

BVSO Children's Concert 2025



Preparation Packet for Teachers

Monday, January 27, 2025

10:00 a.m.

Rudder Auditorium
Texas A&M University



The Eagle



This program made possible in part through Hotel Tax Revenue funded from the Cities of Bryan and College Station through The Arts Council. This project is also supported in part by an award from the National Endowment for the Arts.



Overview

Everyone who is a part of the Brazos Valley Symphony is delighted that you and your students will be attending the **2025 Children’s Concert**. So that this experience will be a positive one for all, we offer this packet of information to help you prepare your students for the concert. These materials are arranged to facilitate selecting single pages to copy or to project.

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**This packet of instructions is for teachers about the BVSO
Children's Concert on **January 27, 2025**
These guidelines can be downloaded
from the Symphony's web site: www.bvso.org**

Texas Essential Knowledge and Skills (TEKS) for Fine Arts

The Brazos Valley Symphony's Annual Children's Concert provides a unique opportunity for students to practice the four basic strands outlined in the TEKS document: musical literacy; creative expression; historical and cultural relevance; and critical evaluation and response. You will find references in green to the TEKS criteria throughout this packet.

§117.115. Music, Grade 4, Adopted 2013.

(a) Introduction.

(1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.

(2) Four basic strands--foundations: music literacy; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical-thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.

(3) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

(1) Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

(A) categorize and explain a variety of musical sounds, including those of children's voices and soprano and alto adult voices;

(B) categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

(C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato, to explain musical sounds presented aurally; and

(D) identify and label small and large musical forms such as, abac, AB, ABA, and rondo presented aurally in simple songs and larger works.

(2) Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

(A) read, write, and reproduce rhythmic patterns using standard notation, including separated eighth notes, eighth- and sixteenth-note combinations, dotted half note, and previously learned note values in 2/4, 4/4, and 3/4 meters as appropriate;

(B) read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and

(C) identify new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

(3) Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

(A) sing and play classroom instruments with accurate intonation and rhythm, independently or in groups;

(B) sing or play a varied repertoire of music such as American and Texan folk songs and folk songs representative of local cultures, independently or in groups;

(C) move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;

(D) perform various folk dances and play parties;

(E) perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and

(F) interpret through performance new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

(4) Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- (A) create rhythmic phrases through improvisation or composition;
- (B) create melodic phrases through improvisation or composition; and
- (C) create simple accompaniments through improvisation or composition.

(5) Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- (A) perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and Hispanic and American Indian cultures in Texas;
- (B) perform music representative of America and Texas, including "Texas, Our Texas";
- (C) identify and describe music from diverse genres, styles, periods, and cultures; and
- (D) examine the relationships between music and interdisciplinary concepts.

(6) Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- (A) exhibit audience etiquette during live and recorded performances;
- (B) recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- (C) describe specific musical events in aural examples such as changes in timbre, form, tempo, dynamics, or articulation using appropriate vocabulary;
- (D) respond verbally and through movement to short musical examples;
- (E) describe a variety of compositions and formal or informal musical performances using specific music vocabulary; and
- (F) justify personal preferences for specific music works and styles using music vocabulary.

Source: The provisions of this §117.115 adopted to be **effective July 28, 2013**, 38 TexReg 4575.

§117.118. Music, Grade 5, Adopted 2013.

(a) Introduction.

(1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.

(2) Four basic strands--foundations: music literacy; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical-thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.

(3) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

(1) Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

(A) distinguish among a variety of musical timbres, including those of children's voices and soprano, alto, tenor, and bass adult voices;

(B) distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

(C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally; and

(D) identify and label small and large musical forms such as *abac*, *AB*, and *ABA*; *rondo*; and theme and variations presented aurally in simple songs and larger works.

(2) Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

(A) read, write, and reproduce rhythmic patterns using standard notation, including syncopated patterns, and previously learned note values in 2/4, 3/4, or 4/4 meters as appropriate;

(B) read, write, and reproduce extended pentatonic and diatonic melodic patterns using standard staff notation; and

(C) identify and interpret new and previously learned music symbols and terms referring to tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound.

(3) Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

(A) sing and play classroom instruments independently or in groups with accurate intonation and rhythm;

(B) sing or play a varied repertoire of music such as American folk songs, patriotic music, and folk songs representative of local and world cultures independently or in groups;

(C) move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;

(D) perform various folk dances and play parties;

(E) perform simple two-part music, including rhythmic and melodic ostinati, rounds, partner songs, and counter melodies; and

(F) interpret through performance new and previously learned music symbols and terms referring to tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound.

(4) Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

(A) create rhythmic phrases through improvisation and composition;

(B) create melodic phrases through improvisation and composition; and

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(5) Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

(A) perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and America and European and African cultures in America;

(B) perform music representative of Texas and America, including "The Star-Spangled Banner";

(C) identify and describe music from diverse genres, styles, periods, and cultures; and

- (D) examine the relationships between music and interdisciplinary concepts.
- (6) Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:
- (A) exhibit audience etiquette during live and recorded performances;
 - (B) identify known rhythmic and melodic elements in aural examples using appropriate vocabulary;
 - (C) describe specific musical events such as changes in timbre, form, tempo, dynamics, or articulation in aural examples using appropriate vocabulary;
 - (D) respond verbally and through movement to short musical examples;
 - (E) evaluate a variety of compositions and formal or informal musical performances using specific criteria; and
 - (F) justify personal preferences for specific music works and styles using music vocabulary.

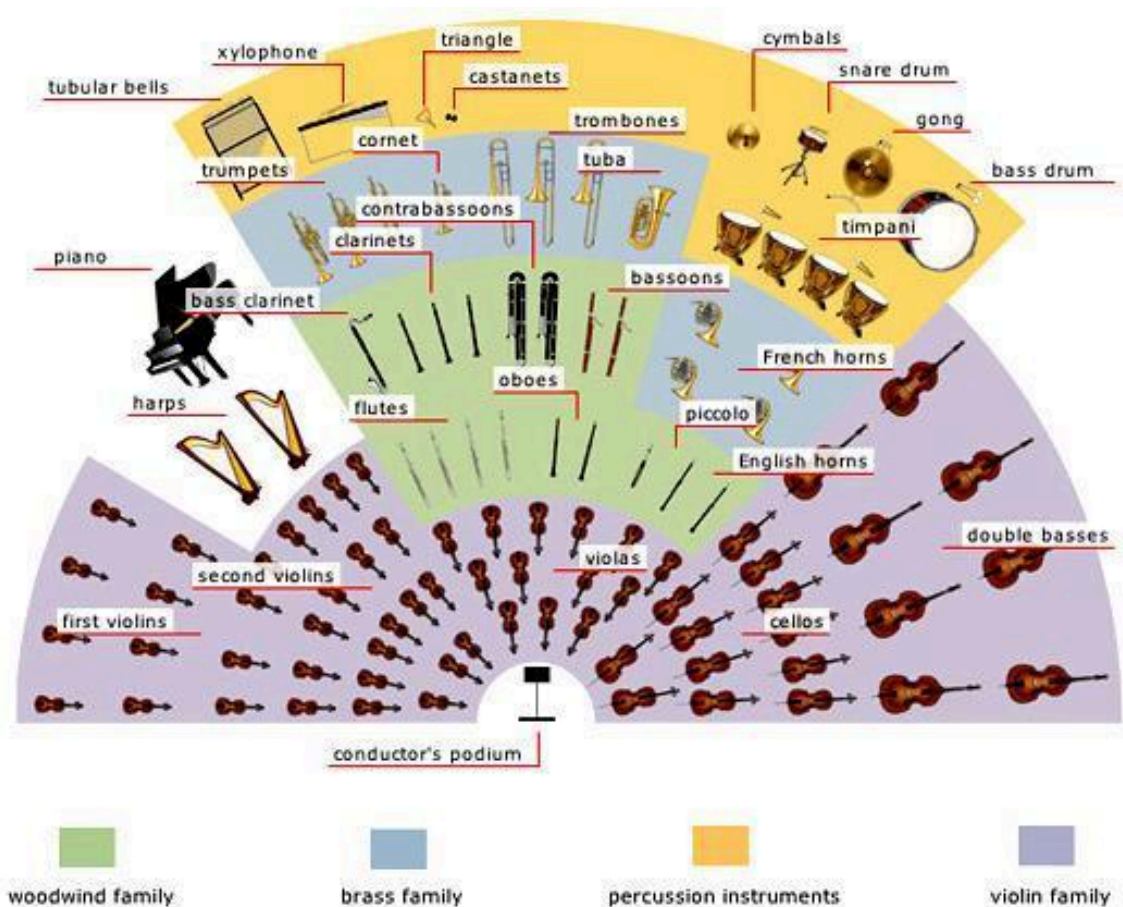
Source: The provisions of this §117.118 adopted to be **effective July 28, 2013**, 38 TexReg 4575.

What is a Symphony Orchestra?

TEKS 117.115 (1) B

TEKS 117.118 (1) B

A symphony orchestra is a large group of musicians who play together on various instruments, usually including strings, woodwinds, brass, and percussion. Here is a diagram of the seating arrangement of an orchestra. It may vary slightly, depending on how many players there are and what instruments are actual needed to play a piece of music.



Sometimes, just the violin family plays a work. When this happens, the ensemble is called a “String Orchestra.” When composers include woodwind, brass, and percussion, as well in their work, it is called a “Full Orchestra.” One of the pieces you will hear at this concert: **Leroy Anderson’s “Plink, Plank, Plunk!”** is written for string orchestra. You will hear instruments in full orchestra in **Bizet’s “Carmen.”**

About the BVSO

Most symphony orchestras are in large cities like Dallas and Houston. We are very fortunate to have a fine symphony orchestra right here in Bryan/College Station.

The Brazos Valley Symphony Orchestra (BVSO) was formed in 1981 by the merger of the College Station Chamber Orchestra and the Brazos Symphony.

The BVSO is a professional orchestra comprised of musicians from Bryan/College Station, as well as throughout Texas. Professional musicians come from all over Texas to audition to play with the BVSO. The Orchestra presents seven concerts each season, playing the full range of musical periods and styles. Educational activities include annual concerts for 4th and 5th graders and “Symphony Goes to School” visits. The Friends Association of the Symphony Orchestra organization (FASO) sponsors an annual concerto competition for talented young musicians, as well as the Children’s Concert.

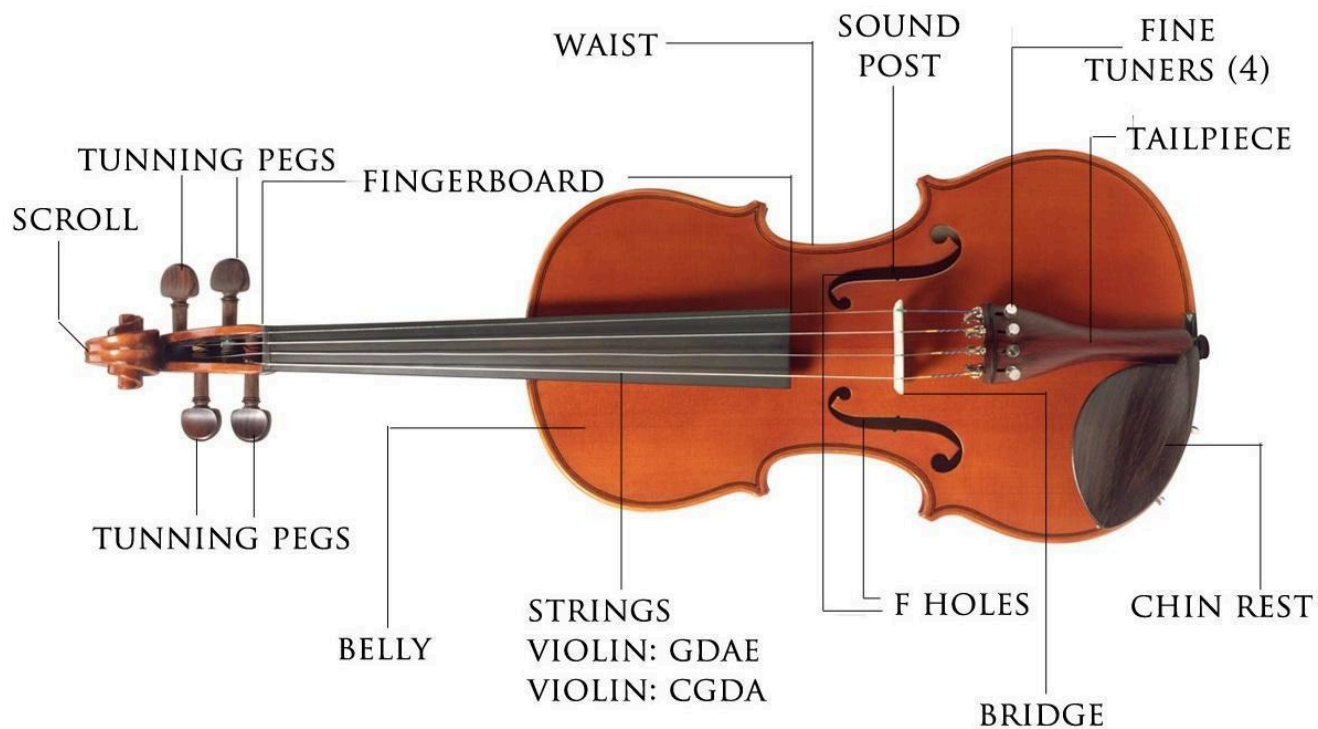
About the Violin

Violins are a mainstay of the orchestra. You may have noticed that there are more violins in an orchestra than any other instrument. The violin is a member of the string family. String instruments are played by plucking or drawing a bow across their tuned strings.

The record of the first bowed string instrument in Europe comes from the 9th century. The violin was developed in Italy in the early 1500s. The kind of wood that is used to make a violin and small differences in how the wood is carved can make a big difference in how the instrument sounds. Violins that are hand-made by master craftsmen are quite prized. Andrea Amati was the first Italian to develop the violin in the mid-1500s, but the most famous maker was Antonio Stradivari (1644 –1737). Some of Stradivari’s instruments still exist today. They’ve been played for 300 years and still sound wonderful!

The length of a string determines its pitch. When the violinist draws the bow across an open string, or plucks that string with a finger, the string vibrates and a pitch sounds. If the violinist places a finger firmly on the string, holding it down on the fingerboard, it shortens the length of the string that can vibrate. Now when the violinist draws the bow across the string or plucks it, a different pitch sounds. Because the vibrating string is shorter, this new pitch is higher than the first one.

Check <http://tinyurl.com/kv7azux> for a short video that shows a violinist demonstrating tone, scale, and the basic tips for playing the violin.



TEKS 117.115 (1) B
TEKS 117.118 (1) B

Important People in the Symphony Orchestra

There will be many people to focus on in the orchestra, but you'll want to pay special attention to three of them.

The Conductor: This is the person who stands in front of the orchestra. He leads them so they know when and how to play; he may make some announcements to the audience about the music, and he thanks the audience for their applause. This is the conductor. He or she is often addressed as “Maestro” or “Maestra.” The BVSO has had three conductors in its 37th year history: Harold Turbyfill, Franz Krager, and its current Music Director/Conductor, **Dr. Marcelo Bussiki**.



The Concertmaster: Another important person is the Concertmaster. This person sits in the very first chair of the first violin section, just to the conductor's left. He acts as a liaison between the conductor and the orchestra. The concertmaster is the confident violinist who strides across the stage after everyone else, lifts his bow, waits for an oboe to sound ‘A,’ and tunes the orchestra. When the conductor strides out, the concertmaster is the only one who gets to shake his hand. The concertmaster of the BVSO is **Javier Chaparro**. Previously, he was with the Sinfonica Nacional in Lima, Peru, the fine Arts Theatre Orchestra in Mexico City, and the Austin Symphony Orchestra.

The Soloist: Often, the orchestra hosts a soloist for one of the works on the program. This is a person who is a very accomplished player on his or her instrument. The soloist plays a piece that is accompanied by the orchestra, but features the solo instrument.

The soloist you will hear at this concert has not been announced by the publication of this packet and will be announced at a later date. That is because the Youth Concerto Competition for 2024 is rescheduled for November this year. The winner of the 2024 competition will be invited to play with the symphony orchestra at the Children's Concert in January. The winner will also be invited to compete in the Juanita Miller Youth Concerto Competition in Dallas, Texas in January 2025.



Every year, The Friends Association of Symphony Orchestras (FASO) sponsors the *Youth Concerto Competition* for young people in the Brazos Valley who are proficient on their instruments

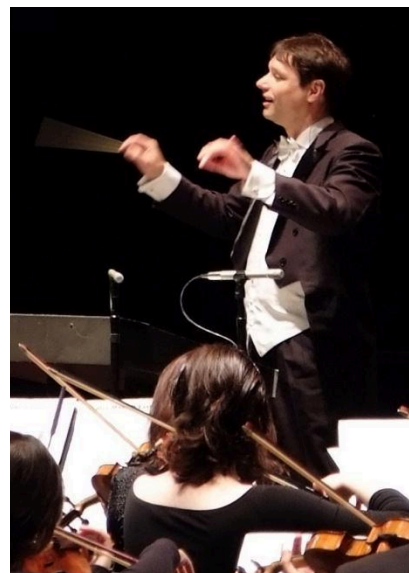
Meet the Maestro

Dr. Marcelo Bussiki is the current music director/conductor of the Brazos Valley Symphony Orchestra and has been in the position since 1996. He is the Dean of Visual and Performing Arts at Blinn College. Born in Cuiaba, capital of Mato Grosso State in Brazil, Bussiki left home at age 14 to study at the Brazilian Conservatory of Music in Rio de Janeiro and continued his conducting studies under Maestro Roberto Duarte at Rio de Janeiro Federal University.

Bussiki was awarded knighthood in the Ordem de Merito de Mato Grosso in recognition of his pioneering work in cultural expansion and musical education. He received the title of 'Oficial' the highest honor that the executive power can confer upon an artist in Brazil.

Bussiki came to the United States in 1992 under a scholarship from the Brazilian government and studied at the Moores School of Music at the University of Houston. From 1994-1996, he directed that university's New Music Ensemble, developing an extensive repertoire of modern and contemporary music. He received a doctorate of musical arts in conducting from the University of Houston in 1998.

During his tenure with the Brazos Valley Symphony Orchestra, Marcelo Bussiki has been in demand as a guest conductor in Texas and out of state. Bussiki conducts several concerts a year at the International Festival Institute at Round Top, Texas. He was conductor for the first International Guitar Festival in 2005 and again in 2006 and 2007. In 2014, Bussiki was honored as "Artist of the Year" by The Arts Council of Brazos Valley. This year, Dr. Bussiki begins his 28nd season as the artistic leader of the BVSO.



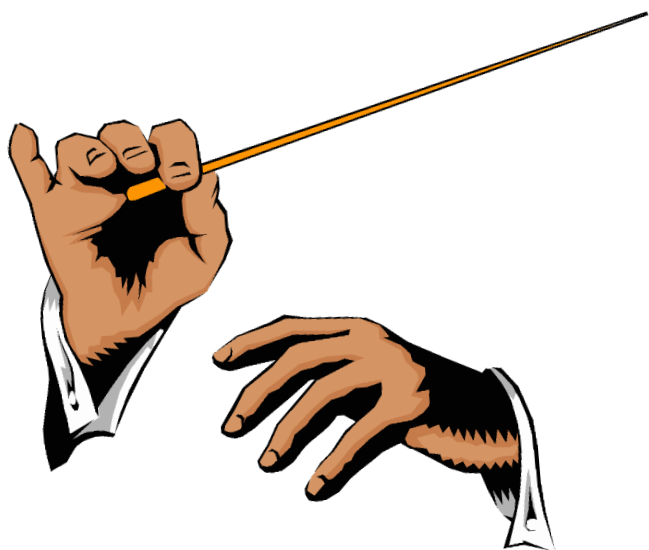
You have a Chance to Try Conducting!

Maestro Bussiki will draw the name of one student and ask him/her to conduct Plink, Plank, Plunk! by Leroy Anderson. Each teacher is encouraged to coach his or her students in how to beat in 2/4 time, how to begin the piece, how to end, etc.; then may choose two names to place in the drawing as you

enter the auditorium. **Please only enter the names of students who have shown an ability to do this.** At the beginning of the performance, a name will be drawn and that student will come backstage, ready to take the baton and lead the Brazos Valley Symphony Orchestra. Students may practice by conducting the recording of this piece by listening here:

<http://tinyurl.com/PlinkPlank>

Maestro Bussiki will conduct the opening chords of the piece, then the student conductor will take over as the first theme begins.



A tip from the maestro:

Think about the music before you begin.

What to Expect at a Concert

TEKS 117.115 (6) A TEKS 117.118 (6) A

Before the Concert

Going to a concert is not like going to a movie. There are real people on the stage, and just as you can see and hear them, they can see and hear you. When you enter the concert hall, there may be some musicians already on stage. They are tuning their instruments and warming up, much as athletes warm up before a big meet. The difference is that the musicians need to be able to hear what they are doing, so it is important for the audience to speak in low voices. While you are waiting for the concert to begin, you can read over the program to learn more about what you are about to hear. It is also a good idea to review what you know about the instruments of the orchestra and where they are located on the stage.

You will know that the concert is about to begin when the concertmaster walks out onto the stage. The concertmaster is the last member of the orchestra to arrive on stage. Usually, the audience applauds at this time to let the concertmaster, and the entire orchestra, know that they are looking forward to the concert. The concertmaster helps to tune the orchestra by asking the oboe player to play the pitch "A." Usually the brass and woodwinds tune first; they make sure the "A" they play on their instruments matches the oboe's "A." Next, the strings tune. When everyone is ready, they are quiet. Then the conductor will come out on stage, and you may applaud again. Often the concertmaster will stand and signal the entire orchestra to stand. This is a way to honor the conductor, and to acknowledge the audience's applause.

During the Concert

When you watch a live concert, it is not the same as watching a concert on TV. Remember: the performers can hear you! If you make noise or wiggle a lot or play with an electronic device, it distracts the performers and makes it hard for the musicians to hear each other, and it interferes with the music for the people around you.

Here are some ways that you can be a good listener in the audience:

Use your musical memory: Listen for repetition and change. Often you will hear a melody repeated and altered in a composition. Listen to how the composer first presents the tune, and/or rhythm and then later brings it back.

Notice tone color: Instrumental sounds are carefully selected and combined to express various moods and colors. Ask yourself why the composer chooses these particular instruments to express feelings. You may notice which instruments are playing a melody. Maybe you will hear the melody again, but played by a different instrument.

Focus on details: Notice rhythmic patterns, tempo, melodies, harmony, dynamics, etc. Observe just one or two elements for a while. Follow a melody as it moves through the orchestra. Notice when the string players use *pizzicato* or *arco* techniques.

When to clap: You will know when to clap at the end of a piece because the conductor always lowers her or his arms and turns around. Sometimes the conductor will lower her or his arms, and the music will stop, but the conductor will not turn around. This is not the right time to clap, because it means there are more sections, or movements, of the same piece to be played. When the piece is completely over, the conductor always turns around and bows. When you clap, or "applaud," you are telling the musicians that you are glad they played for you. Even if you didn't like the music that much, it's nice to thank the musicians for playing.

After the Concert

Which pieces did you like best? Were you able to see all the instruments? Was the concert what you expected? Discuss how the music affected you emotionally with your friends and your teacher.

BRAZOS VALLEY SYMPHONY ORCHESTRA

The Children's Concert~ **January 27, 2025**

Performance at 10:00 a.m.

TEKS 117.115 (5) C

TEKS 117.118 (5) C

PROGRAM

Guest Soloist

Winner of the 2024 FASO Youth Concerto Competition to be Announced in November

Plink, Plank, Plunk!

Student Conductor

Leroy Anderson
(1908 – 1975)

Tico Tico No Fuba`

Vladimir & Elena Tsarkov-Quick Change

Abreu
(1880-1935)

Vocalise, Op. 24 No. 14

Olga Coronas- Aerial Hoop

Rachmaninov
(1873-1943)

Carmen: Suite No. 1 - Aragonaise

Bizet
(1838-1875)

Carmen: Suite No. 2 – Danse Boheme (Gypsy Song, Act II)

Vladimir Tsarkov- Ring Juggling

Bizet

Danse des Bouffons from The Snow Maiden

Aleksandr Deev- Cyr Wheel

Rimsky-Korsakov
(1844-1908)

Thunder & Lightning Polka Op. 324

Elena Tsarkova- Ribbon Dance

Johann Strauss II
(1825-1899)

Dance of the Hours

Vladimir Tsarkov- Electric Juggler

Ponchielli
(1834-1886)

Valse from Swan Lake

Vitalii Lykov & Olga Coronas- Aerial Duo on Silk Fabrics (flying)

Tchaikovsky
(1840-1893)

Carmen: Suite No. 1- Les Toreadors

Bizet



About the Music

The works you will hear on this program make up a musical travelogue. Every composer brings his own experiences into the music he writes and his experiences are shaped by his home country.

Many of these composers were from different continents during the 19th and early 20th centuries (the Romantic Era), but their lives and music crossed borders and have reached people all around the globe. Learning about their music may inspire you to learn more about their countries.

Composers



Leroy Anderson, born June 29, 1908, was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra. John Williams described him as "one of the great American masters of light orchestral music."

Born in Cambridge, Massachusetts to Swedish parents, Anderson was given his first piano lessons by his mother, who was a church organist. He continued studying piano at the New England Conservatory of Music. In 1925 Anderson entered Harvard University, where he studied musical harmony, counterpoint, canon and fugue, orchestration, composition, and double bass. He graduated with a Bachelor of Arts, Magna cum laude in 1929 and was elected to Phi Beta Kappa. In Harvard University Graduate School, he studied composition with Walter Piston and Georges Enescu and received a Master of Arts in Music in 1930.

Anderson continued studying at Harvard, working towards a PhD in German and Scandinavian languages. Anderson spoke English and Swedish during his youth and eventually became fluent in Danish, Norwegian, Icelandic, German, French, Italian, and Portuguese. At the time he was working as organist and choir director at the East Milton Congregational Church, leading the Harvard University Band, and conducting and arranging for dance bands around Boston. In 1936 his arrangements came to the attention of Arthur Fiedler, who asked to see any original compositions. Anderson's first work was the 1938 *Jazz Pizzicato*, but at just over ninety seconds the piece was too short for a three-minute 78-RPM single of the period. Fiedler suggested writing a companion piece and Anderson wrote *Jazz Legato* later that same year. The combined recording went on to become one of Anderson's signature compositions. Anderson's composition "Plink, Plank, Plunk!" was used as the theme for the CBS panel show *I've Got A Secret*. Anderson's musical style employs creative instrumental effects and occasionally makes use of sound-generating items such as typewriters and sandpaper.

In 1975, Anderson died of cancer in Woodbury, Connecticut, and was buried there. 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. In 1995 the new headquarters of the Harvard University Band was named the Anderson Band Center in honor of Leroy Anderson. The Leroy Anderson House in Woodbury, Connecticut has been placed on the National Register of Historic Places.



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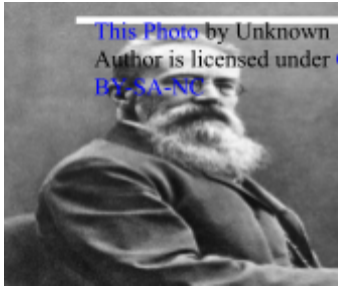
Portuguese 4- string instrument). Choro tunes have been influenced by both European and African music. Abreu died in San Paolo in 1935.

Zequinha de Abreu, a musician and composer, was born in the state of San Paolo, Brazil 1880. He is best known for the choro tune “Tico-Tico no Fuba”. Choro, in Portuguese, means “cry” or “lament,” though it may have a fast happy rhythm. The choro genre began in Rio de Janeiro in the 1800’s. It is considered the first Brazilian popular music genre. Originally the music was played by a flute, guitar, and cavaquinho (a small



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Pyotr Tchaikovsky, born 1840, was the first Russian composer to have world-wide lasting fame. Some of his most famous works include the ballets *Swan Lake* and *The Nutcracker*, the *1812 Overture*, and *Romeo and Juliet Overture*. Tchaikovsky received formal musical training (western style) at the St. Petersburg Conservatory. This led to his including the Russian nationalist style begun by Glinka with the western Romantic style. *Swan Lake* tells the story of a princess turned into a swan by an evil sorcerer. During the day she is a swan, at night a princess. A prince falls in love with her and tries to break the spell. At first the ballet was not very successful. Tchaikovsky, dying in 1893, did not live to enjoy the later success of the ballet.



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Nikolai Rimsky-Korsakov, born 1844, developed the “Russian style” along with Glinka. His compositions used Russian folk songs and fairy tales. As a professor at the St. Petersburg Conservatory, he influenced a number of younger musicians. He self-taught himself the western musical techniques and incorporated them into his music. One of his most well-known works is the orchestral work *Scheherazade*. You will hear on this program a piece from the opera, *Snow Maiden*. The story tells of interactions between mythical

characters (Spring, Frost, Wood-Sprite), humans (peasants), and half-real and half-mythical (Snow Maiden). This remained Rimsky-Korsakov’s favorite work until his death in 1908.



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Sergei Rachmaninov, born 1873, was a composer, virtuoso pianist, conductor, and considered one of the last great Russian Romantic Era musicians. He was influenced by earlier Russian composers of the same era, especially Tchaikovsky. Born into an aristocratic family, he showed early musical talent, but his father wanted him to go into the military. The family fell on hard economic times. Rachmaninov ended up studying at the Moscow Conservatory. He began composing along with studying piano. The death of Tchaikovsky and the poor response to his Symphony 1 threw him into a deep depression for 3 years. Only intense therapy brought relief. Political unrest in Russia started in 1905 and came to a climax in 1917. Rachmaninov escaped Russia with his family and settled in New York. His career as a concert pianist took over most of his time. He toured Europe and the U.S. One of his most popular songs is *Valise*, first arranged for a vocalist, then for orchestra. Rachmaninov died in 1943 in California.



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Johann Strauss II, born 1825 in Vienna, the son of Johann Strauss, followed his father and surpassed his fame as a composer. In his time, he was called the “Waltz King.” He produced over 500 waltzes, polkas, and other musical works. Probably the most famous is the *Blue Danube Waltz*. In this program you will hear “Thunder and Lightning Polka Op. 324.” The polka as a dance genre originated in the 1800’s in Czechoslovakia. Strauss died in 1899.



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Amilcare Ponchielli, born 1834, was an Italian opera composer, best known for his opera, *La Gioconda*. The ballet, Dance of the Hours, appears in the third act. It represents the hours progressing from dawn, day, twilight, and night and symbolizes forces of evil (dark) versus forces of good (light). Ponchielli died 1886.



Georges Bizet, was born in Paris 1838 into a musical family. Showing signs of being a “musical protégé,” he entered the Paris Conservatory at age 10. While there, he became life-long friends with another Romantic Era composer, Camille Saint-Saens. During his short life, dying in 1875, he failed to achieve success. His final work was the opera, *Carmen*. Initially, the opera received mixed reviews. It’s subject matter was considered immoral. The lead character, Carmen, is a gypsy who seduces a military officer, Don Jose` with her dancing. She leads him on, then turns her attention to Escamillo, the toreador (bullfighter). Don Jose`, in a jealous rage, stabs Carmen to death. You will hear “Danse Boheme” (Gypsy Song)

from Act II and “Les Toreadors.”

Listening to the Music

TEKS 117.115 (5) C (6) B, D

TEKS 117.118 (5) C (6) B, D

Plink! Plank! Plunk! (1951) by Leroy Anderson

<http://tinyurl.com/PlinkPlank> (3:02 minutes)

“Plink, Plank, Plunk!” is a piece with lots of popular appeal. Its ABA form begins with a melody in G Major that is repeated, a middle section in the dominant key of D major, then a return of the opening section.

The piece is written for String Orchestra, so no wind instruments play. The violins, violas, cellos, and basses do not use their bows, but play the entire piece *pizzicato*, which means the players pluck the strings with their fingers. Sometimes, the players hold their instruments in the usual playing position and sometimes they lay them across their laps like guitars when they play *pizzicato*. You will also hear some special sound effects in the middle section of the piece.

The composer indicated that the players should make a whistling sound here by turning their instruments over and rubbing their fingers very quickly along the back. Sometimes, orchestras add to the fun by adding train whistles, cow bells or other sounds here, and don’t be surprised if you see the bass players twirl their instruments around. (Those bass players will do anything for attention!) This is the piece that one student will have the chance to conduct, so practice beating 2/4 time! **Maestro Bussiki will be on hand to help the student conductor get started.**



Lesson Plans

This suggested teaching plan divides the material into four full lessons. Please feel free to adapt for your own time frame and add your own lessons to connect to Texas Essential Knowledge and Skills (TEKS). Supplemental material for class or individual study is included at the end of this section.

Lesson One

TEKS 117.115 (1) B (5) C

TEKS 117.118 (1) B (5) C

Listening

Ask the students to listen and figure out how the sounds are being made in this music.

Play Leroy Anderson's Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank>

Discuss what they heard. Did anyone know that the sound was made by string instruments being plucked? Show students the photos of a violinist and, cellists plucking their instruments on [page 34](#) of this guide. This technique is called *pizzicato*. When string players play their instruments with their bows, the technique is called *arco*.

<https://youtu.be/dcrJEGRRU-c> (5:20 minutes)

Explain that students will be attending a live concert of the Brazos Valley Symphony Orchestra on [January 27](#) and that they will enjoy the concert most if they know what to expect, so they will be learning about the orchestra and its music during the next few lessons.

The Program

Project or print the copy of the Program. Briefly discuss the order of the concert while guiding your students through the program. A Concert program is a list of the music being performed, the composers of the music, recognition of any solo performers, as well as the order of the performance. Often, there will also be additional information about the performing orchestra, the conductor, notes about the music, as well as the solo performer.

What is a Symphony Orchestra?

Project or print copy and distribute [page 9](#) of this packet. Discuss the instrument families (string, woodwind, brass, and percussion) and have students note how they are grouped together in the seating arrangement.

Review what students already know about the instruments. Review how the size of the instrument is related to its pitch.

Ask the students to find (in the diagram) where the conductor stands. Remember that term – we'll be talking more about the conductor later!

Listen again to Anderson's Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank>

Make sure the photos of *pizzicato* playing are visible while the music is being played.

Note that the composer of Plink, Plank, Plunk! Leroy Anderson, was an American composer, born in Cambridge, MA. Find Cambridge on a map. Distribute or project Anderson's biography on [pages 16](#) of this guide. Read it together as a class.

Lesson Two

TEKS 117.115 (1) B(5) C
TEKS 117.118 (1) B (5) C

Discussion

Distribute or project **pages 12-13** of this packet to the students. Ask a student to read aloud the section about Maestro Bussiki to the students while the others follow along on their papers. Ask for questions or comments when they are finished.

Have a student read aloud the next section about the BVSO's Concertmaster Javier Chaparro and discuss the differences and similarities in their respective roles.

Listening

Ask the students to listen to a piece they've heard before. Play Anderson's Plink, Plank Plunk!

<http://tinyurl.com/PlinkPlank>

As everyone listens, begin conducting in 2/4. Silently encourage the students to imitate what you are doing.

Conducting

When the music has finished, explain that you are conducting, as if you were standing in front of the orchestra. Explain that a student will be able to conduct the Brazos Valley Symphony in the Plink, Plank, Plunk! piece when the class goes to hear the orchestra perform on **January 27**.

Maestro Bussiki, who normally conducts the orchestra, will draw the name of a student in the audience and that student will be able to conduct the orchestra in Plink, Plank, Plunk! at the concert. It's important to practice in case your name is picked, so you'll know what to do.

Break down the parts of the conducting pattern, noting that:

The right hand keeps the beat.

Beat one is always down and out to the right.

Beat two is always back to where the pattern started.

The tempo doesn't get faster or slower, but stays steady.

Play Anderson's Plink, Plank, Plunk! once again, asking students to conduct the entire piece.

<http://tinyurl.com/PlinkPlank>



Lesson Three

TEKS 117.115 (1) B (6) A, D

TEKS 117.118 (1) B (6) A, D

Conducting

Play Anderson's Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank> once again, asking students to conduct the entire piece.

Watch and correct any students who need help, then compliment them.

Explain that besides keeping the orchestra going throughout the piece; the conductor needs to show the orchestra when to start playing and when to stop together, so you are going to practice that.

To start: The entire orchestra plays the opening chords of this piece, so before you begin, make sure all the players are looking at you, and have their instruments in playing position.

Put your right hand in the air where it would be when you end beat one. Think the tempo of the piece without moving.

Count "one, two, one, two" to yourself, then as you are counting, move your right hand UP on beat TWO.

When you bring your hand back down on beat ONE, the orchestra will play.

Your hand will come back up on beat TWO, which is a rest, so don't be surprised that nobody plays on that beat.

Keep beating a steady tempo.

You and the orchestra will be off to a fine start.

Take turns starting the other students in your class.

They can say or sing, "Plink! Plank! Plink, plank, plunk!" as you conduct them.

To stop: On the last beat (beat ONE of the last measures) simply stop your hand as the orchestra plays the last note. Don't move! Count to three slowly, then put your arms down and turn around to acknowledge the applause!

Play Anderson's Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank> once again, asking students to conduct the entire piece, and adding the starting and stopping.

Discussion

Distribute or project [page 14](#) of this guide. Ask the students to read it silently, or take turns reading it, or follow along as you read it. Pause at the end of each section – **"Before the Concert," "During the Concert"** and **"After the Concert,"** and ask if the students can picture what will happen and if they have questions or comments.

Lesson Four

TEKS 117.115 (1) B (5) C (6) B, C, D

TEKS 117.118 (1) B (5) C (6) B, C, D

An excellent and free resource for the opera, *Carmen* is metopera.org/discover/educator-guides-archive/carmen2/. [En.wikipedia.org/wiki/Georges_Bizet](http://en.wikipedia.org/wiki/Georges_Bizet) is an excellent resource on Bizet's life.

Discussion

Note that Georges Bizet was a French composer. Find France on a map. Distribute or project Bizet's biography on [pages 19](#) of this guide. Read together as a class.

Listening

Listen to Bizet's "Danse Boheme" on [YouTube.com/watch?v=L1LOPxPhlaQ](https://www.youtube.com/watch?v=L1LOPxPhlaQ).

Note which instruments start the piece (flutes, then oboes and clarinets, then strings and finally the percussion. You'll see the Brazos Valley Symphony Orchestra tune up like this when you attend the concert. The strings will be the last group to tune at that concert.

Distribute pictures of the instruments to students from [pages 29-34](#) of this packet, asking them to hold up the appropriate pictures as instruments are played.

- | | |
|----------------|-------------|
| 1. Tamborine | 6. Flute |
| 2. Violins | 7. Oboe |
| 3. Viola | 8. Clarinet |
| 4. Cello | 9. Cymbals |
| 5. Double Bass | 10. Bassoon |

Discussion

Distribute **page 15** of this guide. Note how the pieces and the composers are listed at the top of the page. It is typical to receive a list like this when one attends an orchestra concert. This list is called a “Program,” and it allows the audience to know what pieces will be played and in what order they will be played.

Read “About the Music” as a class. Invite questions or comments. Compare and contrast the time periods when the composers lived, their home countries, their styles of music, and their experiences as young children when they were growing up. Ask students to explain their preferences so far in these musical works and why.

Additional Activities

TEKS 117.115 (1)B(3) A, C (4) A, B, C (5) C, D (6) B, F
TEKS 117.118 (1)B 3) A, C (4) A, B, C (5) C, D (6) B, F

Feel free to share these links to the music with classroom teachers to play as background music during students’ study times. The more familiar the students are with the music; the greater will be their appreciation and enjoyment of the concert. Also, share with art teachers and counselors as appropriate.

Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank> (3:02 min.)

Students might wish to learn more about the composers whose works will be played at this concert. Some web sites to start with:

Leroy Anderson <http://www.leroyanderson.com/biography.php>

Find out what else happened in those years.

You could refer to the book *Timetables of History* by Bernard Brun or check an electronic timeline, such as <http://www.timelineindex.com/content/home/forced> to find out what happened in our state and the world in each of those years.

<https://www.youtube.com/watch?v=-rPANK-HLDQ> (2:48 min.)

Make your own Set of Variations!

Start with a theme. You could use “Plink, Plank, Plunk” or any other song you like to sing. Decide how you can add variety to it. You might sing it as a solo, or have a group sing it. How could you change the dynamics? Change the tempo, or even the meter. You could add some accompaniment, either with your body or with instruments. Try a variety of different accompaniments.

Be sure to fill out the Student Conductor Entry Form for any students who show an aptitude for conducting.

Their forms will be entered in the drawing and one lucky student will have a chance to conduct the Brazos Valley Symphony Orchestra at each of the two performances. Make sure you drop the forms in the basket at the information desk the morning of the performance.

See you on January 27!

<p>Brazos Valley Symphony Children’s Concerts</p> <p>Please enter the name of a student who would like to have a chance at becoming the Student Guest Conductor at the annual BVSO Children’s Concert.</p> <p>Student’s Full Name:</p>	<p>Brazos Valley Symphony Children’s Concerts</p> <p>Please enter the name of a student who would like to have a chance at becoming the Student Guest Conductor at the annual BVSO Children’s Concert.</p> <p>Student’s Full Name:</p>
<p>Name of School:</p>	<p>Name of School</p>
<p><u>Teachers, please hand this card to a Symphony Belle volunteer or usher as you enter Rudder Auditorium on the day of the concert.</u></p>	<p><u>Teachers, please hand this card to a Symphony Belle volunteer or usher as you enter Rudder Auditorium on the day of the concert.</u></p>

How to contact the BVSO

(for questions about this concert or to arrange for BVSO musicians to visit your school)

BVSO OFFICE

Phone: 979.696.6100

office@bvso.org

www.bvso.org

MAILING ADDRESS:

BVSO

P.O. Box 3524

Bryan, Texas 77805

Office hours:

M-F: 9:00am - 4:00pm

2024-25 Children's Concert Committee

E-mail: BVSOchildrensconcert@gmail.com

Phone:

Jane Zuber-jxzcarma@gmail.com

Jane Miller-979.778.6919



Resources used in this packet are courtesy of Wikipedia.org, YouTube.com and Google Searches

Supplemental Material



Grand Piano



Clarinet



Violin



Cello



Piccolo



Flute

Violin



Viola



Cello



Bass







Playing *Pizzicato*

