answer: the trumpet

Question: While the trumpets blast the main theme of *Star Wars*, the other high sounding instruments create a colourful shimmering effect even higher than the trumpet is playing. A celesta for example is imitating the effect of a high sustained chord by rapidly alternating between four notes. What is the the term for this performance technique?

Answer: tremolo

Definition (tremolo): A tremolo is a performance technique describing rapidly repeating note creating a shivering or vibrating effect. A two-note tremolo involves rapid alternating between two separate pitches more than a second away. A celesta is a small metallic keyboard instrument struck with mallets.

Main Title Theme

from *Star Wars*

Excerpt [\(0:27-0:53\)](#)

Question: The opening of the piece features a spectacular series of march-like motives and melodies presented by the brass section. At 0:27 however, the texture clears and a new lyrical melody appears. Which orchestral family is performing this melody?

Answer: the strings

Question: This piece is in Bb major, and the string melody at 0:27 as well as it's accompaniment imply a wide variety of harmonies, however, if one listens carefully, the lowest instruments such as the double bass, bass clarinet, and bassoon are repeating and sustaining only the note F for the entire passage. What is the term for this harmonic procedure?

Answer: Pedal tone (or dominant pedal)

Definition (pedal tone): A pedal tone is a single sustained pitch running throughout a texture or long passage of music. The “pedal” term refers to the use of low foot pedals on an organ, although pedal tones may also appear in the mid or upper registers as well. In this case, the repeated note is F, making it a “dominant pedal” in relationship to the main key of Bb major.

Main Title Theme

from *Star Wars*

Excerpt [\(0:00-0:10\)](#)

Question: The opening passage of the piece is written in 2/2 time, however when John Williams conducts in this video he alternates 4/4 and 1/4 to encourage accuracy while the brass perform overlapping triplets. Why is he able to conduct a piece written in 2/2 in 4/4 and 1/4 time?

Answer: 2/2 and 4/4 both have four quarter notes

Answer: Conducting 1/4 four times will add to 4/4

Question: Many of initial triplets feature three prominent notes: F, Bb, and Eb. Although these notes do not form a triad, there is a conventional and descriptive name for this sonority. What is it?

Answer: quartal chord

Definition (quartal): A quartal chord contains three or more notes separated by a fourth. The intervallic quality of the fourth does effect the term. These chords are commonly used by 20th century composers seeking new a novel sounds as alternatives to triads and traditional harmony.

Vivaldi

Antonio Vivaldi was a Venetian priest, composer, violinist, and teacher whose career revolved around the violin. He wrote hundreds of concertos, many featuring dazzling solo parts that showcased his own skills as a performer. His best-known work, *The Four Seasons*, uses sound to bring each season to life.



In the first movement of “Winter”, Vivaldi makes us feel bitter cold, trembling bodies, chattering teeth, and fierce winds. Listen for repeated notes, shivering tremolos, and lightning-fast violin passages. Written more than 300 years ago, *The Four Seasons* became one of the most popular works in classical music, and its influence is still felt today.

Watch & Listen:



“Winter” from
***The Four Seasons*, Mvt. I**
Vivaldi

“Winter”

from *The Four Seasons*, Mvt. 1

Excerpt [\(0:45-1:45\)](#)

Question: What is the primary instrumental family serving as the basis for this concerto?

Answer: The String Family
(violins, violas, cellos and double basses)

Question: Look closely at the score of the concerto. There is an additional staff below the string section. In most scores it is labeled “organo” or “continuo”. What instrument may be performing this part?

Answer: The Harpsichord

Definition (basso continuo): In the Baroque era, larger ensemble pieces were often accompanied by a basso continuo section which supplied harmonic and rhythmic support to the ensemble. In this recording, the continuo part can be faintly heard in the background performed by a harpsichord, the predecessor of the piano. It is a very quiet instrument and fell out of use after louder keyboard instruments were developed.

“Winter”

from *The Four Seasons*, Mvt. 1

Excerpt [\(0:45-1:20\)](#)

Question: In the opening passage each instrumental section enters one by one performing eighth notes in a march-like manner. When the first violins and soloist finally enter in measure 4 (1:05), they perform in a manner slightly different than the rest of the ensemble and a “tr” can be seen above their entrance. What are the soloist and first violins doing in addition to performing their notated pitches?

Answer: They are adding trills (ornamentation)

Question: Despite the difference in ornamentation, all the instruments perform a repetitious rhythmic figure of eighth notes within this passage, and the music takes on a mechanical, marching quality as a result. What is the term for this musical device?

Answer: Ostinato

Definition (Ostinato): Ostinato is the Italian word for “stubborn” and it refers to a short musical idea or rhythmic motive that repeats over and over, often for entire sections of music.

“Winter”

from *The Four Seasons*, Mvt. 1

Excerpt [\(0:45-1:49\)](#)

Question: Vivaldi based the music “Winter” on an Italian sonnet and even provided stanzas of the poetry directly on the score. On the first page of “Winter” we see the words “Frozen and shivering in the icy snow...” written directly above the music. How does the opening passage of music evoke the images described by the poetry?

Answers: Repeated notes feel frozen in place. Trills sound like shivering. Short repeated notes feel cold and harsh.

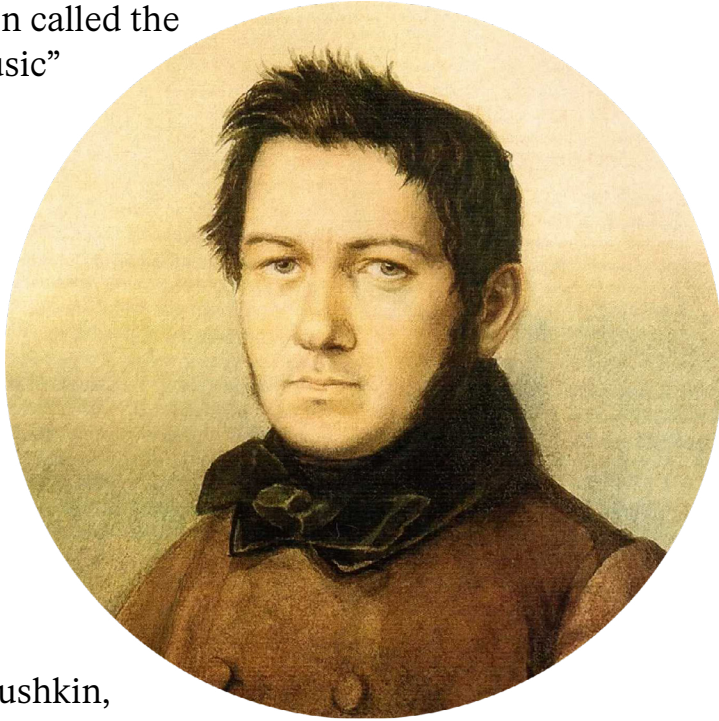
Question: In [m.12 \(1:29\)](#), the solo violinist performs alone for the first time. The stanza of poetry included above reads “In the harsh breath of a horrid wind;”. What elements of this solo passage creates the sensation of an unpleasant wind?

Answers: Rapid 32nd notes feel like moving air or breath. The abrupt forte (loud) dynamic marking create a harsh tone. The descent from the highest to lowest register feel like something is suddenly passing us by.

Definition (Word painting): Vivaldi’s musical illustrations of winter imagery are commonly referred to as word painting. Word painting is a compositional technique by which a composer attempts to literally depict the subject of a text by mimicking it’s real world characteristics in music. This can include musical sound effects, evocative harmonies and creative use of register.

Glinka

Mikhail Glinka is often called the “father of Russian music” because he helped establish a distinctly Russian sound in classical music. Born in 1804, he grew up fascinated by music from both Russia and Western Europe, eventually travelling abroad to study and hear new music. His opera *Ruslan and Lyudmila*, based on a poem by Alexander Pushkin, tells a fantastical story of magic, adventure, and romance. The opera’s overture is anything but slow and serious. Its lightning-fast melodies, energetic rhythms, and sudden bursts of sound create the feeling of a thrilling chase. Russian composers from Tchaikovsky to Stravinsky were influenced by Glinka’s example.



Watch & Listen:



[Overture to *Ruslan and Lyudmila*](#)
Glinka

Overture

to *Ruslan and Lyudmila*

Excerpt [\(0:04-0:20\)](#)

Question: The opening of Glinka's *Ruslan and Lyudmila* Overture alternates between prominent chordal statements from the full orchestra and rapid scalar passages from one individual section of the orchestra. Which orchestral family performs the rapid scalar passages?

Answer: the strings

Question: Look at the scale passage of every string instrument in measure 4 (0:08). Are they playing different notes or the same? Provide a term that describes their relationship to one another.

Answer: The same

Answer: "Unison" / "Playing in Unison"

Definition (Unison / Unison Strings): Scoring strings in unison is a common, effective, and economic way to produce complex, colourful and spectacular passages of music. We use the term "unison" despite the fact that not all sections are performing in the same octave or register.

Overture

to *Ruslan and Lyudmila*

Excerpt [\(0:59-1:18\)](#)

Question: At measure 81 (0:59), a prominent melody marked “cantabile” emerges. How many different sections of the orchestra are contributing to this melody and what does “cantabile” mean?

Answer: The bassoon, violas and cellos

Answer: in a singing style

Question: Music written for the bassoon and cello is normally notated in the bass clef, but in this excerpt they are notated in a different clef. What is this clef called?

Answer: tenor clef

Definition (tenor clef): Tenor clef helps the cello and bassoon read long passages of music in their higher registers by reducing the amount of ledger lines.

Overture

to *Ruslan and Lyudmila*

Excerpt [\(1:17-1:28\)](#)

Question: At measure 105 (1:17), the flutes and first violins present a joyful, soaring melody in their high register above the rest of the orchestra. At melody 113 (1:22) they repeat same melody with a darker, more pessimistic tone. How did Glinka accomplish this?

Answer: the melody begins in a major key, and is then repeated in a minor key.

Question: The melody in m.105 (1:17) opens in F major, but switches to F minor in m.113 (1:22) before finally arriving in Ab major in m.119 (0:25). What is the relationship between these keys and how did Glinka modulate so seamlessly?

Answer: F minor is the parallel minor of F major

Answer: Ab is the relative major of F minor

Definition (parallel major / minor): Two keys that share the same tonic (home note). Since F major and F minor share the same tonic, the sudden key change remains effective and convincing.

Definition (relative major / minor): Two keys that share the same key signature. Since F minor and Ab major share the same key signature, the key change occurs seamlessly.

After the

Concert



Thank you for joining us

We will be emailing an online feedback form for you and your students. But, if you'd prefer to fill out a hardcopy, we have printable forms at the end of this guide.

You can return your printed forms to us by mail:

**Toronto Symphony Orchestra
500-145 Wellington St W,
Toronto ON
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Or you can scan and email them to:

schoolconcerts@TSO.CA

Thank you for sharing your feedback with us.

If you would like to continue exploring the performance psychology concepts from the show, especially in how they might apply to your own students' moments (musical or otherwise), we encourage you to use the accompanying *Moments* Toolkit & Workbook, available on our Teacher Resources webpage.

-The TSO E-team

After the concert

Student Feedback Form

Date you attended: _____

Name of school (optional): _____

1. Was this your first time attending a TSO concert? _____

2. How would you rate this concert out of 10? _____ / 10

3. How do you feel about orchestral music now?

☐ More interested

☐ Less interested

4. What was your favourite part of the concert, and why?

5. What could have been improved?

6. If you were to design a TSO School Concert, what would it be about and what music would be played?

Teacher Feedback Form

Date you attended: _____

Name of school (optional): _____

1. How did you first hear about today's concert?

2. How would you rate this concert out of 10? _____ / 10

3. What did your students enjoy the most?

4. What did your students enjoy the least?

5. If you were to design a TSO School Concert, what would it be about and what music would be played?

Acknowledgements

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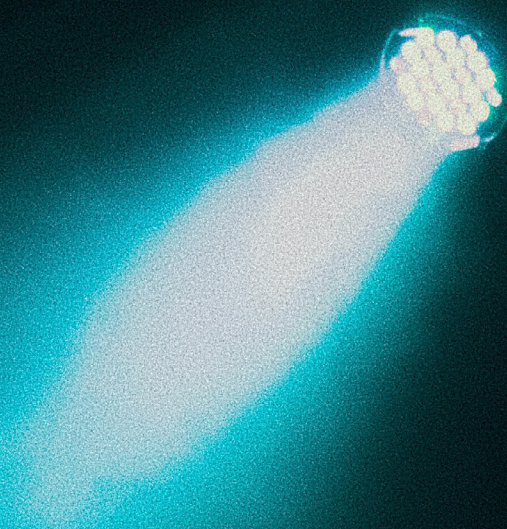
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