



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

Your Composition,
Your Story

Grades 5-12



Nashville
Symphony

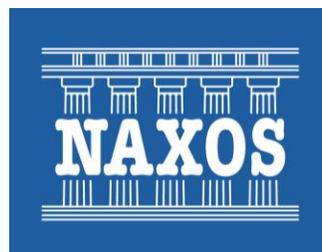


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CONCERT PROGRAM



CONCERT PROGRAM

SiHyun Uhm | Ladybug in the Room

Pyotr Ilyich Tchaikovsky | Swan Lake, Suite, Scene 1.

Johann Pachelbel | Canon in D Major

Johannes Brahms | Variations on a Theme by Joseph Haydn, Andante

Benjamin Britten | Young People's Guide to the Orchestra, Finale

GRADES 5-12



STANDARDS

Music

6-12.GM.Cr2.A Select, organize, and document personal musical ideas for arrangements, songs, and compositions.

6-12.GM.Cr3.C Present the final version of a documented personal composition.



OBJECTIVES

- Students will be able to identify a melody in a piece of music and discuss its role in a composition.
- Students will be able to compose an original 8 or 16-bar melody.
- Students will be able to talk about their composition and the inspiration for their work.



MATERIALS

- Staff paper
- Access to NoteFlight, Smart Music, Finale, or other composition software.



PROCEDURE

1. Play recording of Swan Lake Suite 1 by PYOTR ILYICH TCHAIKOVSKY. After listening to the first few minutes of the piece, ask students if they can identify the melody. *Can they sing it? Ask them why it was memorable and singable?*
2. Show students the score that includes the melody from Swan Lake Suite 1. *Ask students to look at the melody and describe what they see. How long is the melody? Is there more than one melody included in the first 16 measures? Do you see any pitches or rhythms used more than once? Why do you think the composer chose to do that?*
3. Define what a melody is for students: **A melody is a collection of musical tones or notes that are grouped together to form a single line of music.** A melody can be simple and only use a few notes, or complex and use many notes. Melodies can be short and sweet or long and extensive. A melody can stand alone (like Amazing grace) or be combined with other melodies and harmonies to form a more complex composition. Composers combine pitches and rhythms to create a melody that sounds great to them, but often the best melodies are simple and easy to sing and/or remember.
4. Have students compose their own melody using the guidelines on the "Composing a Melody" activity worksheet. Encourage students to share their melodies in class or with the Nashville Symphony!

COMPOSING A MELODY ACTIVITY

COMPOSING YOUR OWN MELODY

Use the guidelines below to write your own melody. You can write your composition by hand on staff paper, or use composition software like NoteFlight, Finale, etc.

We would love to hear your composition! After completing your melody, share it with the Nashville Symphony by using the links included below.



GUIDELINES

- The melody should be 8 to 16 measures in length.
- The meter should be 4/4 or 3/4 time.
- The melody should stay within one octave above middle C (C4 to C5).
- The melody should be singable and not use rhythms shorter than an eighth note.



WRITING YOUR MELODY

- Student submissions may be hand-written on staff paper and then scanned or photographed before submitting OR composed using NoteFlight, Smart Music, Finale, or other composition software.
- Want help getting started? Take a look at our Composing a Melody lesson plan for hints or tips.



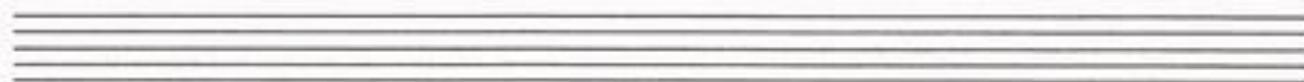
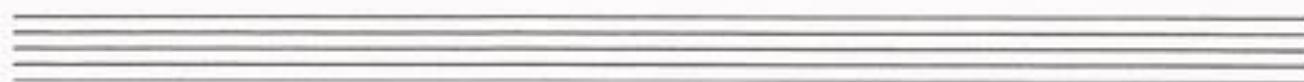
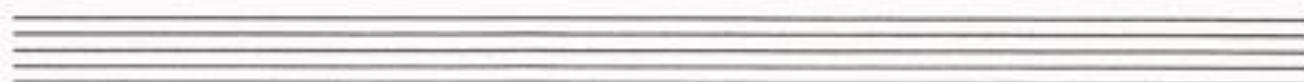
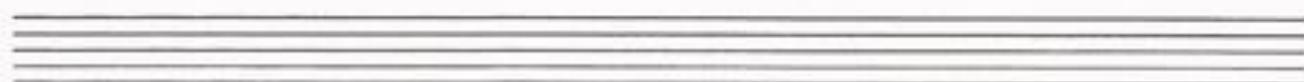
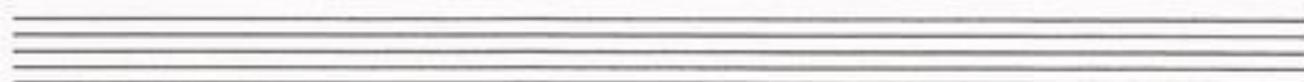
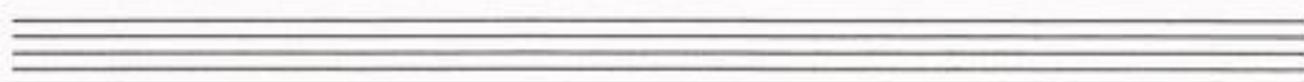
THINGS TO REMEMBER

- Keep things simple! Sometimes the most memorable melodies are also the simplest melodies.
- Silence is also music! Don't forget about the corresponding rests to each rhythmic value.
- The title is everything! The title says a lot about a composition and what the composer was inspired by while creating the music.



HOW TO SUBMIT YOUR COMPOSITION

- Student submissions can be e-mailed to education@nashvillesymphony.org OR uploaded to this [Dropbox Link](#).
- Student submissions may be hand-written on staff paper and then scanned or photographed before submitting OR composed using NoteFlight, Smart Music, Finale, or other composition software.



Swan Lake

(Easy Piano)

Arranged by Fabio Gianni

By PYOTR ILYICH TCHAIKOVSKY

$\text{♩} = 120$

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

6

Musical notation for measures 6-10. The right hand continues the melodic theme with some grace notes, and the left hand maintains the accompaniment with a steady eighth-note bass line.

11

Musical notation for measures 11-15. The right hand has a more active melodic line with sixteenth notes, and the left hand features a bass line with some chromatic movement.

16

Musical notation for measures 16-19. The right hand has a brief rest in measure 16 before resuming the melody. The left hand continues with a consistent accompaniment.

20

Musical notation for measures 20-24. The right hand features a melodic line with grace notes and eighth notes. The left hand provides a harmonic base with chords and a bass line. The piece concludes with a double bar line.

2

GRADES 5-12



STANDARDS

7-12.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. For example: demonstrate an understanding of the concept of phrase shaping.

7-12.IM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.

HS.GM.P2.A Interpret standard or non-traditional music notation and expressive elements to convey artistic ideas.

HS.GM.P2.C Refine artistic works through focused listening and application of established criteria.



OBJECTIVES

- Students will improvise a melody on top of a repeated passage.
- Students will play a repeated passage for other students to improvise with.
- Students will identify notes in a chord and key signature.

GRADES 5-12 CONTINUED

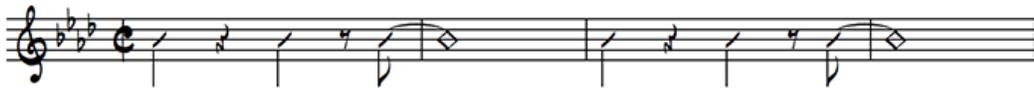


PROCEDURE

- 1. Identify the key of the song, excerpt, or chord progression you plan to use for this lesson. Consider using something simple at first with 8-16 bars and only a few chord changes.** Ask the students what key they think it's in. Have them look at the key signature after identifying the key and look at a scale sheet. Consider writing the scale on the board or having students use a scale sheet if transposition is needed.
- 2. Number the notes in the scale.** Use hand signals or hold up fingers to identify the scale degrees: one finger for the first note, two fingers for the second note, etc.
- 3. Teach them the root movement of the chords to the section of music you are using.** Use your fingers as above. Do not even use the word *chord*. Tell them this is the *accompaniment*. To initiate this process, you should sing or play the root of the first chord in a simple rhythm that fits with the piece you are playing.

Example:

SAMPLE RHYTHM



SAMPLE RHYTHM APPLIED TO CHORD ROOTS



Sample credit: Rick Hirsch and SmartMusic

- 4. Start up the rhythm section!** Have the rhythm section players get comfortable as soon as possible. It is not important that they play the rhythm precisely as notated in their parts (you can get to that later). Rather, ask the rhythm section to play a groove that will fit with the accompaniment pattern we've all been playing.
- 5. Time to improvise!** Count off the rhythm section, and then tell all the wind players to improvise at the same time. It will be noisy and chaotic at first, but there is safety in numbers. Remind students that the key signature is their framework for improvising and to just play what they think sound good with that rhythm section.
- 6. Switch** the students that are improvising and the students that are playing the rhythm section so that everyone gets a chance to improvise. There is also an opportunity to have everyone play the rhythm section and showcase individual students who want to improvise for the class.

MODIFICATION

This also works well with excerpts from concert music! Repeat 4-8 bar phrases as the "accompaniment." You can also try doing a call and response and having the solo rotate through the ensemble.

EXTENDED LEARNING

Have students come to class with a new rhythm to use in each day's improvisation warm-up! Ask students to write a 2-4 bar rhythmic passage individually or in groups.

GRADES 5-12



STANDARDS

7-12 .IM.Cr2.A Select and develop draft melodic and rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods. For example: create, select, and refine a melody using a variety of pitches and rhythms.

7-12 .IM.Cr3.A Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on musically and developmentally appropriate criteria.



OBJECTIVES

- Students will identify intervals between two notes.
- Students will be able to define counterpoint.
- Students will compose their own counterpoint to a given melody.



MATERIALS

- Interval Identification Resource
- Counterpoint Worksheet.



PROCEDURE

1. Play a recording of Little Fugue in G Minor by Johanne Sebastian Bach (<https://www.youtube.com/watch?v=vITleoxcfM>). Ask students to listen for the second and then subsequent "voices" or parts that come in. Are they the same as the first material/melody you hear? Are they higher or lower? Is the rhythm the same? Do the parts sound good together? What it is called when two musical parts work and sound good together?
2. In Mini- Lesson #1 we learned about melody and composed our own short melody. If we wanted to add more to our melody and make it a more complex composition, we could consider adding harmony. **Harmony** is a collection or series of notes played simultaneously to create chords or intervals. One-way that composers write harmony is by using a composition technique called counterpoint. **Counterpoint** is two or more melodies sounding at the same time, with each melody working independently but also relating to the other to create a harmonic structure. The Bach fugue you heard earlier is an example of counterpoint! Each line could be performed on its own without the other parts and would sound like a great melody, but when you add it to the other parts, it also creates a harmony.

Have you ever heard Row Row Row Your Boat as a canon or round? A canon is an easy way to create counterpoint. Each voice is singing their own melody, but when they start at different times, it creates a harmony with the other parts. This is counterpoint!

2. A great way to begin writing counterpoint is to think about intervals. An **interval** is the distance between two notes, as measured in whole steps and half steps. We can use intervals to create a 1:1 counterpoint that helps get us writing harmony right away! 1:1 Counterpoint means that we aren't creating a round or fugue, but the harmonies happen at the exact same time. Use the **Counterpoint Worksheet** to write your own 1:1 counterpoint (or new melody) above the given melody.

INTERVAL IDENTIFICATION

Use this resource as a cheat sheet for identifying and labeling intervals in the key of C Major.

Not in the key of C Major? The number of half steps between two notes will determine the name of the interval in any key.

HALF STEPS	INTERVAL NAMES
0	P1 or °2
1	m2 or +1
2	M2 or °3
3	m3 or +2
4	M3 or °4
5	P4 or +3
6	+4 or °5
7	P5 or °6
8	m6 or +5
9	M6 or °7
10	m7 or +6
11	M7 or °8
12	P8 or +7

A musical staff in 4/4 time showing intervals between C and C. The intervals are labeled as follows:

- Perfect Unison
- Major 2nd
- Major 3rd
- Perfect 4th
- Perfect 5th
- Major 6th
- Major 7th
- Perfect Octave
- Minor 2nd
- Minor 3rd
- Augmented 4th
- Diminished 5th (Minor 5th)
- Minor 6th
- Minor 7th

COUNTERPOINT WORKSHEET

Using the five intervals circled below, create a 1:1 counterpoint harmony above the given melody. Start with the given note and write your selected interval above that note. Use the Interval Worksheet as a guide, if needed.

Perfect Unison
Major 2nd
Major 3rd
Perfect 4th
Perfect 5th
Major 6th
Major 7th
Perfect Octave
Minor 2nd
Minor 3rd
Augmented 4th
Diminished 5th (Minor 5th)
Minor 6th
Minor 7th

Melody #1

Melody #2

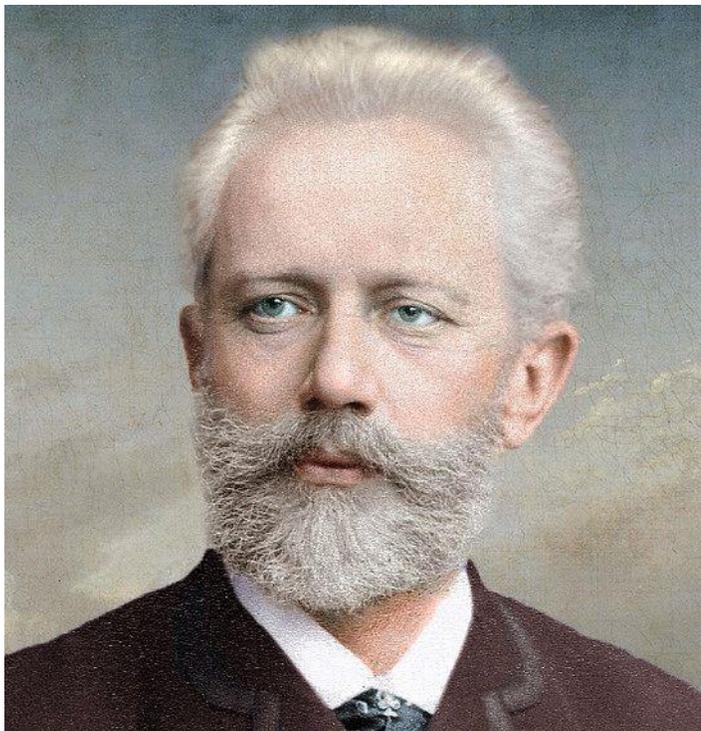
EXTENSION EXCERSISE: Write your own melody AND counterpoint melody.

COMPOSER HIGHLIGHTS



SiHyun Uhm is a composer, pianist, multimedia producer currently based in Rochester, NY. She is a Composer Fellow with Nashville Symphony Composer Lab, Riverside Symphony, Universal Artists Festival, Daegu MBC Orchestra, Intimacy of Creativity and Red Note Workshop.

A recent graduate of Eastman School of Music, SiHyun will be attending The Juilliard School this fall to study composition. She graduated from Walnut Hill School for the Arts in MA, where she studied composition with Whitman Brown and piano with Mana Tokuno from New England Conservatory. SiHyun was born in Seoul, Korea, where she went to Yewon School.



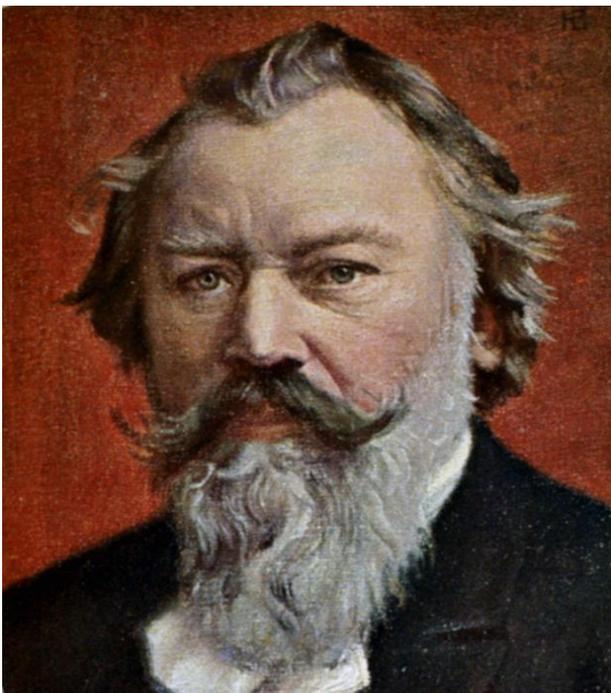
Pytor Ilyich Tchaikovsky, born in May, 1840 in Vyatka, Russia, was born into a family who respected the arts, but was known for their military service. As a result, Tchaikovsky was placed in the Imperial School of Jurisprudence in St. Petersburg at the age of 10 to make sure he was prepared to continue the family tradition of military excellence. In 1859 he began working a bureau clerk post, however, this could not keep him from his growing passion for music. In 1861 Tchaikovsky began taking lessons at the Russian Musical Society and, soon after, was accepted into the first class of the St. Petersburg Conservatory in Russia. His first piece to be performed for the public, Characteristic Dances, opened in 1865 with Johann Strauss II as the conductor. Tchaikovsky had mixed reviews throughout his career: his first and second symphonies were well loved by the public, but his operas, received harsh criticism. He continued to find praise with his symphonic works and ballets, the most notable being *Swan Lake* (1876), *Sleeping Beauty* (1890), and *The Nutcracker* (1892). His prolific compositions are still performed often to this day and he is remembered as one of the most talented musicians that ever lived.

COMPOSER HIGHLIGHTS



Johann Pachelbel was a German, Baroque composer known for his organ music representative of the Italian tradition. Pachelbel, a talented performer and educator, was considered "one of the greats" in the generation before Johann Sebastian Bach, and was even Johann Cristoph Bach's organ instructor, the older brother to J.S. Bach.

Despite his entire career begin centered around organ performance and organ instruction, Pachelbel is most remembered for a canon that he originally composed for three violins and continuo, Canon in D.



Johannes Brahms, a Romantic Era, German composer, began his musical journey at a very young age as a French horn, double bass, and piano student. Brahms often performed in pubs and playhouses in Hamburg to earn money to help support his family. He was introduced to composer Robert Schumann as a young man and began composing music in earnest. Brahms became close friends with the Schumann family, including Schumann's wife, Clara, who was also a very talented composer and performer. Brahms was rumored to have fallen in love with Clara Schumann, but there is not evidence that the two were ever more than friends.

Brahms was an incredibly prolific composer who is known his extensive use of the sonata style. He composed symphonies, chamber music, concerti, choral works, and over 200 songs for solo instrument or voice.

COMPOSER HIGHLIGHTS



Benjamin Britten, born in 1913, came from a musical family and began writing music at the age of five. His mother was an amateur singer and was incredibly supportive of Britten's love of composition. At the age of eleven, Britten began studying composition with Frank Bridge, a composer who was interested in experimental styles of composition that came from composers like Bartók and Schoenberg. Britten went on to study piano and composition at the Royal College of Music under Harold Samuel and Arthur Benjamin.

Britten is known for pieces like Hymn to St. Cecilia, which sets a text by W.H. Auden, the opera Peter Grimes, and his larger choral/orchestral works like War Requiem.



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