



What



Does



The



Composer



Do?





Composer Afarin Mansouri (centre) with TSO Education Department staff, Angela Sanchez & Pierre Rivard

ARE YOU READY TO HEAR THE MUSIC YOU LOVE?

In this concert, your students will hear some of their favourite music pieces, all the while learning about the unique creative challenges that composers have to solve.

You will get to "meet" living composers who have worked in film (Kevin Lau), animation (Erica Prokunier), arranging (Daniel Bartholomew-Poyser), opera (Ian Cusson), orchestra (Afarin Mansouri), and video games (Maxime Goulet).

Ultimately, we hope this School Concert gives your students a new appreciation for the work that composers do, and how they enrich our lives. Orchestral music comes in a huge range of styles, and there is something for everyone to love.

Pierre Rivard, OCT
Education Manager

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AFTER THE CONCERT

**The Toronto Symphony Orchestra gratefully acknowledges Isaac Eng & Alicia Mighty for preparing the lesson plans included in this guide*

CONCERT OVERVIEW

WHAT DOES THE COMPOSER DO?

Gr. 7–12 School Concert

DATES

Oct. 31 and Nov. 1, 2023
April 15 and April 18, 2024

PERFORMERS

Trevor Wilson

TSO RBC Resident Conductor

Jonathon Adams

baritone

(2023 dates only)

Rebecca Cuddy

mezzo-soprano

(2024 dates only)

FEATURED COMPOSERS:

- **Maxime Goulet**
- **Afarin Mansouri**
- **Daniel Bartholomew-Poyser**
- **Erica Procunier**
- **Ian Cusson**
- **Kevin Lau**

DURATION

This concert lasts approximately 55 minutes with no intermission.

WHAT TO EXPECT

In this concert, your students will alternately be hearing live orchestral music and watching video interviews with living composers who explain the unique challenges they face when writing different kinds of music. These interviews are kept intentionally short, as we have prioritized playing more music for you. That said, on our YouTube channel, we do have extended composer interviews that students can watch after the concert, for those who want to dive deeper into discussions about career paths and the creative process.

PROGRAM*

Wagner

"The Ride of the Valkyries"
from *Die Walküre*

Koji Kondo/arr. Daniel Bartholomew-Poyser
Super Marios Bros. Theme

Koji Kondo/arr. Gabriele Delfino
The Legend of Zelda
Main Theme Medley

Afarin Mansouri
Mithra: Celebration Prelude
(TSO Commission)

Tchaikovsky
Swan Lake, Op. 20, Act II:
Scene. Moderato

Florence Price/orch. W.G. Still
Dances in the Canebrakes:
No. 1, Nimble Feet

Beyoncé/arr. Daniel Bartholomew-Poyser
"Crazy in Love"

Joe Hisaishi

"Tonari no Totoro"
from *My Neighbour Totoro*
Orchestral Stories

Ian Cusson

"Letter to Sir John A. Macdonald" & "The Devil's Language" from *Five Songs on Poems of Marilyn Dumont*

Text from poems by Marilyn Dumont. All poems from A Really Good Brown Girl, Brick Books, copyright 1996 by Marilyn Dumont. Used by permission of the Author.

John Williams

Hedwig's Theme from *Harry Potter and the Sorcerer's Stone*

John Williams

Imperial March
from *Star Wars Episode V: The Empire Strikes Back*

Stravinsky

Finale from the Suite
from *The Firebird* (1919 revision)

*Subject to change

LISTENING JOURNAL

NAME: _____

DATE: _____

NAME OF PIECE: _____

COMPOSER: _____

1) What kind of instruments do you hear?

2) What different dynamics do you hear? Do the dynamics stay the same or change?
(pp, p, mp, mf, f, ff, crescendo, diminuendo, etc.)

3) What tempo marking would you give this piece?
(ex. Largo, Adagio, Andante, Allegro, Presto)

4) What type of key is this piece in?
Major Minor Both Other

5) How does the music make you feel? Why do you think the composer wrote this piece?

LISTENING JOURNAL

PERFORMERS

TORONTO SYMPHONY ORCHESTRA

PERFORMERS

Artistic Leadership

Gustavo Gimeno
MUSIC DIRECTOR

Sir Andrew Davis
CONDUCTOR LAUREATE

Peter Oundjian
CONDUCTOR EMERITUS

Steven Reineke
PRINCIPAL POPS
CONDUCTOR

Daniel Bartholomew-Poyser
BARRETT PRINCIPAL
EDUCATION
CONDUCTOR
& COMMUNITY
AMBASSADOR

Trevor Wilson
RBC RESIDENT
CONDUCTOR

Simon Rivard
TSYO CONDUCTOR
TSYO CONDUCTOR
Generously Supported by
the Toronto Symphony
Volunteer Committee

Emilie LeBel
COMPOSER ADVISOR

Alison Yun-Fei Jiang
RBC AFFILIATE
COMPOSER

Violins

Jonathan Crow
CONCERTMASTER
Tom Beck
Concertmaster Chair

Yolanda Bruno
ASSOCIATE
CONCERTMASTER
Clare Semes
ASSOCIATE
CONCERTMASTER
Marc-André Savoie
ASSISTANT
CONCERTMASTER

Eri Kosaka
PRINCIPAL,
SECOND VIOLIN
Kun Yan
ASSOCIATE PRINCIPAL,
SECOND VIOLIN

Atis Bankas
Christina (Jung Yun) Choi
Sydney Chun[°]
Amanda Goodburn
Bridget Hunt
Amalia Joanou-Canzoneri
Ah Young Kim
Shane Kim[°]
Leslie Dawn Knowles
Douglas Kwon
Paul Meyer
Sergei Nikonov
Luri Lee

Semyon Pertsovsky
Peter Seminovs
Mark Skazinetsky
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Chen Wells
Etsuko Kimura^{**}
ASSISTANT
CONCERTMASTER

Violas

Rémi Pelletier
ACTING PRINCIPAL
Theresa Rudolph
ACTING ASSOCIATE
PRINCIPAL
Ashley Vandiver
ACTING ASSISTANT
PRINCIPAL
Ivan Ivanovich
Gary Labovitz
Diane Leung
Mary Carol Nugent
Christopher Redfield

Cellos

Joseph Johnson
PRINCIPAL
Principal Cello Chair
Supported by
Dr. Armand Hammer
Emmanuelle Beaulieu
Bergeron
ASSOCIATE PRINCIPAL
Winona Zelenka
ASSISTANT PRINCIPAL
Alastair Eng[°]
Igor Gefter
Roberta Janzen
Song Hee Lee
Oleksander Mycyk
Lucia Ticho

Double Basses

Jeffrey Beecher
PRINCIPAL
Michael Chiarello
ASSOCIATE PRINCIPAL
Theodore Chan
Jesse Dale
Timothy Dawson
Christopher Laven
Mark Lillie
David Longenecker[°]

PERFORMERS

Flutes

Kelly Zimba Lukić
PRINCIPAL
*Toronto Symphony
Volunteer Committee
Principal Flute Chair*
Julie Ranti
ASSOCIATE PRINCIPAL
Leonie Wall
Camille Watts

Piccolo

Camille Watts

Oboes

Sarah Jeffrey°
PRINCIPAL
Alex Liedtke
ASSOCIATE PRINCIPAL
Cary Ebli
Hugo Lee°

English Horn

Cary Ebli

Clarinets

Eric Abramovitz
PRINCIPAL
*Sheryl L. And David W.
Kerr Principal Clarinet
Chair*
Miles Haskins
ACTING ASSOCIATE
PRINCIPAL
Joseph Orlowski

Bass Clarinet

Miles Haskins

Bassoons

Michael Sweeney
PRINCIPAL
Samuel Banks
Fraser Jackson

Contrabassoon

Fraser Jackson

Horns

Neil Deland
PRINCIPAL
Christopher Gongos
ASSOCIATE PRINCIPAL
Audrey Good
Nicholas Hartman
Gabriel Radford°

Trumpets

Andrew McCandless
PRINCIPAL
*Toronto Symphony
Volunteer Committee
Principal Trumpet Chair*
Steven Woomert°
ASSOCIATE PRINCIPAL
Renata Cardoso
James Gardiner°

Trombones

Gordon Wolfe
PRINCIPAL
Vanessa Fralick°
SECOND/ASSOCIATE
PRINCIPAL

Bass Trombone

Jeffrey Hall*

Tuba

Mark Tetreault
PRINCIPAL

Timpani

David Kent
PRINCIPAL
Joseph Kelly
ASSISTANT PRINCIPAL

Percussion

Charles Settle
PRINCIPAL
Joseph Kelly

Harp

Heidi Elise Bearcroft*
PRINCIPAL

Librarian

Christopher Reiche
Boucher
PRINCIPAL

Personnel

David Kent
MANAGER

°Toronto Symphony
Youth Orchestra alumni

*On leave

**On sabbatical



TREVOR WILSON

CONDUCTOR

Trevor Wilson is an Ottawa-born conductor and composer who has been praised for his “close rapport with his players” and the “passion and clarity” he brings to performances. Trevor has been active in the Ottawa musical community, having conducted performances with the University of Ottawa orchestra and many other local ensembles. In 2017 Trevor co-founded the Ottawa Pops Orchestra, an organization which aims to redefine the concert experience and attract diverse audiences, serving as its music Director until 2019. Trevor completed his graduate studies in orchestral conducting under Marin Alsop at the Peabody Conservatory, where he also served as Assistant Conductor to the Peabody Choruses.



JONATHON ADAMS

BARITONE

Born in amiskwaciwâskahikan (Edmonton, Alberta), Jonathon Adams is a Cree-Métis baritone. They have appeared as a soloist with Philippe Herreweghe, Sigiswald Kuijken, Vox Luminis, Servir Antico, and B'Rock Orchestra at Opera-Ballet Flanders. In 2021 Jonathon was named the first ever artist-in-residence at Early Music Vancouver. They are also featured in the film *MESSIAH/COMPLEX* created by Against the Grain Theatre and the Toronto Symphony Orchestra.



REBECCA CUDDY

MEZZO-SOPRANO

Rebecca Cuddy is a Métis multi-disciplinary artist and the inaugural artist for the Canadian Opera Company's Land Acknowledgement Commissioning Program. As a vocalist, she has performed with London's Philharmonia Chorus, and she is a member of the Grand Council Member for the Indigenous Performing Arts Alliance. Recently, Cuddy has begun to expand her horizons in the performing arts world, serving as the Assistant Director and Choral Instructor for the world premiere of *Hamlet-911* at the Stratford Festival. She has sung in premieres of Dora Award winning Indigenous opera works and continues to advocate for Indigenous voices in many different ways.

PROGRAM NOTES

WAGNER

Wilhelm Richard Wagner was born in Germany in 1813, teaching himself piano and composition. He attended school periodically, with most of his knowledge coming from personal score study. He utilised leitmotifs in his



compositions, a theme that repeats whenever a character or idea reappears. Through the use of these recurring lines, Wagner would establish himself as a well respected composer in his circles. Although it is no secret that Wagner was anti-semitic, many musicologists are still unsure about how his views influenced his compositions.

"The Ride of the Valkyries" from *Die Walküre*

Although Wagner originally banned "The Ride of the Valkyries" from being performed on its own, the popularity of this piece has now surpassed anything he could've ever imagined and he eventually conducted it in concert from time to time. Woodwind trills precede the famous dotted eighth plus sixteenth note fanfares. The strings are heard playing incredibly fast sextuplets and thirty-second notes. There's lots happening in this opening piece for the third act of Wagner's opera, *Die Walküre*!

KOJI KONDO

The *Super Mario* and *Legend of Zelda* video game series have some of the most popular soundtracks on the planet, and we have Koji Kondo to thank! Born in 1961 in Japan, Kondo started taking lessons on the electric organ at the age of five. Paired

with his love for arcade games, he knew he was a perfect fit when he saw a job posting for a sound programmer with Nintendo. Kondo also composed the sound effects for the aforementioned games - every time you collect a coin or defeat an enemy, you are hearing his very own melodies!



Super Mario Bros. Theme

Released in 1985 as the “Ground Theme” or “Overworld Theme” in the Super Mario Bros. video game, this theme will instantly put a smile on your face and transport you to a world with turtles, mushrooms, and mystery blocks! Follow along as the melody gets passed around from section to section, with the low strings holding everything together with their bassline. We take a quick detour underground with the brass section before the theme returns followed by a fanfare signalling that we have successfully completed the level!

The Legend of Zelda Main Theme Medley

Recorded for the 25th Anniversary of the venerable video game series, *The Legend of Zelda* Main Theme Medley is an epic piece of music that is sure to bring on both nostalgia and new fans alike. Beginning solemnly with the tubular bells and woodwinds, hints of the melody can be heard. The music slowly builds until, finally, we are swept away by the awesome power of the theme being played by the entire orchestra.

AFARIN MANSOURI

Dr. Afarin Mansouri is an Iranian-Canadian composer, researcher, and academic. In 2019, she received a PhD in music from York University, completing a thesis about children's opera.

She continually shares her love of opera and music with the community by founding multiple organizations: the Cultureland Opera Collective, Music Nest Academy, and the Iranian-Canadian Composers of Toronto. She has composed a wide variety of works, including operas and ballets, as well as works for choir and orchestra.



***Mithra*: Celebration Prelude**

Mithra is an orchestral prelude about the Iranian goddess of love and justice. This piece begins slowly and carefully, before it suddenly moves into a quick tempo with lots of brass instruments playing. The trumpets play lead lines accompanied by trombone fanfares in between. The piece ends abruptly with two shots, after building intensity throughout. Commissioned and performed by the Toronto Symphony Orchestra in 2022, this piece has come to represent women in the Middle East, as part of the Women, Life, Freedom movement.

TCHAIKOVSKY

Pyotr Ilyich

Tchaikovsky was a Russian composer born in 1840. His compositions include symphonies, operas, and ballets, such as *The Nutcracker* and *The Sleeping Beauty*. His first hit, Piano Concerto No. 1 in B-flat Minor, was composed in 1874



following a couple of operas with mixed reviews. He taught at the Moscow Conservatory before resigning in 1878, thanks to the patronage of Nadezhda Filaretovna von Meck - who worked with Tchaikovsky for 14 years without ever meeting. Tchaikovsky has toured all over Europe, visiting Italy, Poland, and Ukraine, as well as the American side of the Niagara Falls.

***Swan Lake*, Op. 20, Act II: Scene 10. Moderato**

Swan Lake was completed in 1876 and, while critics at the time found it too "complex and noisy," it is now one of the most performed ballets of all time. This ballet tells the story of Odette, a young woman who is cursed to live as a swan by day, and a human by night. In this scene, the strings and harp accompany a solo oboe, to bring Odette's theme to life, returning whenever Odette reappears. The horns play her theme again before passing it off to the strings.

PRICE

Florence Beatrice Price was born in Arkansas in 1887, and graduated from Capitol High School as the valedictorian at the age of 14.

Her mother was a music teacher and was instrumental to Florence's musical journey. She attended the New

England Conservatory for piano and organ, graduating with two diplomas in 1906 with honors. About half of her works were written for piano, but she also wrote symphonies, arrangements of spirituals, and works for organ. She would go on to win many awards for those works, eventually leading her to have one of her pieces performed by a major orchestra.



Dances in the Canebrakes: No. 1, Nimble Feet

Dances in the Canebrakes was composed by Price and orchestrated by Still. Originally written for piano in 1953, Still orchestrated all three movements of the suite and added saxophone! This first movement borrows heavily from the genre of ragtime, complete with its signature syncopations and two feel. The second section of the piece dabbles in the minor key for a brief second, before returning to the original cheery mood. Later on, there is a brief flute and mallet percussion interlude preceding the energetic end to this movement.



STILL

American composer and conductor William Grant Still first studied science before studying at the Oberlin Conservatory of Music for composition. Born in Mississippi in 1895, he was raised by his parents (who were both teachers) in Arkansas. Over the course of his career, he would compose symphonies, operas, ballets, and even music for films. Jazz band had a huge influence on his life, evident in the orchestration and arrangements of his works. He received many honorary degrees for his impact from institutions including Howard University, Oberlin College, New England Conservatory of Music, and many more.

BEYONCÉ

Beyoncé's debut album *Dangerously in Love* was released in 2003, with "Crazy in Love" as its title track. Some fans were worried that the release of a solo album would signal the end of Destiny's Child, but the musical powerhouse stayed together until 2006, reuniting occasionally to bring their classic hits back to life. Jay-Z, an American rapper who was featured in "Crazy in Love", married Beyoncé in 2008 and they would continue to work together as the musical duo known as "The Carters."



"Crazy in Love"

Yesssss, it's "Crazy in Love"! This groovy Hip-Hip/R&B song features sparsely orchestrated verses and dense choruses, making for a chart-topper with lots of sonic contrast. The instruments play an integral part in this song, providing brass fanfares and powerful orchestral hits. This sound sample originally came from Stravinsky's *Firebird* (1910) and was included in the first sampling workstation: the Fairlight Computer Musical Instrument. Since then, orchestral hits have been included in many hip-hop and pop songs to this day.



DANIEL BARTHOLOMEW-POYSER

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

JOE HISAISHI

Joe Hisaishi is a composer, conductor and pianist, most famous for composing the soundtracks for all but one of Hayao Miyazaki's films. Born in 1950 as Mamoru Fujisawa, his stage name was inspired by composer and songwriter

Quincy Jones. His musical journey started when he took violin lessons at the age of four at the Violin School Suzuki Shinichi. Credits include composing for *Spirited Away*, *Howl's Moving Castle*, and *My Neighbour Totoro*. At the age of 72, Hisaishi is still sharing music with others, touring and conducting in Barcelona, Japan, and even Toronto!



My Neighbour Totoro

Inspired by the likes of Steve Reich and Philip Glass, Hisaishi incorporates minimalism into his compositions, with many repetitive motifs. Listen to how the main theme gets passed around, first appearing in the string bass section, then woodwinds, eventually being played by the strings while the full orchestra accompanies them. The piece's mood shifts constantly, starting off slow and nostalgic, before switching to upbeat and energetic, mirroring the adventures that the sisters Satsuki and Mei embark on in the film.

IAN CUSSON

Métis composer Ian Cusson has worked with many musical groups to compose new works such as the Canadian Opera Company, the National Arts Center Orchestra, and most recently, the Toronto Symphony Orchestra. In collaboration with Shkaabe Makwa at



CAMH and the TSO, Cusson recently premiered a new octet titled *To Live* in June 2023. The Art of Healing Program will culminate in an orchestral arrangement of this new piece, to be premiered by the TSO in June 2024. In addition to composing chamber works, Cusson has also composed operas, song cycles, choral works, and much more.

Five Songs on Poems of Marilyn Dumont (Song 1)

"Letter to Sir John A. Macdonald" starts off with a pointed and relentless accompaniment by the chamber group, setting the scene for this song about the Canadian Pacific Railway. Dumont utilizes another allusion in the text, with the use of the word "halfbreed," referencing the term that the Canadian federal government gave Indigenous people who were of both Indigenous and European descent. Cusson's compositions continue to demonstrate that history is not a thing of the past, but also of our present and future.

MARILYN DUMONT

Marilyn Dumont is a Canadian poet and educator of Cree/Métis descent. Her first collection of poetry, *A Really Good Brown Girl* (1996), won the 1997 Gerald Lampert Memorial Award from the



League of Canadian Poets. As a poet articulating the Métis experience, as a mentor and teacher, she has played a pivotal role in the flowering of Indigenous literature in Alberta and Canada. Marilyn Dumont's support for a new generation of writers is leading to profound, progressive changes to the writing landscape in and beyond Alberta.

Five Songs on Poems of Marilyn Dumont (Song 5)

Recit means to sing freely, at the same pace as you would normally talk, and the beginning of "The Devil's Language" is a great example. Paired with the questions that Dumont poses in her original poem, the instruction to sing at your own pace makes the vocalist sound like they are reflecting and asking themselves questions. Listen closely to the use of the word "backwards." Dumont does something very clever here, writing back(wards) first followed by back(words), connecting back to the song's theme about language - can you hear the difference?

JOHN WILLIAMS

John Williams is an American composer, most famous for his film scores such as *Jurassic Park*, *Star Wars*, and *Harry Potter*. He has also composed music for four Olympic Games and for the inauguration



ceremony of President Barack Obama. His partnership with Steven Spielberg brought forward wildly popular movies including *E.T. the Extra-Terrestrial*, *Raiders of the Lost Ark*, and *Hook*. Williams has won more than 20 Grammy awards and received the National Medal of Arts in 2009 from the United States government.

Hedwig's Theme

The celeste is instantly recognizable in Hedwig's Theme. Similar to a piano, it has black and white keys as well as felt hammers but instead of hitting strings it hits metal sound bars, resembling those found on the glockenspiel or bells. The time signature is in 6/8, giving it a lilting and uneven feeling, almost like a subtle nod to how odd it is that witches and wizards exist in these novels. The fluttering sixteenth notes get passed between the strings, woodwinds, and celesta, ramping up to decuplets or undecuplets (groups of 10 or 11) per beat.

Imperial March

This musical masterpiece, also known as Darth Vader's theme, is a thrilling piece that tells a story of power, authority, and impending danger. Listen for the commanding rhythm that starts the piece - it mirrors the confident stride of the Galactic Empire. The dark, imposing melody carried by the brass instruments embodies the sinister presence of Darth Vader, a symbol of tyranny and control. The deep notes and gradual build-up create a sense of foreboding, like the approach of an unstoppable force. The Imperial March is a perfect example of how music can convey narratives without words. So, close your eyes, and let the music transport you to another world.

STRAVINSKY

Born in 1882, Igor Fyodorovich Stravinsky grew up with piano and music theory lessons before attending St. Petersburg University to study law and philosophy. While attending university, he met Vladimir, composer Nikolay Rimsky-Korsakov's



son. The composer took Stravinsky in as his student and through his mentorship, he was soon commissioned by Serge Diaghilev to compose *The Firebird* in 1910. One year later, Diaghilev commissioned Stravinsky again to write *Petrushka* and in 1913, their partnership brought forward the creation of *The Rite of Spring*.

Finale from the Suite from *The Firebird* (1919)

This work for ballet immediately put Stravinsky on the map as one of the most prominent composers of his generation. After initially composing the ballet in 1910, Stravinsky released different iterations of the work, including a piano solo reduction and three concert suites. Today, you'll be hearing the Finale from the 1919 version of *The Firebird* Suite, which starts with a quiet horn melody. Make sure to keep this melody in the front of your mind because it will repeat in different forms throughout the piece, most notably during the fanfare near the end!

GR. 7/8 LESSON PLAN

VIDEO GAME MUSIC

Created by Isaac Daniel Eng, OCT

BRIEF DESCRIPTION

See this [Google Document](#) for a quick summary of the plan.

This lesson is meant to accompany the Toronto Symphony Orchestra's "What Does The Composer Do?" concert series. It is divided into three sections that can be done all in one session or split over multiple periods.

Students will reflect on what they know about video game music and listen to orchestral pieces composed for video games. They will then learn about the unique considerations needed for composing video game music and compose their own short "loops". Students will end the lesson by sharing their compositions and reviewing their learning in a class discussion.

OVERALL AND SPECIFIC CURRICULUM EXPECTATION(S)

C3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.

C3.1 Analyse some of the social, political, and economic factors that affect the creation of music

C2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C2.2 Analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create;

C1. Creating and Performing: apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;

C1.2 Apply the elements of music through performing, composing, and arranging music for a specific effect or clear purpose;

FUNDAMENTAL CONCEPTS

Elements of Music:

- duration: tempo markings and rhythms encountered in the repertoire
- dynamics and other expressive controls: all intensity levels; changes in levels
- timbre: tone colours of world music ensembles and instruments
- texture/harmony: monophonic, homophonic, and polyphonic music
- form: forms encountered in performance repertoire

BIG IDEA(S)

1. Video game music is uniquely different from other types of music (concert, film, television, radio etc.).
2. As there are many genres of video games, there is also a wide variety of video game music (style, instrumentation, historical era etc.).
3. Composers of video game music must take into account player actions and environments when scoring their creations.

ESSENTIAL QUESTION(S)

1. How is video game music different from other types of music?
2. What types of video game music are there?
3. What do composers need to do differently when creating music for video games?

CURRICULUM LINKS (optional)

Language Arts - Oral

Communication 1: Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes

Drama B2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences

RESOURCES & MATERIALS

- Computer or device to display [slideshow presentation](#)
- Projector or screen
- Internet connected devices or instruments for student compositions
- If student devices are not available, whiteboard and chart paper can function as alternatives
- Instruments and staff paper can be used in place of Chrome Music Lab

LEARNING GOAL(S)

- Students will be able to articulate how video game music differs from other types of music using musical terminology and specific examples
- Students will be able to identify and recall particular pieces of famous video game music
- Students will be able to compose a short piece and explain their musical choices

SUCCESS CRITERIA (example)

- Completed knowledge harvest
- Participation in “Classical or Game Music?” listening activity
- Thoughtfully composed example of video game music
- Articulated creative rationale when presenting composition

1. MINDS ON!

KNOWLEDGE HARVEST

A teacher-led discussion where students contribute their prior knowledge by responding to prompts which are then recorded for all to see.

Using [Padlet](#) or a Mind Map on board/chart paper:

1. What is video game music?
2. How is video game music different from other types of music?
3. What is a specific example of video game music that you know of?

CLASSICAL OR VIDEO GAME MUSIC?

A gameshow-style listening activity where students listen to excerpts of famous pieces and guess if they were composed for video games or as standalone pieces.

From The London Philharmonic’s “The Greatest Video Game Music” album:

1. [Legend of Zelda Suite](#) v. [Palladio 1](#)
2. [Angry Birds Theme](#) v. [Mozart K622 Rondo Allegro](#)

3. [Tetris Theme](#) v. [Katjuscha](#)

4. [Mario Theme](#) v. [Rhapsody in Blue](#)

ASSESSMENT FOR LEARNING (DIAGNOSTIC)

Observe and take note of student engagement and prior knowledge. The completed Knowledge Harvest should give an accurate diagnostic of the students’ past learning and general interest.

2. ACTION

VIDEO

Watch a video clip of composer Guy Michelmore explaining how video games are scored differently than films:

[“How to Write Music for Video Games” 0:16-1:52](#)

VIDEO GAME LOOP COMPOSITIONS

The main composition activity where students will select a video game situation and create a short loop using Chrome Music Lab or their own instruments. They will give and receive feedback from other students in the process and submit their final piece for evaluation.

1. Select a video game situation from the list below or come up with your own:

- Combat
- Exploration

- Resting
- Victory
- Defeat
- Walking
- Running
- Swimming
- Flying
- Driving
- Finding a new item
- Meeting an old friend
- The villain's theme
- Leveling up
- Finding a secret room
- Being chased by a monster

2. Use [Chrome Music Lab's Songmaker](#) to create a 2-4 measure song or loop (Click the "Settings" gear icon in the bottom right to change the length and scale)

3. Show your composition to other students to give and provide feedback about their game situations

4. When finished, click save and copy/paste the link to submit on Google Classroom

5. Be prepared to share with the class and explain your musical choices!

ASSESSMENT AS LEARNING (FORMATIVE)

Check in with students as they are writing their compositions to provide guidance and feedback. Ensure that the musical content is somehow related to the video game situation of their choice.

Once the compositions are submitted via Google Classroom, the teacher can give individual feedback on the composition and a formative grade of their choosing (1/1, 4/4, 10/10 etc.)

3. CONSOLIDATION

COMPOSITION PRESENTATIONS

1. If time allows, have all students present their loops individually with explanations to the class.

2. Pair or group students together to tell a "story" with their video game music.

REFLECTIVE DISCUSSION

Revisit the knowledge harvest and review what was learned in an open discussion. The teacher may prompt the class by referring to the big ideas, learning objectives or any other part of the lesson.

1. How is video game music different from other types of music?

2. What was most enjoyable about composing for video games? What was most challenging?

3. Explain a unique or surprising new learning from this lesson.

ASSESSMENT OF LEARNING (SUMMATIVE)

The teacher may opt to evaluate the compositions or the presentations as summative evaluations.

Assessment values are at the discretion of the teacher can be logged for completion (1/1), meeting expectations (4/4), or as a percentage (10/10, 100%).

Further evaluation can be done based on the reflective discussion or creating an exit ticket (via Google Classroom or physically with note paper) depending on the individual flow of the lesson.

EXTENSIONS

- Create own "Classical or Game Music?" questions
- Complete a second composition
- Compose multiple compositions
- Take on the "director" role and coordinate other student compositions to tell a story

GR. 10 LESSON PLAN

End of Film Music & Mood

Created by Alicia Mighty, OCT

BRIEF DESCRIPTION

Teachers help students to become music creators and regulate their mood changes through their own compositions. Students will create their own compositions using a favourite picture to represent the end of their "soundtrack." Students will explain how they use the elements of music and connect their creation to different aspects of their chosen picture to create a mood.

OVERALL AND SPECIFIC CURRICULUM EXPECTATION(S)

A1.2 (The Creative Process):

Apply the creative process when composing and/or arranging music;

B3.1 (Skills & Personal Growth):

Explain how the study of music has contributed to their personal growth (including the development of their values), their ability to express themselves, their awareness of social and environmental issues, and their understanding of others;

C3.1 (Conventions & Responsible Practices):

Identify and explain physical and health considerations associated with practising, performing, and listening to music.

FUNDAMENTAL CONCEPTS

- **Developing Creativity** (Aesthetic Awareness)
- **Understanding Culture** (Understanding Cultural Traditions and Innovations)
- **Making Connections & Communicating** (Cognitive & Affective Domains; Constructing & Analyzing Art Works)

BIG IDEA(S)

Today's fast-paced world and ever-changing events presents great challenges relating to mental health & wellness. Families have been struggling to maintain a work-life balance and experience burnout as a result. Music creation provides an avenue in which students can help regulate their moods and increase confidence in expressing their thoughts and feelings appropriately in their classrooms.

ESSENTIAL QUESTION(S)

- What do you notice about the music at the end of films?
- How do you feel when you listen to the music at the end of a movie?
- How does a composer create the mood for the end of a film?
- How can you create your own music to help regulate your mood?
- How would dancers move with your own composition set to a picture?

CURRICULUM LINKS (optional)

[Gr. 10 Dance, ATC2O, Pgs. 58-64](#)

RESOURCES & MATERIALS

- [Gr. 10 Music, AMU2O, Pgs.109-116](#)
- [Gr. 10 Dance, ATC2O, Pgs. 58-64](#)
- [OMEA Equitable and Inclusive Education](#)
- [The Lion King \(1994\) - Stampede](#) (example)
- <https://nofilmschool.com/heres-how-music-can-add-meaning-your-film> (Reading)

SUPPORT MATERIALS

- Rubric
- Checklist
- Reflection
- Lesson Handouts

LEARNING GOAL(S)

- Understand the power of music in helping you regulate your own mood (by creating your own soundtrack);
- Assess and evaluate your own progress on creating, performing and writing/recording elements of music consistently to connect with your chosen picture effectively;
- Use musical instruments/ equipment and/or musical technology effectively within your duo/trio;
- Reflect on the process of learning how to create music which regulates your mood by using recorded notes and the elements of music (for the purpose of building self-awareness).

SUCCESS CRITERIA (example)

- I have selected an appropriate picture and created an original soundtrack with my group member(s);
- I have discussed with my group member(s) on how the original soundtrack is used to regulate our moods;
- I have used my learning skills to create compositions which can counteract negative moods most of the time.

1. MINDS ON!

- [The Lion King \(1994\) - Stampede](#) (Example)
- <https://nofilmschool.com/heres-how-music-can-add-meaning-your-film> (Reading)
- Essential Questions for Class Discussion
- [Maternal Grandmother.jpg](#) (Picture Example)
- [90's Piano Memories.MP3](#) (Memory - Listening Example)

ASSESSMENT FOR LEARNING (DIAGNOSTIC)

- Whole-Class Discussion
- Think-Pair-Share
- Observation of Students' Moods

2. ACTION

[End of Film Music & Mood \(Creation and Self-Regulation\)](#) (Lesson Handout with rubric)

ASSESSMENT AS LEARNING (FORMATIVE)

- Recorded Progress Digital Notes
- Conversation with Teacher/Peers

3. CONSOLIDATION

CLASS DISCUSSION

- How did you create your composition?
- How did you connect your music to pictures?
- How did your compositions make you feel after you created them?

ASSESSMENT OF LEARNING (SUMMATIVE)

- Duet/Trio Performance
- Whole-Class Discussion

EXTENSIONS

- This task can be used in-person, virtually or in hybrid learning environments.

CONSIDERATIONS

- Students can use BandLab on their own devices and *one* musical sample item along with their musical instruments. They can turn on the speech-to-text option for their notes.

GR. 12 LESSON PLAN

Character Introductions

Created by Alicia Mighty, OCT

BRIEF DESCRIPTION

Students will build, create, perform, and analyze champion & villain illustrations in their own group music creations. Students will explore their understanding of character introductions and development, challenge their own perceptions of these characters and create productions which reflect the diversity of their school, community and global audiences.

OVERALL AND SPECIFIC CURRICULUM EXPECTATION(S)

A1.2 (The Creative Process):

Apply the creative process when composing and/or arranging increasingly complex musical works;

A2.3 (The Elements of Music):

Apply the elements of music and related concepts effectively and with increasing skill and creativity when composing and/or arranging music in a variety of forms;

A3.3 (Techniques & Technologies):

Use a variety of current technologies with increasing skill when practising/performing/composing/arranging/recording music;

B1.1 (The Critical Analysis Process):

Deconstruct with increasing skill and insight the elements and other components of music through score study of and purposeful listening to increasingly complex musical works;

B2.1 (Music and Society):

Analyse, on the basis of in-depth research, ways in which traditional, commercial, and art music are a response to and a reflection of the community or culture in which they were created;

C1.1 (Theory & Terminology):

Extend and deepen their understanding of the elements and other components of music, particularly through practical application and aural recognition, & use appropriate terminology related to them.

FUNDAMENTAL CONCEPTS

- **Developing Creativity** (Creative Process)
- **Understanding Culture** (Commitment to Equity & Social Justice)
- **Making Connections & Communicating** (Integration of Music, Drama and English; Critical Analysis Process)

BIG IDEA(S)

- What is identity?
- What is culture?
- Does art reflect culture or shape it?
- How do people change culture through art when they are influenced by the past?

[Studies](#) show that stories and character portrayals have a great impact on people's lives, especially with ideas around education, healthcare, business and relationships.

Music creators use the elements of music often to tell their stories and portray characters, whether or not they will be recognized globally: <https://www.youtube.com/watch?v=WWwkSWUnE2I>

Teachers will help students to understand the concepts of identity and culture in this unit so that they can think critically about the various impacts that character portrayals (and their absences) have on everyone's identities and cultures. Teachers will also help students to counteract current character portrayals by facilitating student music creators' works which showcase the diversity of their school culture, communities and global realities.

ESSENTIAL QUESTION(S)

- How are champion and villain characters portrayed in the media?
- How does the author's portrayal of characters influence your school culture?
- Which character portrayals are often missing from the media?
- How do music creators use musical elements to show character portrayals?
- How do creators become more open to all identities as champions and villains?
- How can this change (previous question) impact society positively?

CURRICULUM LINKS (optional)

- Gr. 12 (College/University Curriculum) - ([Pgs. 97-103, Drama Expectations](#));
- Gr. 12 (College/University Curriculum) - ([Pgs. 40-48, English Expectations](#));
- Gr. 12 (College/University Curriculum) - ([Pgs. 318-326, Challenge & Change, Social Science Expectations](#))

RESOURCES & MATERIALS

- Gr. 12 Music Expectations, [Pgs. 174-180](#)
- [OMEA Equitable and Inclusive Education](#)
- Gr. 12 Drama Expectations, [Pgs. 97-103](#)
- Gr. 12 Social Science Expectations, Challenge & Change, [Pgs. 318-326](#)
- [Day at Work: Film Composer](#)
- [Clemency Soundtrack](#) by Kathryn Bostic
- [Excerpt from Pecan Summer](#) by Deborah Cheetham AO
- [Zhou Zhou Composer from China](#) (Hu Yizhou, Composer)
- <https://sloopy.com/samples/new>
- [Sample Focus](#)

SUPPORT MATERIALS

- Rubric
- Checklist
- Reflection
- Lesson Handouts

LEARNING GOAL(S)

- Understand the purpose of music as a guide in helping listeners connect with main characters;
- Assess and evaluate your own progress on creating, performing and writing/recording elements of music consistently to introduce the champion and villain characters effectively;
- Use musical instruments/equipment and/or musical technology effectively within a group;
- Reflect on the process of learning how to create more diverse character introductions by using recorded notes and the elements of music (for the purpose of co-creating inclusive class and school environments).

SUCCESS CRITERIA (example)

- I have contributed to the perception of the chosen champion and/or villain character (e.g. identity, plot, etc.);
- I have recorded my notes on how the elements of music can be used to convey my character accurately;
- I have worked on creating a music composition together with my group members equitably;
- I have demonstrated my knowledge of the chosen character with my group members via music performance;
- I have explained how my music composition matches the main character, and how the main character can be used as an

example in counteracting social justice issues within my school, community and the world.

1. MINDS ON!

- [Day at Work: Film Composer](#) - Stages of Composing
- [Excerpt from Pecan Summer](#) by Deborah Cheetham AO
- [Zhou Zhou Composer from China](#) (Hu Yizhou, Composer)

Students record and write down answers with this guideline:

<https://jamboard.google.com/d/1pHJ0TrW-VDYdSPCDtzffZdGiz8wiZqs8N8VWSziwnfw/edit?usp=sharing>

Champion Character Listening:

https://drive.google.com/file/d/1OMLC_H91pYGvUshLyLh_hhdxGg7GQXe5/view?usp=sharing

Villain Character Listening:

https://drive.google.com/file/d/1DvBn4iwNEVa_DVa7LMlPjY5vhqpkELJZ/view?usp=sharing

ASSESSMENT FOR LEARNING (DIAGNOSTIC)

- Whole-Class Inquiry (Discussion)
- Observation of Previous Skills
- Think-Pair-Share of ideas

2. ACTION

Students are ready to engage in group work (Production):

- [Character Introductions in Group Music Creators \(Development, Production & Study\)](#)
- [Main Character Film Introduction \(Composition\): Instruction Snapshot](#) (Lesson Handout with attached rubric + instructions)

ASSESSMENT AS LEARNING (FORMATIVE)

- Recorded Progress Digital Notes
- Conversation with Teacher/Peers

3. CONSOLIDATION

Students discuss their learning discoveries in class (Study):

1. How did you use the elements of music to portray your chosen character?
2. Did your group use the elements of music for character portrayal differently from other groups? If so, how?
3. What sound effects did you use to introduce the story about your chosen main character? Why?
4. How do all of the characters portrayed in all groups contribute to your understanding of common and non-so-common character portrayals in the media?

5. How can you use this task to continue to co-create welcoming class and school environments?

ASSESSMENT OF LEARNING (SUMMATIVE)

- Group Performance (Product)
- Whole-Class Reflection

EXTENSIONS

- This task can be used in-person, virtually or in hybrid learning environments.

CONSIDERATIONS

- Students can use BandLab on their own devices and *one* musical sample item along with their musical instruments. They can turn on the speech-to-text option for their notes.

AFTER THE CONCERT

THANK YOU FOR JOINING US!

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

Don't forget, if your students would like to know more about the composers from this concert, including learning about their career paths, please check out our "Meet a Composer" series on our YouTube channel.

Lastly, if our "What Does The Composer Do?" School Concert has exposed your students to a piece of music they particularly enjoyed, consider returning with them for one of these TSO concerts later in the season.

Please note: These special concerts are not subsidized like School Concerts. You can make a group booking by contacting [TSO Group Sales](#).

IF STUDENTS LIKE...

Video Game Music

THEY MAY LIKE...

[Game ON!](#)

IF STUDENTS LIKE...

Animation/Anime Music

THEY MAY LIKE...

[Disney Pixar's Coco in Concert](#)

[Animaniacs in Concert](#)

[Hisaishi Conducts Hisaishi](#)

IF STUDENTS LIKE...

Film Music

THEY MAY LIKE....

[Superman in Concert](#)

[The Music of Star Wars](#)

IF STUDENTS LIKE...

Learning About Composing

THEY MAY LIKE...

[Murdoch Mysteries: In Concert](#)

IF STUDENTS LIKE...

Songs

THEY MAY LIKE...

[RESPECT: A Tribute to Aretha](#)

[Franklin](#)

[Broadway Blockbusters](#)

STUDENT EVALUATION FORM

Date you attended: _____

Name of school (optional): _____

1. What was your favourite part of the concert and why?
2. What was your least favourite part of the concert and why?
3. On the topic of music, what you are curious to learn more about?
4. What would you like the next TSO School Concert to be about?
5. What music would you like to hear the TSO perform?

PLEASE RETURN TO:

MAIL: Toronto Symphony Orchestra, 500-145 Wellington St W, Toronto ON M5J 1H8

EMAIL: schoolconcerts@tso.ca

TEACHER EVALUATION FORM

Date you attended: _____

Name of school (optional): _____

1. How did you first hear about today's concert?
2. How long have you been attending our School Concerts?
3. What did you or your students like the most about the concert?
4. How could we improve our School Concerts and better help you meet curriculum expectations?
5. What topics, themes, or music would you like us to explore in next year's School Concerts?
6. If you could talk to the generous donors who subsidize the low-ticket prices of our education programs, what would you say about the importance of School Concerts?

PLEASE RETURN TO:
MAIL: Toronto Symphony Orchestra, 500-145 Wellington St W, Toronto ON M5J 1H8
EMAIL: schoolconcerts@tso.ca

TEACHER EVALUATION

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- Toronto Musicians' Association
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AFTER THE CONCERT

