Teacher Resource Guide

Education Concert
“What is a Melody?”

Conductor: Scott Seaton
Narrator: Blake Fisher

Melody [məˈliːdi]
noun, plural melodies
1. musical sound
2. Music:
   a. the succession as distinguished
   b. the principal
   c. a rhythmic
   d. a distinct
3. a poem suit
4. intonation, etc.

Explore famous melodies by composers from the past 300 years

Including
- J. S. Bach
- Beethoven
- Tchaikovsky
- Danny Elfman

Wednesday, March 4
10:30am
Laxson Auditorium, Chico

Thursday, March 5
9:15am and 10:15am
State Theatre, Red Bluff

Friday, March 6
9:15am and 11am
Cascade Theatre, Redding
This resource guide was created to help you prepare your students for the upcoming North State Symphony Youth Concerts, where maestro Scott Seaton and the North State Symphony will take a musical journey to discover “What is a Melody?” The audience will learn what makes some melodies so memorable, or how a composer creates or gets an idea for a tune. Some of the most famous melodies from the past 300 years will be discussed and performed, including those of Bach, Beethoven, Tchaikovsky, and Danny Elfman.

Included in this guide are learning activities, short biographies of the composers, and information about each of the pieces that will be performed.

Many of the lessons utilize resources on the internet. All links provided in this document were active as of February, 2020.

Additional online resource materials have been provided at the end of the guide. We hope you enjoy the activities, and look forward to seeing you at the concert!
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WHO'S WHO?

CONDUCTOR – Scott Seaton

“…if fireworks could conduct, they’d be named Seaton. His movements ranged from as controlled and explosive as a prize fighter to as fluid and delicate as a ballet dancer.”

American conductor Scott Seaton has been praised for possessing “finesse, clarity, and precision” by the Luxembourg Times and has left audiences “breathless” according to Entertainment News Northwest. He is in his fourth season as Music Director of the North State Symphony in Northern California where he has garnered acclaim for his dynamic performances, innovative programming, and community and youth outreach. From 2012-2015, he led the Minot Symphony Orchestra to new artistic heights and forged exciting collaborations on the local and state levels. Seaton is also the Principal Conductor of the Veridian Symphony Orchestra. As an artistic leader, he has collaborated with such artists as Project Trio, Alessio Bax, Gabriela Martinez, Charlie Albright, & Sara Davis Buechner.

Since his international debut in 2007 with the Orchestre Philharmonique du Luxembourg, Seaton has conducted orchestras spanning North America, South America, and Europe. Seaton won the 2011 INTERAKTION competition and was given the opportunity to conduct an orchestra composed of all of Germany’s top orchestras, including the Berlin Philharmonic, Konzerthaus Orchestra, German Symphony Orchestra, and the Radio Symphony Orchestra Berlin. As a semi-finalist in the 2012 Sir Georg Solti International Conducting Competition (Frankfurt, Germany), he placed in the top ten conductors from a pool of over 400 conductors from 73 countries that were initially considered. He was a finalist in the Chicago Symphony Orchestra’s Sir Georg Solti Conducting Competition as well as a quarter-finalist in the Gustav Mahler International Conducting Competition.

An enthusiastic advocate of contemporary music, Seaton has conducted numerous premieres in the past several years. He has curated programs and championed music by living composers such as Libby Larsen, Mason Bates, Adam Schoenberg, David Hertzberg, Pierre Jalbert, and Maria Grenfell, to name a few.

Originally from Nashville, Tennessee, Seaton has earned degrees from the Université de Montréal, the New England Conservatory, and Vanderbilt University. He has also studied at Tanglewood and the National Conducting Institute sponsored by the National Symphony Orchestra. His mentors include Michael Morgan, Jean-François Rivest, Robin Fountain, Charles Peltz, and Carol Nies. Seaton has undertaken additional studies with Kurt Masur, David Zinman, Stefan Asbury, Gustav Meier, Marin Alsop, Jorma Panula, Larry Rachleff, Kenneth Kiesler, Alexander Mickelthwate, Peter Eötvös, Leonard Slatkin, and Zsolt Nagy, among others.

An avid cyclist and runner, Seaton recently did a solo coast-to-coast cycling expedition from Oregon to Massachusetts. As a marathoner, he has run races in Los Angeles, Calgary, Vancouver, Salt Lake City, Minneapolis, and Fargo, to name a few. He qualified for and ran in the 2018 Boston Marathon.

Visit him online at www.scott-seaton.com.
MEET THE COMPOSERS & THEIR MUSIC

In our concert, we'll play the following music, representing a wide variety of composers. Some of the melodies will be instantly recognizable, and others may be less so.

Pyotr Ilyich TCHAIKOVSKY (1840-1893): Pas de Deux from The Nutcracker
Tchaikovsky was the first Russian composer whose music made a lasting impression internationally. Once a music journalist wrote of Tchaikovsky's "sweet, inexhaustible, super-sensuous fund of melody". Tchaikovsky's range of melodic styles was very broad. Sometimes he used Western-style melodies, sometimes original melodies written in the style of Russian folk songs, and sometimes he used actual folk songs.

The Nutcracker is one of his most famous compositions and contains some of the most memorable melodies in all of classical music. A little bit like today's movie music, it was composed as musical background, in this case for a ballet. The ballet is very popular and performed frequently especially during the Christmas Holidays.

One story says that Tchaikovsky had an argument with a friend who bet him that he couldn't write a melody based on a one-octave scale in sequence. Tchaikovsky asked whether it mattered if the notes were in ascending or descending order and his friend said it didn't. This resulted in the music for the Pas de Deux, a beautiful dance between the Sugar Plum Fairy and The Prince.

<table>
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<th>In Our Concert</th>
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<tr>
<td>The first 4 minutes of the Pas de Deux will be used to demonstrate how Tchaikovsky used something as simple as a descending C Major Scale to create one of the most beautiful and recognizable melodies in the history of classical music.</td>
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<td><a href="https://www.youtube.com/watch?v=qy6dlGpC3Ns">https://www.youtube.com/watch?v=qy6dlGpC3Ns</a></td>
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Ludwig van BEETHOVEN (1770-1827): Symphony No. 5 in C Minor
Beethoven was a German composer and pianist, and, along with Mozart, is one of the most famous composers of all time. His works span the “classical” and “romantic” eras of classical music. Like many well-known composers, Beethoven’s musical gifts became obvious at an early age. His father pushed him very hard, hoping he would become a “child prodigy” like Mozart. He did subsequently gain a reputation as a virtuoso pianist, but during his lifetime he also earned a place among the great composers. He composed 9 symphonies, 5 piano concertos, a violin concerto, 32 piano sonatas, 16 string quartets, and other works including a very well-known work for solo piano, Für Elise.
Symphony No. 5 was premiered in 1808, by which time Beethoven had begun to lose his hearing to a degenerative disease (he was completely deaf by 1811). The beginning of the symphony is iconic and instantly recognizable, usually even by those who have no classical music experience or background. The contrast of this energetic, driven and almost violent-sounding music compared to the calm and lyrical *Pas de Deux* is noticeable. The main melody of the 1st movement has sometimes been described as “fate knocking on the door”, and it is certainly repeated frequently and insistently. Beethoven was devastated by the prospect of no longer being able to hear. Does this composition represent the anguished cry of his soul?

### In Our Concert

We'll play the entire 1st Movement of *Symphony No. 5*, and show how a simple 4-note “motive” was developed by Beethoven into one of the most powerful and enduring symphonic melodies of all time.

https://www.youtube.com/watch?v=rRgXUFnKIY

**Wolfgang Amadeus MOZART (1756-1791): Bastien und Bastienne, K. 50**

There is possibly no greater composer than Mozart. He was a child prodigy and an inspired composer, often composing as fast as he could write the notes. He was born in Salzburg, Austria. As a three year old, he learned to play the piano by watching his older sister Maria Anna as she was taking lessons from their father. In 1762, when he was about 6, his father began traveling with Amadeus and his sister throughout Europe to perform for royalty, showing off their extraordinary talent. He composed his first piece of music when he was 5, his first symphony when he was 9, and his first opera at the age of 13, at the request of an emperor!

Mozart was a confident and playful young man, and lived life fully. However he wasn't very tactful, and many people considered him arrogant and childish. He didn't quite fit in with the staid noble courts, and at times found it difficult to find employment. Nonetheless, he produced over 600 works in his short lifetime including symphonies, concerti, chamber music, operas, masses, and choral works.

### In Our Concert

We’ll perform the first two minutes of the Overture (aka, “Intrada”) to *Bastien und Bastienne* to demonstrate how some composers borrow or “quote” musical ideas from other composers in their own pieces. The melody from this Overture was subsequently used by Beethoven in his Symphony No. 3. This melody is based on a simple chord. We’ll talk about that a little bit more below in Activity #2.

https://www.youtube.com/watch?v=reEdfrWZxVY
Ludwig van BEETHOVEN (1770-1827): Symphony No. 3 in Eb Major, op. 55 (“Eroica”)
Eroica was conceived and composed not long after Beethoven became aware of his degenerative hearing condition, and premiered in 1804. It is a fascinating work that reflects on numerous personal and political forces taking place in Beethoven’s life at the time. He originally intended to dedicate it to Napoleon Bonaparte, but as his feelings about Napoleon’s actions became ambivalent, he settled on a more vague dedication: “Sinfonia Eroica … composed to celebrate the memory of a great man.”

In Our Concert
We’ll perform the first four minutes of the 1st Movement of Symphony No. 3. Does the melody sound familiar? If not, play the Overture to Bastien und Bastienne again (link above) and see if you can hear the similarity!
https://www.youtube.com/watch?v=W-uEjxxYtHo

Gustav MAHLER (1860-1911): Symphony No. 1
Mahler was born in Bohemia (part of the Austrian empire) and spoke German. His musical talent became obvious early in his life, and after graduating from the Vienna Conservatory, he made his living in Europe as a conductor, with a reputation for being one of the greatest opera conductors of all time. Late in his life he was briefly director of New York’s Metropolitan Opera and the New York Philharmonic. Today, we know Mahler best for his symphonies, which have been among the most performed and recorded in classical music history. His compositional style bridged “Viennese classical” traditions and the romanticism and modernism of the 19th and early 20th centuries.

Symphony No. 1 is often cited among the “Top 10” best symphonies of all time. It is Mahler’s longest piece and the longest symphony in the standard repertoire, with a typical performance lasting around 90 to 105 minutes.

In Our Concert
The 3rd Movement of Symphony No. 1 contains a very well-known melody, based on an old folk tune, “Frère Jacques”. We’ll perform the first few minutes of the 3rd Movement. See if you can recognize the melody – it’s a popular children’s song. The format of this melody is called a “canon”, see more about this in Activity #2 below.
https://www.youtube.com/watch?v=RQCHgnpCGf4
**Johann Sebastian BACH (1685-1750): Fugue in G minor, BWV 578 ("The Little")**

Johann Sebastian Bach was a German composer and musician from the Baroque period. He is the most famous “Bach” from a family replete with talented, professional musicians, including his father and several uncles and older brothers. Among many characteristics of Bach’s compositions, the use of “counterpoint” is something that he is considered to have been a genius at, such that his name and the technique itself are almost synonymous. Common forms of counterpoint are canons (like what you heard in Mahler’s adaptation of "Frère Jacques"), and fugues. In both cases, there is a distinct melodic line for each of the voices, but those lines intertwine to form a fabric that sounds like chords or “accompaniment”.

**In Our Concert**

We’ll perform “The Little” Fugue, a well-known contrapuntal (counterpoint) composition by Bach. This is a great example of how a simple melodic line is started at different times by different instruments, resulting in something that starts to sound quite complex as the lines begin to intertwine. Try to listen for the simple melodic line as it weaves between the different players – it’s almost as if the players are struggling with each other to assert their dominance of the melody at any point in time.

https://www.youtube.com/watch?v=ddbxFi3-UO4

**Danny ELFMAN (b. 1953): Music from Spider-Man**

Danny Elfman was born in Los Angeles, California. When he was young he loved films and spent a lot of his free time in movie theatres, where he began to develop an awareness of the music behind the images. He wasn’t very good in his elementary school orchestra, but in High School he developed a big appreciation for Jazz and more modern composers like Igor Stravinsky.

Elfman wrote the score for the Spider-Man film in 2002, which was nominated for a Grammy Award for Best Score Soundtrack. When he writes a score, Mr. Elfman says he is inspired by viewing a cut of the film or by visiting the set. He mocks up the orchestral parts on synthesizer, then gives the detailed sketch of his composition to an orchestrator who breaks the sketches down for sections of the orchestra (strings, brass, woodwinds, and percussion).

**In Our Concert**

We’ll perform the main theme from the Spider-Man movie score.

https://www.youtube.com/watch?v=u1CbGvPL-dY
LEARNING ACTIVITIES

The following activities are designed to enhance your students' enjoyment and understanding of the upcoming concert.

ACTIVITY #1 - MEET THE ORCHESTRA

Lesson Overview:
The orchestra is made up of four families. Those are strings, woodwinds, brass, and percussion. This lesson introduces you to the four families of the orchestra and the sounds they make. Web links are provided to pictures of the instruments. Links are also provided for examples of musicians performing on the instruments. Wherever possible, the performers in the videos are school age.

Materials needed:
Computer with access to the internet.
Physical instruments, if available. These may be available from a music specialist if your school has one.

Session 1:
Begin by asking your students what they know about a symphony orchestra. Do they know about the four instrument families, and some of the instruments in those families? There are four instrument families: Strings, Woodwinds, Brass, and Percussion. Click on the links below to visit websites with pictures that you can display on screen in your classroom. Perhaps some of your students already play an instrument and can share some information with their classmates.

Orchestra seating chart

Click here for an illustration of a full Orchestra Seating Chart

String Family
Click here for an illustration of the String Family

Demonstration of strings performing:
Click here to see the Los Angeles Children’s Orchestra flash mob practice. The musicians are all children.

Wind Family
Click here for an illustration of the Woodwind Family

Demonstrations of winds performing:
Click here to see Mozart’s Wind trio (2 clarinets, one bassoon) played by teenage boys:
Click [here](#) to see a Flute trio performed by college students:

Click [here](#) to see an Oboe trio with piano and cello, played by high school age students:

Click [here](#) to see a Bassoon quartet, all young women:

**Brass Family**

Click [here](#) for an illustration of the Brass Family

**Demonstrations of brass performing:**

Click [here](#) *Fanfare for the Common Man*, by Aaron Copland. Tympani, trumpets, French horns and trombones are featured in this classic piece:

**Percussion Family**

Click [here](#) for an illustration of the Percussion Family

**Session 2:**

Many good resources exist to help familiarize students with the instruments in an orchestra. Use these videos, or if you have an orchestra at your school, ask if you can take your students with you to that class period and see their own school's orchestra in action.

**Orchestra Tours**

Click [here](#) to watch The Remarkable Farkle McBride on YouTube. This 15-minute story is a humorous and informative tale of one child's exploration of instruments in the orchestra. The story can be played in its entirety, or in sections. As the students are listening to the tale, refer to the orchestra chart if you have one, or to the above links.

Younger students may also enjoy following 6 year old George, [here](#), as he meets members of the Sydney (Australia) Youth Orchestra, and learns about their instruments.

**ACTIVITY #2 - WHAT IS A MELODY?**

**Lesson overview:**

Our concert will be all about melody, and about how melody fits into the overall sounds that the listener hears when an orchestra is playing a piece of music. Listening to music is something all of us enjoy. But what exactly does it mean when people refer to the melody of a song? How and why is the melody a distinct and identifiable part of a composition?
This lesson will teach you about the musical term “melody.” Ask your students to consider why there are certain songs that just keep running through your mind? Tell them that the melody of a song is usually what they keep hearing over and over again. Ask your students if they remember when they learned their ABCs. Most of us remember that melody and can jump right back into singing our ABCs, no matter what age we are. In music, the melody is the tune, or musical line of notes, that our brains remember and hear as one unit—like the ABC song.

**Materials needed:**
Computer with internet access

**Session 1:**
Let’s start by understanding the basic components of a melody. A melody is made up of two parts: rhythm and pitch.

**Rhythm**
Have your students imagine tapping two sticks together, or their two hands on their desks. All it takes to create a beat is to hit two items together to form a rhythm, or a repeating pattern of long and shorts.

Now, have your students put their hand over their heart and feel the beat. Heartbeat is a rhythm. Now have them do 20 jumping jacks. Then have them put their hand over their heart again. Ask them what happened to the beat or rhythm—is it different? How? Probe for a specific answer, like “it is faster.”

In music, every melody has a rhythm, or pattern of long and short beats. A memorable melody will usually have a simple, yet interesting rhythm. Have your students think about the “ABC Song” again and have them sing it through to the letter “P.” Notice how the rhythm changes at “L, M, N, O, P.” Ask your students what happens with the rhythm at “L, M, N, O, P.” The rhythm changes, just like their heartbeats changed rhythm after the 20 jumping jacks. Ask them how the rhythm changes in the ABC Song. Probe for a specific answer, like “those letters are sung twice as fast.”

**Pitch**
The second part of a melody is the pitch, or the high and low sounds. Have your students imagine tapping those two sticks or their hands on the desk again: the pitch, or high and low of the sound, doesn’t change—it is a single “tone.” Now have them sing the beginning of the “ABC Song.” Ask them to consider how the sound of the song changes when the pitch goes up and down.

**Session 2:**
Now that we’ve covered the basics of rhythm and pitch, let’s consider some melodies that you’ll be hearing at the concert.
Simple Melodies

Play this short video of a one-octave C Major ascending and descending scale played on the Ukele (or play it on the piano if you have one). Play it again, this time having your students sing along with the “solfege” (“Do-Re-Me”) sounds of each note of the scale: “Do-Re-Me-Sol-La-Ti-Do-Ti-La-Sol-Fa-Me-Re-Do”.

Now, play the first 20 seconds of this short video of an ascending and descending C Minor scale played on piano; then play it again, with your students singing the solfege sounds for each note (in this video, the piano player repeats the C before descending): “Do-Re-Me-Sol-La-Ti-Do-Do-Ti-La-Sol-Fa-Me-Re-Do”.

Have your students listen to the first 2 minutes of Tchaikovsky’s “Pas de Deux” from The Nutcracker. Ask them to close their eyes and try to focus on the music. Relate to them the story that is sometimes told, that Tchaikovsky’s sister had died shortly before he began composition of the ballet and that his sister’s death influenced him to compose a melancholy, descending scale melody for the Pas de Deux. When they are done listening, ask them how they felt about the music. Did it sound sad? For Extra Credit: Ask your students to recall the C Major and C Minor scales that they heard. What happens if you replace the notes in Tchaikovsky’s melody with a descending C Minor scale? See if they can sing the melody in C Minor instead of C Major! Ask them if they think that changed the character (feeling) of the melody, and in what way.

Now have your students watch the first minute or so of the video mentioned above. Ask them which of the players (instruments) in this video has the melody first. Do other instruments come in and play the melody after that? Which ones? To help you guide your students, note that the Celli begin the melody after a short introduction by the harp; then the flute and clarinet play it together; and then the oboe and bassoon play it together. Ask your students how they know when the melody is being played? This is a tricky question, because it really gets to the heart of what makes a melody a melody! For Extra Credit: Ask your students what happens after the descending C Major scale part (the first 8 notes) of the melody. Does the melody continue? See if someone wants to hum or sing (“la, la, la”) a little bit of the continuation of the melody.

More Complicated Melodies

Play the very beginning (about 10 seconds) of Beethoven’s 5th Symphony, Movement 1. Ask your students if they recognize this melody. Now, have your students clap out the rhythm to the very first two groups of 4 beats: “1-2-3-4”, 1-2-3-4”. On the 4th clap of each group, have them keep their hands together, representing the longer 4th note of this simple rhythm.
Now play the entirety of Beethoven’s 5th Symphony, Movement 1. Ask them to listen carefully for the “1-2-3-4” melody. See if they can count the number of times it recurs throughout the first movement! Ask them what happens to it? Does it change pitch? Do the groups of 4 notes get played more than twice in a row? Do different instruments or groups of instruments trade the melody off? At about 50 seconds into the piece, ask them which instrument they think is playing the melody (it is the French Horns). **For Extra Credit:** Right after the French Horns play the melody, ask them what happens – do they hear a new or different melody? It’s almost as if the French Horns have “announced” the new melody about to come. Ask them to hum or sing (“la, la, la”) the first few notes of what the new melody sounds like.

Beethoven was already losing his hearing when he composed Symphony No. 5. The main melody of the 1st movement has sometimes been described as “fate knocking on the door”, and it is certainly repeated frequently and insistently. Ask your students if they think Beethoven’s composition reflects something deeper about how he was feeling or what was happening in his life at the time he wrote it.

**Borrowed Melodies**

Sometimes composers are inspired by the melodies that their colleagues create. Sometimes they will “copy” a tune – in music this is often referred to as “quoting”, and is usually considered a compliment to the composer who is being copied. Other times, melodies don’t really have a clear origin – they might come from folk tunes or children’s songs that have been around forever. Let’s look at a borrowed melody that you’ll hear in our concert.

Play the first minute or so of Mozart’s Overture (aka, “Intrada”) to Bastien und Bastienne. Now play the first minute or so of Beethoven’s Symphony No. 3, 1st Movement. Ask your students if they hear a similarity between the two melodies. See if they can hum or sing (“la, la, la”) what the melody sounds like. **For Extra Credit:** The melody in Bastien und Bastienne is based on a chord. Just like we have to practice our scales when we study music, we also have to practice our chords. A chord is when 2 or more notes are played at the same time, but sometimes composers break them apart to create melodies from them. Watch this video to see a C-major chord played on the piano keyboard. Then, have your students break apart the C major chord, singing the notes in ascending and descending order, repeating the top note: C-E-G-G-E-C. Then play the Overture (aka, “Intrada”) to Bastien und Bastienne again, and ask your students if they can hear how Mozart used the “broken” chord in his melody.
ACTIVITY #3 – MELODY IN A BROADER CONTEXT

Lesson overview:
Melodies are wonderful. They are like the subject of a picture or painting – whether that subject is a face, an animal, an object, a landscape, or even something abstract. But like a good painting, in symphonic music, a melody doesn’t stand on its own. It’s enhanced by thousands of other details including other melodies, chords, dynamics, and more. Besides picking a melody and deciding which instrument(s) will be playing it at any point in time, a composer also makes many choices about the accompaniment, or background, that sits under, on top of, or around the melody and gives it depth and interest.

Materials needed:
Computer with internet access

Session 1:
Sometimes simple melodies can be developed in ways that make them seem like they’re not melodies at all, even though the original melody is still there if you listen closely enough.

Canon & Fugue
The next exercise includes another very well-known borrowed melody, and also introduces a new technique that demonstrates how a very simple melody can seem more complex.

See if your students can remember the tune to the children’s song “Frère Jacques”. Ask them to sing it in French or in English, however they remember it. Now, play the first few minutes of Mahler’s Symphony No. 1, 3rd Movement. Ask them who plays the melody first. When the Bassoon comes in, what happens to the melody that the Double Bass player is playing? Does he stop playing it, or does it continue in the background? Similarly, what happens with the Double Bass and Bassoon when the Tuba starts playing the melody? This is known as a “round” or “canon”. All players have the melody, but each subsequent player enters at a different time, so that the earlier players’ notes sound like background or accompaniment.

The idea this music is intended to express is that of a hunter’s funeral and a procession of animals that follows. Ask your students to recall the major and minor scale exercises from Activity #1. In this case, Mahler borrows the folk tune, but he writes it in a minor key. For Extra Credit: Listen to what happens when the Oboe comes in. Is the Oboe playing the same melody that the Double Bass, Bassoon and Tuba were playing? Not exactly! It is a new melody, or “counter-melody”, played over top of the canon. Listen carefully to the other three instruments that started the piece - you can still hear the original melody (played in canon) under the Oboe’s tune.
Now, listen to the first minute or so of Bach’s Fugue in G Minor (aka “The Little”), another piece we’ll perform in the concert. Like a canon, a fugue is also a contrapuntal composition, usually with four or more voices. While a canon is usually a short melodic line with strict imitations (remember “Frère Jacques”?), a fugue is generally a longer composition that has more structure in its whole (it’s divided into sections) and is less strict in terms of imitations. Ask your students to compare and contrast the Mahler Symphony No. 3, 3rd Movement with Bach’s Fugue in G Minor. Does one sound more complex than the other? Why?

Session 2:
As a final exercise, let’s consider the very last piece that we’ll perform in our concert. This is the theme music from the Spider-Man movie, by Danny Elfman. Have your students listen to this clip of the Spiderman Theme.

After listening, ask your students if any of them can hum or sing the melody from this piece. Is it very easy to hear the melody? If yes, why? If no, why not?

ACTIVITY #4 – POST-CONCERT DISCUSSION

This is an optional post-concert activity, which is best done the same day or the day following the concert, while the experience is still fresh.

Discuss with your students the experiences they had during the concert. Include such things as the bus trip, what the theater was like, what the stage looked like to them, the musicians, the conductor, the narrator, everything.

Ask them to recall as many different melodies from the concert as they can remember. Ask them to hum or sign (“la, la, la”) each melody they remember, and keep count. Were there certain melodies or pieces that they enjoyed more than others? Ask them to describe why a particular melody was more memorable or inspiring to them than others. For Extra Credit: Before beginning this recollection, divide your students up into teams and see which team is able to recall the most number of melodies from the concert. Have each team pick a favorite melody or two. When the groups come back together, have them report to each other how many melodies they heard, and which ones they liked the best and why.

CONCLUSION

At the conclusion of these activities and after their concert experience, your students should have a better understanding of what a melody is, and why some melodies are so memorable. We hope you enjoyed the concert and learned some fun and interesting things!

The online resources provided in the next section are general in nature and may be helpful if you wish
to explore more musical concepts with your students.

**ONLINE RESOURCES (as of February 2020)**

The following websites have lots of music learning activities for further exploration.

- **Carnegie Hall**
  - Music Educator’s Toolbox
    - https://www.carnegiehall.org/Education/Educators/Music-Educators-Toolbox

- **Dallas Symphony Orchestra**
  - https://www.mydso.com/dso-kids

- **Arts Edge – from the Kennedy Center**

- **San Francisco Symphony website for children**
  - http://www.keepingscore.org/education

- **Nashville Symphony**

- **National Core Arts Standards**
  - http://www.nationalartsstandards.org/