

**“The Beat Goes On: A Musical Look at Perseverance,
Pace, and Pulse in Music”**
Thomas Wilkins, Conductor
March 14-17, 2012

Curriculum Resources for Teachers & Students



WILLIAMS: March from *Raiders of the Lost Ark*
FUČIK: *Entrance of the Gladiators*
BEETHOVEN: Presto (4th Movement) from Symphony No. 7
PROKOFIEV: “Cinderella’s Dream,” from the ballet *Cinderella*
ANDERSON: *Fiddle-Faddle*
NAUGHTIN: *Amazon Journey*
SOUSA: *The Thunderer March*
TCHAIKOVSKY: March (3rd Movement) from Symphony
No. 6, *Pathétique*

Curriculum Materials prepared by Donna Nagle
and the BSO Education Department

Welcome to the BSO Youth & Family Concert curriculum resources! For each of the pieces on the Youth & Family Concert programs, you will find information about the composer, the music, and a series of activities to help you to become familiar with the music before the concert. Because the theme of this concert deals with concepts of beat, tempo and duration, the activities for each piece also relate to these musical elements.

- The March from *Raiders of the Lost Ark* by John Williams has us moving to the beat and changing motions as the music changes to a smoother, more legato feel.
- *Entrance of the Gladiators* by Fučík has us identifying FORM, which refers to the major sections of a piece. We will also be performing different body percussion sounds for each section. Note: Body Percussion is a term used to refer to snapping, clapping, patting the legs (also known as “patschen” by Orff teachers), and stamping or tapping the foot.
- Symphony No. 7 by Beethoven has us exploring the concept of TEMPO, or the speed of the beat.
- “Cinderella’s Dream” from Prokofiev’s ballet, *Cinderella*, has us exploring the concept of METER, where beats are grouped by twos or threes.
- *Fiddle-Faddle* by Leroy Anderson has us looking at DURATION and different kinds of note values. By relating subdivisions of the beat to syllables of a word, we can create our own rhythm pieces.
- *Amazon Journey* by Matthew Naughtin has us listening to many different Latin rhythms.
- *The Thunderer March* by Sousa is another piece in march form (like *Entrance of the Gladiators*). This time we follow the march form by performing a series of body percussion patterns- one for each section.
- Symphony No. 6 (3rd movement) by Tchaikovsky is yet another march, but this time it is the emotional quality of the music that interests us most.

Once you have gone through all the lessons, try playing the “Name the Composer” game to see how many composers you can identify by their portraits. Notice that the pictures of each composer tell you something about the time period in which they lived. Which ones are modern composers? Who lived the farthest in the past? What are your clues?

We hope you enjoy these lessons and that you will make friends with these pieces of music. They will be your friends for as long as you keep listening!

Musically Yours,

The Boston Symphony Orchestra Education Department



Thomas Wilkins is Music Director of the Omaha Symphony, a position he has held since 2005. Additionally, he is Principal Guest Conductor of the Hollywood Bowl Orchestra and holds the Germeshausen Family and Youth Concert Conductor chair with the Boston Symphony. Past positions have included Resident Conductor of the Detroit Symphony as well as the Florida Orchestra (Tampa Bay) and Associate Conductor of the Richmond Symphony (Virginia). He served on the music faculties of North Park University (Chicago), the University of Tennessee in Chattanooga and Virginia Commonwealth University in Richmond.

Committed to promoting a life-long enthusiasm for music, Thomas Wilkins brings energy and commitment to audiences of all ages. For his significant contribution to the children of Tampa Bay, the Pinellas County Music Educators Association named him 1998 Friend of the Arts and the Hillsborough County Elementary Music Educators recognized him as 1998 Music Educator of the Year. In the 2007/2008 season, the Detroit Symphony Orchestra awarded Mr. Wilkins the Classical Roots Musical Achievement Award.

During his conducting career, he has been featured with orchestras throughout the United States, including the Dallas Symphony, Cleveland Orchestra, Indianapolis Symphony, Buffalo Philharmonic, Houston Symphony, the Baltimore Symphony and the National Symphony in Washington D.C. He is also a frequent guest conductor of the New Jersey Symphony, Indianapolis Symphony, San Diego Symphony and the Philadelphia Orchestra. Recent debuts include appearances with the Rochester (NY) Philharmonic, the Utah Symphony and the Boston Symphony. Future engagements include returns to Boston as well as the symphonies of Atlanta, Detroit, San Diego and New Jersey.

Thomas Wilkins also serves as a director at large for the Greater Omaha Chamber of Commerce, and has served on the board of directors of such organizations as the Center Against Spouse Abuse in Tampa Bay, the Museum of Fine Arts and the Academy Preparatory Center for Education, both in St. Petersburg. Currently, he serves as chairman of the board for the Raymond James Charitable Endowment Fund.

A native of Norfolk, Va., Thomas earned his Bachelor of Music Education degree from the Shenandoah Conservatory of Music in 1978. In 1982, he was awarded the Master of Music degree in orchestral conducting from the New England Conservatory of Music in Boston.

Thomas and his wife, Sheri-Lee, reside in Omaha. They have twin daughters, Erica and Nicole.

October 2011, www.hughkaylor.com

Visit <http://www.youtube.com/watch?v=zLTRd3tE1pk> for an interview with Thomas Wilkins from February, 2011.

Make the most out of your trip to Symphony Hall!

Before you arrive:

- Ask your teacher lots of questions about the music you are going to hear.
- Leave your cell phone at home or school along with any food, candy or gum.
- Leave your backpack at school or on the bus, since theater style seats really just have room for you.
- Go to the bathroom at school (the lines get really long at Symphony Hall!)

When you arrive to Symphony Hall:

- The ushers will take your group to your seats. Listen to your teacher and chaperones so you will know where to sit, and take your coat off and get comfortable.
- If you forgot to go to the bathroom at school, ask your teacher to go now so you won't have to miss a minute of the concert.
- Be as quiet as you can so you can hear your teacher's instructions.
- Make sure to stay with your group.

While you wait for the concert to begin:

- Look around Symphony Hall. How many statues are there? Whose name is over the stage? How many balconies are there? How many chandeliers are there?
- The orchestra musicians will begin to come out on stage and warm up. See if you can pick out the different families of the orchestra (strings, woodwinds, brass, and percussion).
- After the musicians warm up, you will see the concertmaster stand up and tune the orchestra. Listen carefully as the different instrument families tune their instruments. How are their sounds different?
- You will know the concert is about to begin when the conductor walks out on stage. Show your enthusiasm by clapping! Then get quiet so you can be ready when the music begins.

During the concert:

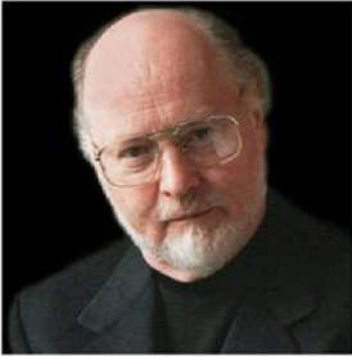
- Your job as a music listener is to be affected by the music! As you listen, let your imagination and emotions move along with the music.
- Watch the conductor's motions and try to notice what type of reaction he gets from the musicians with each gesture.
- Listen for instrument solos and see if you can tell who is playing the solo.
- In each musical selection, listen for the loudest and softest parts, and for the fastest and slowest parts. Think about how each piece makes you feel – happy, sad, nervous, angry, peaceful?
- Pick out your favorite melodies to hum to your family when you get home.
- Remember that everyone listens to music in a different way! Keep your thoughts to yourself during the concert, and then share them with your friends on the bus ride back to school.
- At the end of each piece, the conductor will turn around and face you. This is the time to clap, showing your appreciation to the musicians and conductor.

After the concert:

- Gather your belongings and listen carefully for your teacher's instructions.
- When you are back at school, ask your teacher questions about the music you just heard.
- Tell your friends and family about your experience at Symphony Hall.
- Be a music critic! Write about what you heard. Be sure to include what you enjoyed, what you didn't like, and why.

We hope you will come back to Symphony Hall soon!

John Williams: March from *Raiders of the Lost Ark*



John Williams was born in 1932 in Queens, New York. His father was a jazz musician. Later the family moved to California, where John attended North Hollywood High School. It is likely that he first developed his interest in films and film scoring there. When he was twenty years old, he was drafted into the U.S. Air Force. He conducted and wrote music for the Air Force Band. When he was twenty-three, he moved back to New York to attend Julliard School of Music. During this time he also played in jazz clubs and recording studios. After he completed his studies at Julliard, he moved back to California to work for film studios, where he continues to create award-winning scores for film and television. He conducted the Boston Pops from 1980-1993 and currently conducts and annual Film Night both in Boston and at Tanglewood.

Raiders of the Lost Ark

John Williams composed the score for *Raiders of the Lost Ark*, which was the only score in the series performed by the London Symphony Orchestra, the same orchestra that performed the scores for the *Star Wars* saga. The score most notably features the well-known "Raiders March." This piece came to symbolize Indiana Jones and was later used in Williams' scores for the other three films. Williams originally wrote two different candidates for Indy's theme, but Spielberg enjoyed them so much that he insisted that both be used together in what became the "Raiders March." The alternately eerie and apocalyptic theme for the Ark of the Covenant is also heard frequently in the score, with a more romantic melody representing Marion and, more broadly, her relationship with Jones. The score as a whole received an Oscar nomination for Best Original Score, but lost to the score to *Chariots of Fire* composed by Vangelis.

Listening Map*

0:00	Introduction
0:08	Theme A -trumpets
0:22	Theme A
0:36	Theme B by strings
0:50	Theme B repeats w/brass
1:09	Transition
1:15	Theme A
1:29	Transition
1:33	Theme A in higher key
1:48	Theme B fragment
2:00	Romantic Theme A-melody in Horns
2:20	Romantic Theme repeat w/ different ending
2:36	Romantic Theme variations
3:00	Romantic Theme repeats
3:22	Transition
3:26	Theme A variation
3:47	Theme B variation
4:00	Transition
4:04	Theme A
4:18	Theme A with different ending
4:36	Theme B variation
4:48	Coda w/Theme A flute, pianissimo

Things to do:

1. Listen to "Raiders March" recording and using the listening map as a guide.
2. Listen again to a recording while covering up the time guide and see if you can identify the musical events as they occur.
3. Move to the music: During the first section, march around the moving space. During the second section, pick up scarves and make them float in many different directions with long slow arm motions. During the final section, march again. At the fake ending, march back to seats, but don't sit down until the final point.

*Listening Map based on March from *Raiders of the Lost Ark* from *The Music of John Williams—40 Years of Film Music*, available on itunes

Julius Fučík: *Entrance of the Gladiators*



Julius Fučík was born in Czechoslovakia in 1872. As a student he learned to play bassoon, violin, and various percussion instruments. He studied composition with Antonin Dvořák, another famous composer of the time. As a young man he joined the Austro-Hungarian Regiment as a military musician and went on to become a conductor and popular composer of music for military bands.

Entrance of the Gladiators

"Entrance of the Gladiators" is a military march composed in 1897. Fučík originally titled it "Grande Marche Chromatique," reflecting the use of chromatic scales throughout the piece, but changed the title based on his personal interest in the Roman Empire.

Canadian composer Louis-Phillipe Laurendeau arranged "Entrance of the Gladiators" for a small band under the title "Thunder and Blazes," and sold this version throughout North America. It was during this period that the song gained lasting popularity as a screamer march for circuses, often used to introduce clowns. Screamer marches were extremely fast and were used in circuses to get the crowd excited. They were often played to announce the entrance of the clowns, or the wild animals. Today "The Thunder and Blazes March" is known mainly by this association, even though the title and composer are relatively obscure.

What is a March?

Marches were originally designed to help keep soldiers marching, usually through strong, emphatic beats embodied in simple, repetitive rhythmic patterns. Marches could be fast or slow, depending on the military function it was to accompany. Slow marches were for dignified ceremonial events. Fast marches might signal an attack. The normal tempo for a march is 120 beats per minute.

Exploring Tempo

- Get a metronome and set it to 60 beats per minute. Try marching in place to this tempo. Is it hard or easy? How long can you keep it up?
- Now try marching in place at 120 beats per minute. How does this feel? Try marching around the room at that tempo? Is this easier or harder to do?
- Now try to march to a recording of "Entrance of the Gladiators." Can you guess how many beats per minute?

Beethoven: Presto (4th movement) from Symphony No. 7



Ludwig van Beethoven was born in 1770 in Bonn, Germany. His father tried to raise him to be a child prodigy like Mozart had been and required him to practice long hours. In his early twenties he moved to Vienna, Austria and became very famous as a virtuoso pianist. In his late twenties he began to lose his hearing but, despite this handicap, he continued to compose and conduct his compositions. His early compositions were done in classical style, much like Mozart. As he matured as an artist he began to compose music that “broke the rules” of classical style, which led to a new era of compositional style known as the Romantic era. While Classical music was regular in form with symmetrical structure, Romantic music emphasized the emotional characteristics of music more than its form.

Symphony No. 7

The Seventh Symphony was first performed as part of a concert to honor soldiers who had been wounded in battle. The symphony was so popular that it was repeated many times in the following weeks. It was often paired with another “Battle Symphony” called “Wellington’s Victory.” The Seventh Symphony has been described as frenzied and bacchanalian. The composer Richard Wagner described it as “The Apotheosis of Dance.” As you listen to the fourth movement, imagine people dancing with ecstatic joy.

Tempo

The tempo refers to how fast or slow the beat is. Musicians must follow the conductor’s hand movements in order to stay together. The fourth movement of Beethoven’s Symphony No. 7 is marked “Allegro Con Brio” which means fast, with vigor and spirit. The quick beat is maintained throughout the movement, with occasional two or three beat silences.

Exploring Tempo

Select someone from the group to move his/her hands in an up-down motion. The group must clap whenever the leader’s hands come down. At first the leader should “conduct” at a moderate tempo, and then gradually speed up or slow down, challenging the group to follow. The leader may suddenly close his/her hands into fists and hold them still. This is the signal for the players to stop clapping.

Try this again with the leader playing a beat on an unpitched percussion instrument such as a woodblock or hand drum while the group either claps on each beat or chants the word “beat.”

Work in small groups to plan a performance of a short (4-line) poem or rhyme. The group members must be able to chant the rhyme in unison and there must be at least one tempo change during the performance. Each group should select one person to be the conductor who sets the initial tempo and leads the tempo change.

Allow small groups 10-15 minutes to plan and practice. Each group must perform for the entire class.

Listening

Now listen to the entire Fourth Movement of Beethoven’s Seventh Symphony, conducting a down-up (2 beat) pattern as you listen. Try to stop when the music stops. Notice that although the music changes, the tempo stays the same throughout.

Beethoven: Presto (4th movement) from Symphony No. 7

Passing Game

Repeat listening- pass an object* around the circle on the beat, or every other beat. (Note: it helps to have the group say the word “pass” each time the object is to be passed). Try to keep the object moving without missing any beats. To increase the difficulty of the task, try passing two objects starting at opposite ends of the circle. When the music stops, change the direction that the object is being passed from right to left, or vice versa. The class “wins” the game if they are collectively able to keep the object going around the circle without falling on the floor during the entire movement.

* The object to be passed should be selected on the basis of the age of the students involved. Koosh balls work well for younger students because they are easy to grasp. Crumpled paper works well for older students because it won't roll away if it is dropped. Try passing several different objects before you add in the music.

Other Activities

1. Create dance movements that fit with the character of the music.
2. Design an illustration that expresses the joy and exuberance of this music. Share your finished work with other class members.
3. Brainstorm and list different words that describe this music. Arrange these words to form a word-splash poem. Chant the poem in time with the music.

Prokofiev: “Cinderella’s Dream,” from the ballet *Cinderella*



Sergei Prokofiev was a Russian composer who lived from 1891 to 1953. Because he is a relatively modern composer, his music sounds more atonal than some of the other composers in our Family Concert program. School-age children perhaps best know him as the composer of *Peter and the Wolf*. During his lifetime, he composed music of many different genres and was considered one of the major composers of the twentieth century.

Cinderella’s Dream

The ballet *Cinderella* was written between 1940 and 1944. The music comes from Act 1. At this point in the ballet, the wicked stepmother and stepsisters have received their invitations to go to the prince’s ball and have gone off to go shopping for beautiful things to wear. Cinderella is left alone and weeping. Gradually she begins to daydream about going to the ball herself and imagines herself dancing and flirting with the prince. As the dance ends she goes back to sitting in the cinders by the fireplace, longing for a happier life. You may view a clip of this scene on YouTube by entering this address: <http://www.youtube.com/watch?v=Qt-HJlwo5Js> or by going to the YouTube website and typing in “Cinderella Dreams of the Ball.”

Form

1. Introduction-Cinderella sits weeping.
2. Cinderella imagines she hears someone calling her (flute and clarinet). She answers (strings).
3. She tiptoes to the door hesitantly and picks up a broom.
4. She begins to dance a waltz-like dance with a broom for her imaginary partner.
5. She goes back to sit by the fire and puts her head down in despair.

As you listen to the music try to identify the events listed above as they occur in the music. Notice that the music keeps changing from DUPLÉ to TRIPLE meter and back again, which gives this piece its unusual feel.

Duple and Triple Meter

Beats in music are generally organized in groups of either two or three. When the beats are grouped in twos it is called duple meter. Marches are usually in duple meter. The music is accented every other beat (ONE two, ONE two) and feels like walking or marching. “Yankee Doodle” is an example of a song in duple meter. Triple meter is accented every three beats (ONE two three, ONE two three) and feels like swinging or waltzing. “Take Me Out to the Ball Game” is an example of a song in triple meter.

Prokofiev: “Cinderella’s Dream,” from the ballet *Cinderella*

Exploring Duple and Triple Meter with Hand Jives

Hand jives are clapping games played by children all over the world. The challenge is to repeat a particular pattern while either chanting a rhyme or singing a song. In many versions of this game, the tempo gradually speeds up until the pattern is no longer sustainable. Expert players can keep the hand jive pattern going for long periods of time at great speed.

- Create a two beat hand jive pattern with a partner. Motions can include clapping own hands, clapping a partner's hands (right, left or both) or patting the knees. The pattern should be easy enough to be repeated four times.

-Example 1: clap, pat/clap, pat/clap, pat/clap, pat

-Example 2: clap own hands/ clap partner's hands/ own partner/own partner/

- Try singing Yankee Doodle while doing this pattern with your hands

- Now add one more beat to your pattern:

-Example 1: clap pat pat/clap pat pat/clap pat pat/ clap pat pat

-Example 2: own own partner/own own partner/ own own partner/

- Try singing “Take Me Out to the Ball Game” while doing this pattern.
- Extra challenge: Sing “Yankee Doodle” while doing the triple hand jive. How can you change the song so it fits with the triple pattern? Here is one suggestion. (Note: O= clap own hands, P= clap partner's hands)

O O P O O P O O P O O P
Yankee Doo-dle/Went to town- /Riding on a / Po-ny- /

- You can create many different hand jive patterns by including finger-snapping and foot-stamping as part of the pattern. Create extended duple patterns with 4 beats or even 8 beats.

-4 beat pattern: knees, clap, snap, clap/knees clap snap clap

-8 beats: knees knees own own partner partner own own

- Extended triple patterns can include 6 beats or 12.

-6 beats: knees own partner snap stamp stamp

-12 beats: knees knees knees, own own own, partner partner partner, own own own

Note: you should be able to repeat your pattern at least four times without making a mistake before you try to add music.

Leroy Anderson: *Fiddle-Fiddle*



Leroy (pronounced “Le-ROY”) Anderson was born in Cambridge, Massachusetts. He first learned to play the piano from his mother, who was a church organist. He studied at the New England Conservatory of Music and Harvard University. He graduated with a Bachelor of Arts degree in 1929 and Master of Arts in 1930. Anderson continued studying at Harvard while also working as organist and choir director, leading the Harvard University Band, and conducting and arranging for dance bands around Boston. His arranging work came to the attention of Arthur Fiedler in 1936. In 1942 Leroy Anderson joined the U.S. Army, but his duties did not prevent him from composing. Some of

his most popular compositions include “Blue Tango,” “Sleigh Ride,” “The Typewriter,” “Forgotten Memories,” “Bugler’s Holiday,” and, of course, “Fiddle-Fiddle.” For his contribution to the recording industry, Leroy Anderson has a star on the Hollywood Walk of Fame at 1620 Vine Street. He was posthumously inducted into the Songwriters Hall of Fame in 1988 and his music continues to be a staple of pops orchestra repertoire.

Fiddle-Fiddle

Fiddle-Fiddle is a musical composition in 2/2 time. It is considered to be a “light” classical music composition, sometimes referred to as “classical pops” music, and was published in 1947. Anderson wrote the piece as one of a number of pieces commissioned over time by Arthur Fiedler and the Boston Pops Orchestra. The finished piece instantly became a favorite of audiences and Arthur Fiedler alike. Fiedler programmed it so frequently in Pops concerts that the Pops audiences began referring to it as “Fiedler-Fiddle.” Written in classic **song-and-trio** form, it is based on the childhood nursery song “Three Blind Mice.” Prominently featuring the violins, as the title would imply, the opening and closing sections rely on rapid sixteenth note passages, followed by pizzicato playing in the trio.

Song and Trio Form: ABA

Song and trio form is a large ternary (ABA) form. The first A section is an ABA unto itself. The trio (large B section) is announced by a transitional phrase that goes up and down the scale. During the trio we hear a new melody which repeats with variations. At first the trio theme is played *pizzicato* (plucked strings). Next we hear the trio theme played *arco* (with the bow). Then we hear the theme again in a more jazzy style. The final section, which is again announced by the transitional “up and down the scale” phrase, is just like the first section, but without repeats.

Listen using the Listening Map. Listen again to a different recording and try to identify the different sections as they occur. *Fiddle-Fiddle* has a melody that sounds very fast because the rhythm travels in sixteenth notes, which means there are four sounds to every beat. For more information on different kinds of notes, see the next lesson called “Exploring Duration.”

Listening Map*








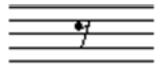

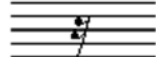
0:00	Introduction
0:06	SONG SECTION
	A melody
0:18	A melody
0:30	B melody
0:35	B melody with different ending
0:41	A melody with different ending
0:55	Transition- up the scale and back down
	TRIO SECTION
1:02	C melody- pizzicato
1:14	C melody- with different ending
1:25	C melody variation 1- melody in cellos and horns
1:37	C melody variation 1 with different ending
1:48	C melody variation 2- melody in brass, jazzy style
2:00	C melody variation 2 with different ending
2:11	Transition- up the scale and back down
	SONG SECTION
2:15	A melody
2:26	B melody
2:38	A melody
2:53	Coda- ending

*Listening map based on *Fiddle-Fiddle, Leroy Anderson’s Greatest Hits*, Arthur Fiedler and the Boston Pops Orchestra, available on itunes.

Leroy Anderson: *Fiddle-Faddle*

Exploring Duration

Rhythm is created when sounds are held for more than one beat or divided up into more than one sound per beat. Musicians refer to this as “duration”, or, how long a specific sound should last with reference to the ongoing beat. The different kinds of notes are called:

Name	Note	Rest	Explanation
Whole Note			The whole note is used when you want the sound to last 4 beats.
Half Note			The half note is used when you want the sound to last 2 beats.
Quarter Note			The quarter note is used when you want the sound to last 1 beat.
Eighth Note			Eighth notes last 1/2 of a beat, or when two eighths are combined, two sounds to a beat.
Sixteenth Note			Sixteenth notes last 1/4 of a beat. Four sixteenth notes means four sounds to one beat.

Try This

Choose a one syllable (quarter note) word and chant it four times to make a steady beat.

Example:

Pie	Pie	Pie	Pie
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Choose a related word with two syllables (eighth notes) and chant it four times:

Pizza	Pizza	Pizza	Pizza
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Now have half the class chant “Pie” while the other half chants “Pizza”

Pepperoni	Pepperoni	Pepperoni	Pepperoni
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Choose another related word with four syllables (sixteenth notes):

Leroy Anderson: *Fiddle-Faddle*

Divide the class into three groups and have each group chant one of the three words.

Transfer the words to body percussion. Sixteenth notes can be performed by patting the knees with alternating hands. Eighth notes can be performed by tapping the fingers of one hand lightly on the palm of the other (golf clap). Quarter notes can be performed by stepping in place.

Clap

Pat Knees

Stamp

Try stepping the quarter notes in place while clapping the eighth notes or patting the sixteenth notes.

Try doing all three: Step the quarter notes, clap the eighth notes and speak the sixteenth notes all at the same time.

Create and perform your own rhythm piece by putting a different “rhythm word” in each box below.

-Example:

Pepperoni	Pizza	Pepperoni	Pizza
Pepperoni	Pizza	Pizza	Pie

-Now you create your own:

Matthew Naughtin: *Amazon Journey*

Matthew Naughtin is a modern composer who is still writing and making music. *Amazon Journey* is one of his many works written for children. He describes it as “A trip down the Amazon river that begins in the serene mystery of the cloud forests of the highlands of Ecuador and Peru and ends on Brazil’s coastal plain.” The music begins with a Latin-sounding melody full of rhythmic syncopation and travels through several time signatures. For more information and a short sound clip, visit Matthew Naughtin’s website: www.mattnaughtin.com



I am a violinist/violist, composer, arranger and program annotator, and the Music Librarian of the San Francisco Ballet. I've played the violin professionally since 1970, composed and arranged music for orchestras and chamber ensembles since 1987, and written program notes for orchestras and liner notes for recordings since 1992.

My arrangements for string quartet (and quintet) have become indispensable staples of nearly every working quartet's repertoire. My program notes are witty, accessible and informative without being pedantic. My original orchestral compositions and arrangements have gained wide recognition and are played all across America on Christmas, Pops, Youth and Family concerts, and my original chamber music is gaining recognition for its craftsmanship and beauty, and is extensively performed.

When you hear the BSO play *Amazon Journey* at Symphony Hall, listen for Naughtin’s pre-recorded sounds of the Amazon which are played during the orchestra’s live performance.

Sousa: *The Thunderer* March



John Philip Sousa, born in 1854, was an American composer and conductor of the late Romantic era, known particularly for American military and patriotic marches. When he was fourteen years old, he became an apprentice for the United States Marine Band. He left this band seven years later and went on to conduct and compose. Because he was such a popular composer of marches, he is known as "The American March King." Among his best known marches are "The Washington Post," "Semper Fidelis" (Official March of the United States Marine Corps), and "The Stars and Stripes Forever" (National March of the United States of America).

He eventually rejoined the Marine Band and served there for 12 years as director. Upon leaving the Marine Band, Sousa organized his own band. He toured Europe and Australia and also developed the sousaphone, a large brass instrument. During World War I, Sousa was a commissioned officer and led the Naval Reserve Band in Illinois. After the war, Sousa returned to conduct the Sousa Band until his death in 1932.

The Thunderer March

The origin of this march's evocative title, *The Thunderer*, is not clear; some have guessed that it refers to a celebrated orator of the time, circa 1889, or to the pyrotechnics of the drum and bugle effects in Sousa's score. Whatever the story behind its name, *The Thunderer* is one of Sousa's finest and most famous marches; it is also one of the easier Sousa marches to perform, and for this reason it was often a favorite of circus bands, who liked to take it at impressively fast tempos. Coming the same year as the *Washington Post*, *The Thunderer* finds Sousa hitting his stride in developing a distinctly American-sounding march. The contrary motion of the introduction was a prototype for hundreds of similar works, and the clipped notes of the prancing first theme are (for the time) quite novel. The regimental effects first emerge in the second theme accompanied by one of Sousa's excellent countermelodies in the repeat. The trio is songlike and lyrical, so often the case in the composer's marches. Most striking is the use of rests, which alternate with the martial fanfares in the break strain (breaks a gap between the sections) until the powerful reprise of the trio gives full justification of the march's title.

Listening Map*

0:00	Introduction
0:03	A Melody
0:18	A Melody
0:32	B Melody (soft)
0:48	B Melody (loud)
1:04	C Melody
1:18	C Melody
1:34	Transition
1:48	C Melody (louder, more instruments)
2:03	Transition
2:18	C Melody (slower and broader)

Follow the listening map as you listen. When you are familiar with the different melodies, try the *Thunderer* Body Percussion chair dance (score is on the next page).

*Listening map based on *The Thunderer March*, from *John Philip Sousa Marches, Polkas and Americana*, featuring the Cincinnati Pops Orchestra and Erich Kunzel, available on iTunes.

Sousa: *The Thunderer* March

The Thunderer March

Body Percussion Score

Chair Dance

arr. D. Nagle, 2012

A

Snap $\frac{2}{4}$ 4

Clap $\frac{2}{4}$ 4

Pat Knees $\frac{2}{4}$ 4

Stamp $\frac{2}{4}$ 4

13

sn.

c.

p.

st.

Sousa: *The Thunderer* March

B

first time soft, second time loud

The Thunderer March

Musical score for measures 1-28 of 'The Thunderer March'. The score is arranged for four percussion parts: snare drum (sn.), cymbals (c.), piano (p.), and snare drum (st.). The snare drum part consists of a steady eighth-note pattern. The cymbals part features a rhythmic pattern of eighth notes and rests. The piano part has a rhythmic pattern of eighth notes and rests. The snare drum part is mostly rests with occasional eighth notes. The score is divided into two systems of eight measures each.

Musical score for measures 29-36 of 'The Thunderer March'. The score is arranged for four percussion parts: snare drum (sn.), cymbals (c.), piano (p.), and snare drum (st.). The snare drum part consists of a steady eighth-note pattern. The cymbals part features a rhythmic pattern of eighth notes and rests. The piano part has a rhythmic pattern of eighth notes and rests. The snare drum part is mostly rests with occasional eighth notes. The score is divided into two systems of four measures each, ending with a double bar line.

Sousa: *The Thunderer* March

The Thunderer March

3

C

Musical score for measures 1-45 of 'The Thunderer' March. The score is for four percussion parts: snare drum (sn.), cymbals (c.), piccolo (p.), and tom-toms (st.). The music is in common time (C). The snare drum part features a rhythmic pattern of quarter notes with accents. The cymbals part has a steady eighth-note pattern. The piccolo part has a rhythmic pattern of quarter notes with accents. The tom-toms part has a steady eighth-note pattern.

Musical score for measures 46-59 of 'The Thunderer' March. The score is for four percussion parts: snare drum (sn.), cymbals (c.), piccolo (p.), and tom-toms (st.). The music is in common time (C). The snare drum part features a rhythmic pattern of quarter notes with accents. The cymbals part has a steady eighth-note pattern. The piccolo part has a rhythmic pattern of quarter notes with accents. The tom-toms part has a steady eighth-note pattern. The score ends with a double bar line and repeat dots.

Sousa: *The Thunderer* March

The Sousaphone

The sousaphone is an adaptation of the tuba, made to rest on the player's shoulder so that it could be carried in a marching band. The sousaphone was created in the late 1800s at the request of John Phillip Sousa and was named in honor of him.



The sousaphone is made to be played standing up



Mike Roylance, BSO Tuba Player

A regular tuba is made to be played sitting down.

Compare the pictures of a tuba and a sousaphone. In what ways are they alike? Different?

Sousa: *The Thunderer* March

Here are some other members of the brass instrument family. How are they alike, similar and different?



French Horn



Trumpet



Flugelhorn



Euphonium



Piccolo Trumpet



Trombone

Tchaikovsky: March from Symphony No. 6, *Pathétique*



Pyotr Ilyich Tchaikovsky (May 7, 1840 – November 6, 1893) was a Russian composer best known for his ballet *The Nutcracker*. His *1812 Overture* is performed each year by the Boston Pops Orchestra on the Esplanade as part of the Fourth of July celebration. Born into a middle-class family, Tchaikovsky was educated for a career as a civil servant, despite his obvious musical precocity. He pursued a musical career against the wishes of his family, entering the Saint Petersburg Conservatory in 1862 and graduating in 1865. Although he enjoyed many popular successes, Tchaikovsky was never emotionally secure, and his life was punctuated by personal crises and periods of depression. Contributory factors were his disastrous marriage, and the sudden collapse of the one enduring relationship of his adult life, his 13-year association with the wealthy widow Nadezhda von Meck. Amid private turmoil Tchaikovsky's public

reputation grew; he was honored by the Tsar and awarded a lifetime pension, and lauded in the concert halls of the world. Shortly after composing *Symphony No. 6*, Tchaikovsky died of cholera after drinking contaminated water. Rumors circulated that he had consumed the water on purpose as an act of suicide. Tchaikovsky was a very emotional man, and this shows in his music.

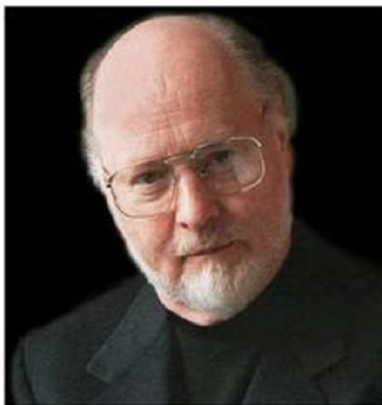
March from *Symphony No. 6, Pathétique* (3rd Movement)

Symphony No. 6 is nicknamed *The Pathétique* which means “Passionate” or “Emotional.” Many speculate that the symphony deals with the power of Fate in life and death. This program would not only be similar to those suggested for the Fourth and Fifth Symphonies, but also parallels a program suggested by Tchaikovsky for his unfinished Symphony in E flat. That program reads, “The ultimate essence ... of the symphony is Life. First part – all impulse, passion, confidence, thirst for activity. Must be short (the finale death – result of collapse). Second part love: third disappointments; fourth ends dying away (also short).” The Third Movement, which is the section that will be performed in the Family Concert, is called “Allegro Molto Vivace” which means fast and very lively. It has been described as a march with much emotion. There is a theme that recurs many times throughout the movement, which goes like this:



Listening Activity

- As you listen to this piece for the first time try to count how many times you hear this theme, or part of it. Compare your answers with the rest of the class. It is likely that there will be many different answers because the music is so complex, and the theme is varied in many ways.
- The next time you listen to this piece, try conducting it with a down-up motion that follows the beat. When the music is soft, make a small motion. As it gets louder, make your gestures get bigger.
- Show the emotion you think the music is expressing on your face. When does the music sound expectant? Joyful? Triumphant? Brainstorm other “emotion” words as you continue to listen. Make a word-splash poem out of them.
- Listen to the entire ten minutes of the movement without moving, making any sound or letting your attention wander. Can you sit still for that long? How long can you stay focused?



Name the Composer!

Above are portraits of eight composers featured in the BSO Youth Concert. Can you name them all? For extra credit, name the piece of music that will be part of the Youth Concert for each composer.

Answers (from left to right, then top to bottom):
Prokofiev (Fiddler-Fiddle), Anderson (Fiddler-Fiddle), Prokofiev (Gladiator March), Anderson (Fiddle-Fiddle), Prokofiev (Cinderella Dreams of the Ball), Beethoven (Symphony No. 7), Naughtin (Amazon Journey), Sousa (The Thunder March), Williams (Raiders of the Lost Ark), Tchaikovsky (Symphony No. 6, Pathétique)