

TEACHER'S GUIDE

REFLECT
RESPOND
REMIX



THE CHICAGO SYMPHONY ORCHESTRA SOUND

**A Guide to the
Chicago Symphony Orchestra
School Concerts**

**NOVEMBER 28 & 29, 2018
10:15 A.M. & 12:00 P.M.**

**CELEBRATING 100 YEARS OF THE
CSO'S CONCERT SERIES FOR CHILDREN**



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA



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Dear Teachers,

Welcome to the Chicago Symphony Orchestra's 2018/19 School Concert season. This year we are celebrating the 100th season of the CSO's concert series for children. Each concert this season will reflect on the ensemble's past, discover the ways in which orchestra musicians respond to each other as well as communities all over the globe, and consider how symphonic music is being "remixed" to take us into a new and exciting orchestral future.

Familiarizing your students with the repertoire prior to the concert will make the live performance even more engaging and rewarding. In addition to exposing your students to this music through the lessons included in this Teacher's Guide, consider additional opportunities for them to hear it during your school day: at the start of your morning routine or during quiet activities, such as journaling. Depending on your teaching schedule, some of the activities in this guide could be completed after your concert. Students' enjoyment of this music doesn't have to stop after the performance!

This curriculum will engage and guide students to listen for specific things in each piece of music. In this document, you will find two lesson plans that easily can be executed by a classroom or music teacher, plus a reflection page for you and your students to complete after you have attended the concert. Our hope is that these plans will serve as an important resource leading into your day at Symphony Center.

Please look through this document and consider how and when you will use these lesson plans. Some activities may require you to gather materials, so plan accordingly. This document also includes historical content that will help you teach the lessons.

For additional support with preparing your students for their concert experience, please request a visit from one of our skilled [Docents](#).

Finally, as part of the celebration of the centennial of the CSO's concert series for children, the Negaunee Music Institute is collecting stories and memories from these concerts over the decades. If YOU attended these concerts as a child, or if you've been bringing students for many years, we want to hear from you! Please visit cso.org/centennial stories to share how these programs have impacted your life.

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,
Staff of the Negaunee Music Institute at the
Chicago Symphony Orchestra

THE CHICAGO SYMPHONY ORCHESTRA SOUND

ABOUT THE CONCERT:

The Chicago Symphony Orchestra's legendary sound is a testament to the creativity and commitment of some of the world's greatest musicians. This concert explores the incredible dedication and amazing teamwork that has made the CSO such an extraordinary ensemble for more than 125 years.

The program:

The Chicago Symphony Orchestra
Edwin Outwater *conductor*

To include selections from:

BERLIOZ *The Corsair Overture*

TCHAIKOVSKY Suite No. 1 from *The Nutcracker*

BARTÓK Concerto for Orchestra

PRICE Symphony No. 1 in E Minor

HOFFMAN *Bear Down, Chicago Bears*

CORIGLIANO *Gazebo Dances*

R. STRAUSS *Don Juan*

ROSSINI *Overture to William Tell*

The engaging activities on the following pages will prepare your students for a fun and rewarding visit to Symphony Center.

LESSON 1: It Takes a Team



FEATURED REPERTOIRE*

BARTÓK [Concerto for Orchestra](#)

BERLIOZ [The Corsair Overture](#)

ROSSINI [Overture to William Tell](#)



*[You can access the entire Spotify® playlist here.](#)

(free account required).

ESSENTIAL QUESTIONS

- How do musicians in an orchestra work together to create something larger than their own, individual contributions?
- How does exploring great works of music inspire us to engage with, and make a difference in, our community?
- How do composers connect their personal interests, experiences, ideas and knowledge to the music that they write?

OBJECTIVES

Students will be able to:

- Aurally and visually identify instruments of the woodwind and brass family.
- Recognize that it takes a team consisting of conductor, composer and performers to create an orchestra.
- Acknowledge the rigorous job demands of a professional instrumentalist.
- Discover that a conductor does much more than stand in front of an orchestra and wave her or his arms.
- Conduct music in a meter of 2 or 4.
- Construct a model of the form of a given music selection.
- Understand that along with greatness comes great responsibility to contribute to the world in a positive way.
- Appreciate the incredible legacy of the CSO, widely considered one of the best orchestras in the world.

EVALUATION

After learning about the three main branches of an orchestra, students will be able to describe the roles and characteristics of each performer. In addition, students will be able to identify by title and/or composer at least one of the pieces discussed in this lesson.

KEY VOCABULARY

- **conductor** – a person who directs the performance of an orchestra
- **composer** – a person who writes music
- **duet** – a performance by two people or music written for two people
- **mute** – [verb] to muffle the sound
[noun] a pad or cone placed in the opening of a wind instrument or a clamp placed over the bridge of a stringed instrument
- **form** – [noun] the arrangement or plan of a music composition
- **pizzicato** – plucking the strings of a stringed instrument with one's finger
- **harmonic** – an overtone produced on a string instrument by lightly touching a string while sounding it
- **spiccato** – a style of staccato playing on stringed instruments involving bouncing the bow on the strings
- **tremolo** – a rapid reiteration of a musical tone

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for playing musical excerpts of the concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- **Listening Guide** for Game of Pairs
- **Visual Aids** for *William Tell* Overture
- Worksheet for **It Takes a Team**
- Pencils

INTRODUCTION

1. **Project** a picture of the Chicago Symphony Orchestra (You'll find one [HERE.](#))
2. **Say** "The Chicago Symphony Orchestra is one of the oldest orchestras in the U.S. and is considered, without argument, one of the best in the world. Recordings by the Chicago Symphony Orchestra have earned 62 Grammy® Awards from the National Academy of Recording Arts and Sciences—more than any other orchestra in the world!"
3. **Ask** students what they think it takes to be the best at something. As students share their thoughts it should become clear that it is not just one person or one action. You might share that John Wooden, a famous coach said, "The main ingredient of stardom is the rest of the team."
4. **Say** "There are 3 main types of "team players" in an orchestra—the performers, the conductor and the composers. In this lesson we'll learn about each of these categories of musicians."

TEACHING STEPS

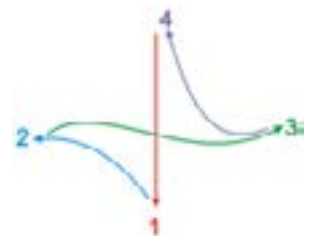
Béla Bartók's Concerto for Orchestra, Mvt. 2

1. **Ask** students to raise their hands if they play a musical instrument(s). Ask them to keep their hands up if they like practicing their instrument(s).
2. **Say** "Performers in professional orchestras love to practice! Just like professional athletes work out every day, members of the Chicago Symphony Orchestra practice 4-6 hours a day—even on weekends, holidays and vacations. Most have practiced like this since they were your age, ten or more years before they got a job in any orchestra." You might continue to share that members of the CSO are world-class musicians. They are the top 1% from highly selective music schools such as Julliard and Curtis in the U.S. and some have emigrated from other parts of the world. (Interested students can learn more about individual members of the CSO [HERE.](#))
3. **Brainstorm** with students about why a performer has to practice so much. Suggest that just like a receiver in a football game has the responsibility of being in the right place at the right time to catch the football for the touchdown, a musician in an orchestra has to play the right notes at the right time in the music they are playing.

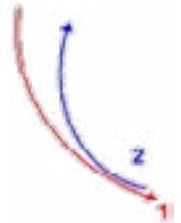
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4. **Say** “The second movement of Bartók’s Concerto for Orchestra is often called the “Game of Pairs”. Not only must each musician play the correct notes at exactly the right time, but s/he has to do this while another member on the same instrument is playing different notes but with exactly the same rhythm. Both players have to perform absolutely perfectly while listening to the other, so that one isn’t louder than the other, for this duet to sound right. Talk about teamwork!
 5. **Distribute** the listening guide and pencils.
 6. **Play** the recording for the students and remind them to listen carefully in order to identify the different instruments. Students should add the instrument names in the correct order in the ovals as they listen. When the A section returns, hold up a picture of each instrument so that students can silently check their answers. Alternately, you may want to stop the music when the “game” returns and replay from the beginning as you show students a picture of the correct instrument as it plays.
 7. **Share** with students that although only two trumpets are pictured in our guide, this piece calls for three trumpets. The third trumpet plays only ONE note in the entire composition! It is right before the B section and is absolutely necessary so that the pair of trumpets have time to remove their mutes. Now, that’s a team player!
 8. **Address** the supporting role that the string family plays in this “Game of Pairs”. Five interesting techniques are used: during the bassoon and oboe duets they play **pizzicato** (plucking, short sounds); at the end of the clarinet duet, the violins play a **harmonic** (a high, thin pitch); during the middle of the flute duet they use **spiccato** (bouncing the bow off of the strings); and the violins mute (add a tool to make the sound much softer) while playing a tremolo when the trumpets play. If you have an experienced string player in your classroom, you might ask her or him to demonstrate these techniques on an instrument or show this brief [video](#). Play the piece while students use their completed listening guides to follow along and listen for each of these string techniques.
 9. For fun, **brainstorm** different “pairs” or “twos” in this piece. (For instance: 2nd movement, two different groupings of brass instruments in the B section, the A section is played twice, the meter is comprised of two pulses, two like instruments play together in the A section, two sets of two instruments play together in the first part of the B section, etc.)
 10. **Challenge** your students to notice which additional instruments are added when the A section returns in the piece.
 11. **Conclude and Transition:** Rehearsals in a professional orchestra are not for the performers to practice their individual parts. It is a time dedicated to shaping the orchestra’s sound and working with other sections of the ensemble. CSO cellist David Sanders has said that, “you cannot rest on your laurels in the Chicago Symphony, or in any world-class orchestra. You never want to let your colleagues down, yourself down, or, maybe more importantly, the music down.”

Hector Berlioz's *The Corsair Overture*

- 1. Play** a bit of this piece and ask students what might make it difficult for an orchestra to perform. List some of their answers (i.e., lots of notes, fast tempo, changing tempo, varying dynamics, many different instruments, etc.).
- 2. Say** "How likely would it be for a conductor to lead an orchestra in a perfect performance of a piece with so many challenges? It definitely would take total teamwork, 100% of the time! Hector Berlioz, the composer of this music, became a conductor because he was frustrated that conductors were unable to conduct his music well!"
- 3. Display** one of the following quotes on the board and ask for a volunteer to lead the class in saying it aloud together. It likely will take a few attempts or multiple volunteers to determine how to get everyone to start together, say the words at the same speed, pause in the same place, etc.
"If you want to go fast, go alone. If you want to go far, go together." (African Proverb)
"When we all help one another, everybody wins." (Jim Stovall)
- 4. Discuss** what characteristics the class discovered as necessary to lead a group in performing together. And then **say** "A conductor doesn't just lead the orchestra in playing the music. He or she has to work as a team with the composer by studying the music, deciding the composer's intentions, and adding her or his own interpretation to the notes on the page. Conductors also nurture composers by giving their music the opportunity to be heard and encouraging them to write new music. Throughout its 128-year history, the Chicago Symphony Orchestra's conductors have supported the work of composers, past and present."
- 5. Share** some information about the conductors of the Chicago Symphony Orchestra and their connections to the music of this concert. In its 128 years of existence, the CSO only has had 10 music directors, who conduct the orchestra for many concerts throughout the season. In 1891, Theodore Thomas began conducting his newly founded orchestra and it was during his tenure that Richard Strauss's *Till Eulenspiegel* was first performed in the U.S. In 1933, the CSO's second music director, Frederick Stock, encouraged Florence Price to compose by inviting her to orchestra rehearsals and programming her Symphony No. 1. Sir George Solti, music director from 1969-1991, was first to conduct Bartók's *Game of Pairs* at the tempo intended by the composer—a piece which Fritz Reiner, conductor from 1953-1962, used his influence to convince the Boston Symphony to commission Bela Bartók to compose that piece in the first place!
- 6. Say** "We are going to learn to conduct a piece that Fritz Reiner once led in what has been called a 'perfect concert.' A horn player at that concert in 1958 said after the concert that he shook hands with conductor Reiner who had tears running down his face and said, "All my life I have waited for a perfect concert and tonight we had one." Philip Farkas, the horn player, said it was like they had just won the World Series!"
- 7. Prepare** students to play the role of a conductor by showing them how to conduct music in a meter of 2 and 4. You might watch [this video](#) to help you prior to showing your students, or draw the conducting figures pictured here on the board to assist you.



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8. **Practice** being conductors. Before you begin, have students close their eyes as you play one minute of the [Berlioz](#). **Ask** them to think about how the characteristics of the music, such as the dynamics (loud and soft), or the position of different instrument families in the orchestra, will impact their conducting. Have them incorporate these ideas into their hands and the conducting patterns they just learned.
 9. **Divide** your class so that half will conduct the piece while the other half will watch and decide who is doing the best job of “leading” the orchestra, then the groups will switch. If time is an issue, you might have each group conduct just half of the piece and switch roles at a silent signal from you.
 10. **Conclude and Transition:** Another reason the composer of *The Corsair Overture*, Hector Berlioz, began to conduct was to have his music played more frequently by more orchestras and heard by more people. Our next composer had NO trouble getting his music performed.



[Gioachino Rossini's Overture to William Tell, Finale](#)

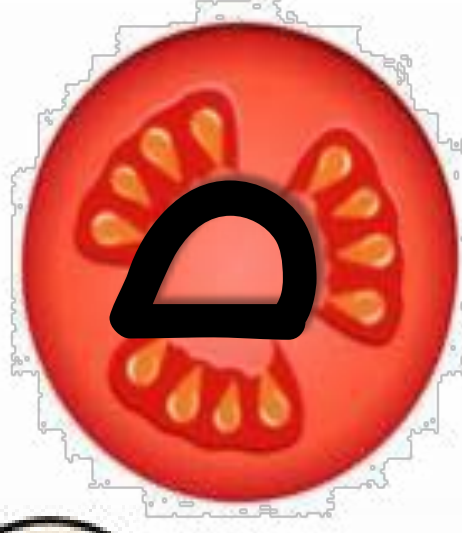
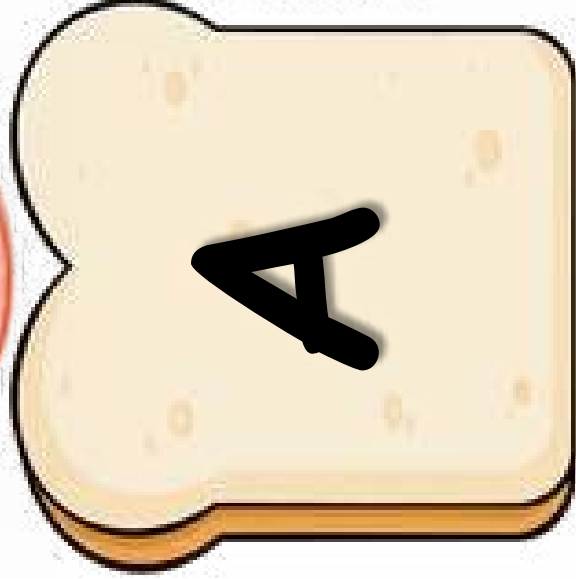
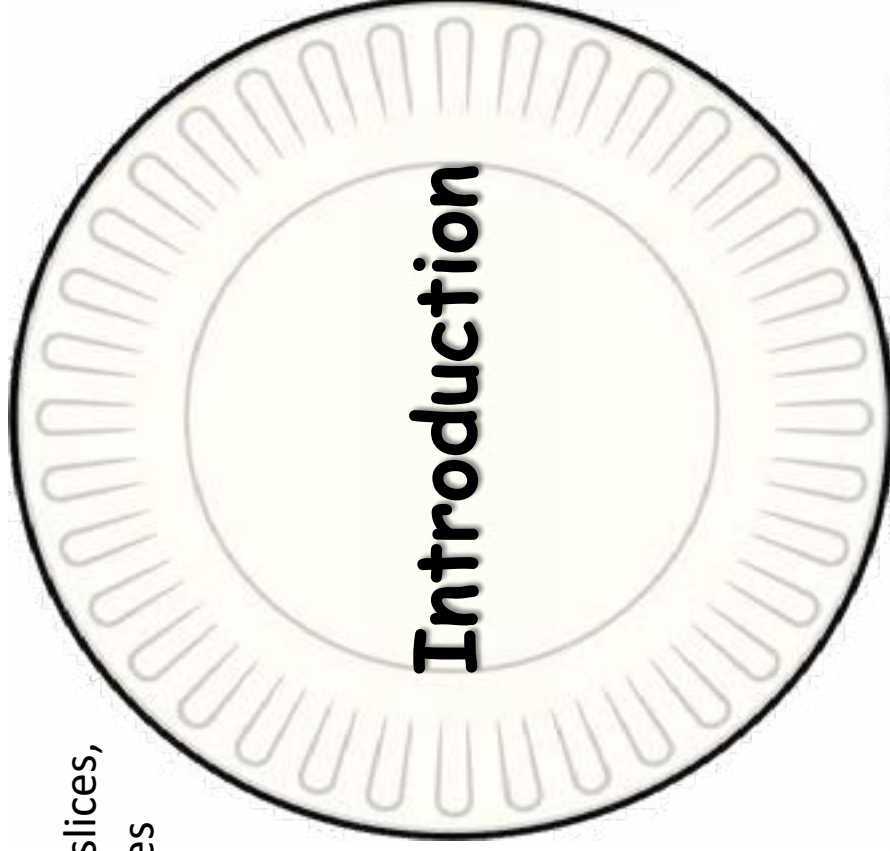
1. **Say** “The Chicago Symphony Orchestra not only premieres and commissions new music from composers, but they also perform excellent music that has been heard and loved by audiences for hundreds of years. This very famous composition by Rossini is a perfect example of that. Let’s see if you’ve heard it.”
2. **Play** the beginning of the piece and then ask for a show of hands as to how many students recognize the famous opening fanfare, then explain that when this piece was first performed in Paris in 1829, Gioachino Rossini was the most famous composer in the world, aside from the recently-deceased Beethoven. Rossini retired at the height of his popularity and success (he was 37 years old!) and composed very little music for the last 40 years of his life. Rossini was also an excellent amateur chef and a well-known gourmet (today we’d call him a foodie).
3. **Say** “Keeping Rossini’s two great loves of music and food in mind, let’s make a gourmet sandwich!”
4. **Distribute Rossini’s Gourmet Sandwich worksheet** to build a sandwich based on the form of the music.
5. **Say** “Try to figure out the form of the music. Each time you hear a new section in the music, choose a sandwich ingredient that matches the music. See how much of the form you can figure out on your own. Good luck!” You might do this as a class with large pictures on the board or in small groups with multiple sets of ingredients. Remind students that they will need to be silent as they work with a team. This activity could also work by building a real sandwich with the class as the music is being played. A similar idea is available [HERE](#) which could be projected or done individually on tablets without any manipulatives.
6. **Play** Rossini’s [William Tell Overture, Finale](#) as students make their “gourmet form sandwich.”

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7. **Further engage** your students with this music by drawing, moving or playing instruments (Find these lessons in the links below). The multiple opportunities to hear this famous piece, including at this concert, will make the experience more enjoyable for your students. For Rossini's Finale you might play the music while projecting the form as students draw their own gourmet sandwiches, or move to it with a [parachute](#), or play along with [rhythm sticks](#). Additional listening activities like these after your field trip will make it more memorable.
 8. **Ask** "What if you were the greatest in the world? How would you use your special talent? Success isn't just about how creative or skilled or smart you are—it's also about how you are able to connect with, and contribute to, the world around you. The Chicago Symphony Orchestra is an outstanding example of that!"
 9. **Share** some of these incredible facts about the CSO:
 - Besides performing at Symphony Center (where you will hear them) musicians of the CSO have performed at the Art Institute, Millennium Park, Holy Name Cathedral, in local and suburban neighborhoods and in prisons such as the Illinois Youth Center in Warrenville and Cook County Juvenile Detention Center.
 - They also perform all over the world. In 1892, a year after the Orchestra was founded, they went on a tour to Canada. In 1971, with conductor Sir George Solti, they began touring Europe and since then have performed in Asia, South America and Australia. In 2012, they performed in Mexico.
 - In 2011, the CSO's new Creative Consultant Yo-Yo Ma began work with the CSO Association to engage with communities across Chicago through music.
 - In October 2013, the CSO offered its first live simulcast—streaming Verdi's *Requiem* worldwide.
 - In our digital world, their impact is even greater. Each Sunday evening at 8 p.m., WFMT radio broadcasts live concert performances, as well as selections from the CSO's commercial recordings, reaching 250,000 listeners each week!
 - A [YouTube video](#) of Riccardo Muti leading the CSO in Beethoven's Ninth Symphony has been viewed over 13 million times!
 10. **Conclude** by saying "Current music director Riccardo Muti says we have to have the courage to change the relationship between the performers and the public so that the invisible wall between them can disappear. His definition of TEAM includes performers, conductors, composers and YOU! As residents of Chicago and Illinois we should be proud of what the Chicago Symphony Orchestra has been giving to the world for more than 125 years!"

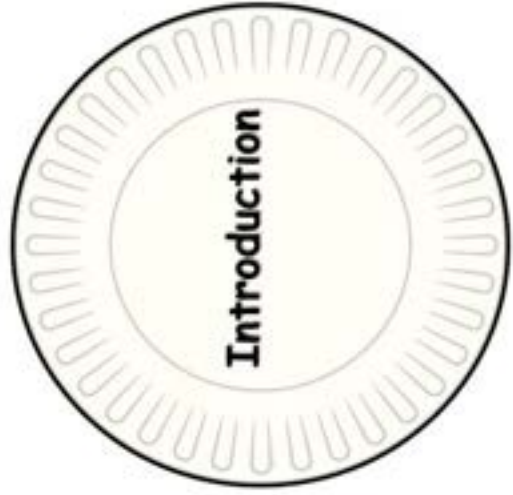
For this activity you will need
1 plate, 3 bread slices, 2 ham slices,
2 cheese slices, 2 lettuce leaves
1 tomato, and 1 pickle.

*Optional: additional ham,
cheese and lettuce*

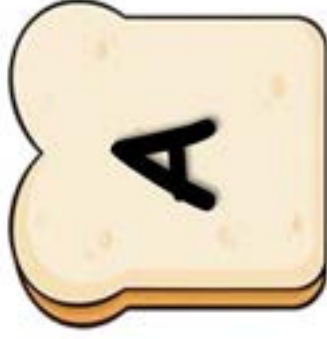
Rossini's
William Tell Overture
Finale
Listening Activity



Rossini's Gourmet Sandwich
Correct ingredients and order



1



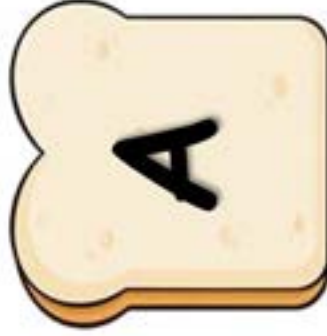
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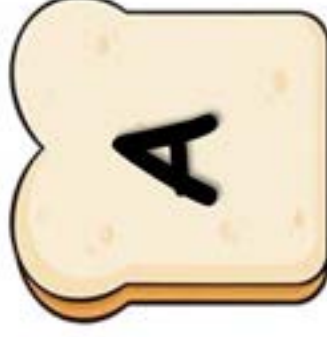
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11



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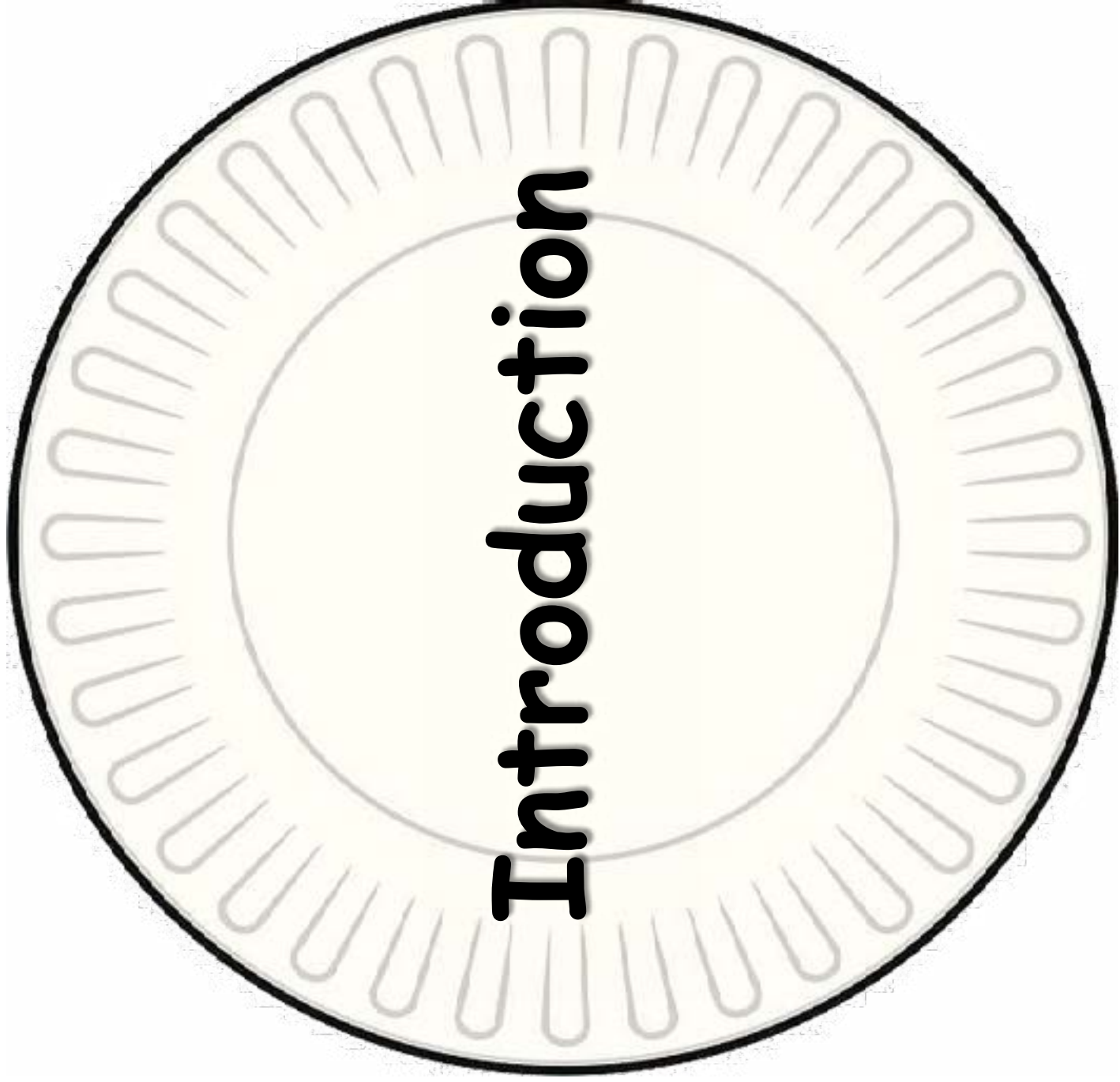


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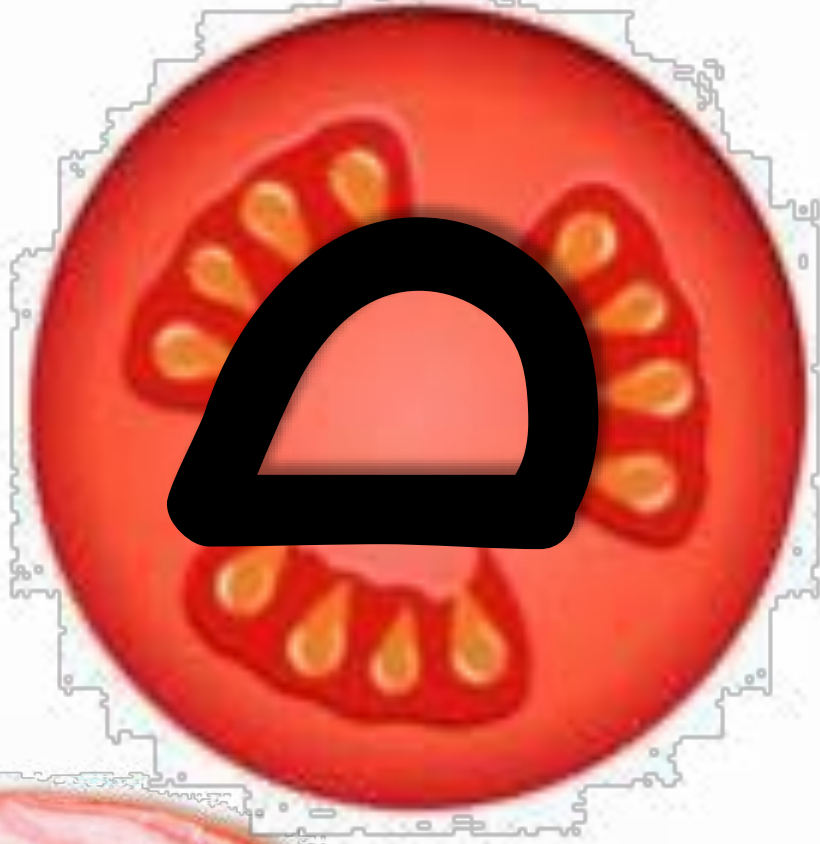
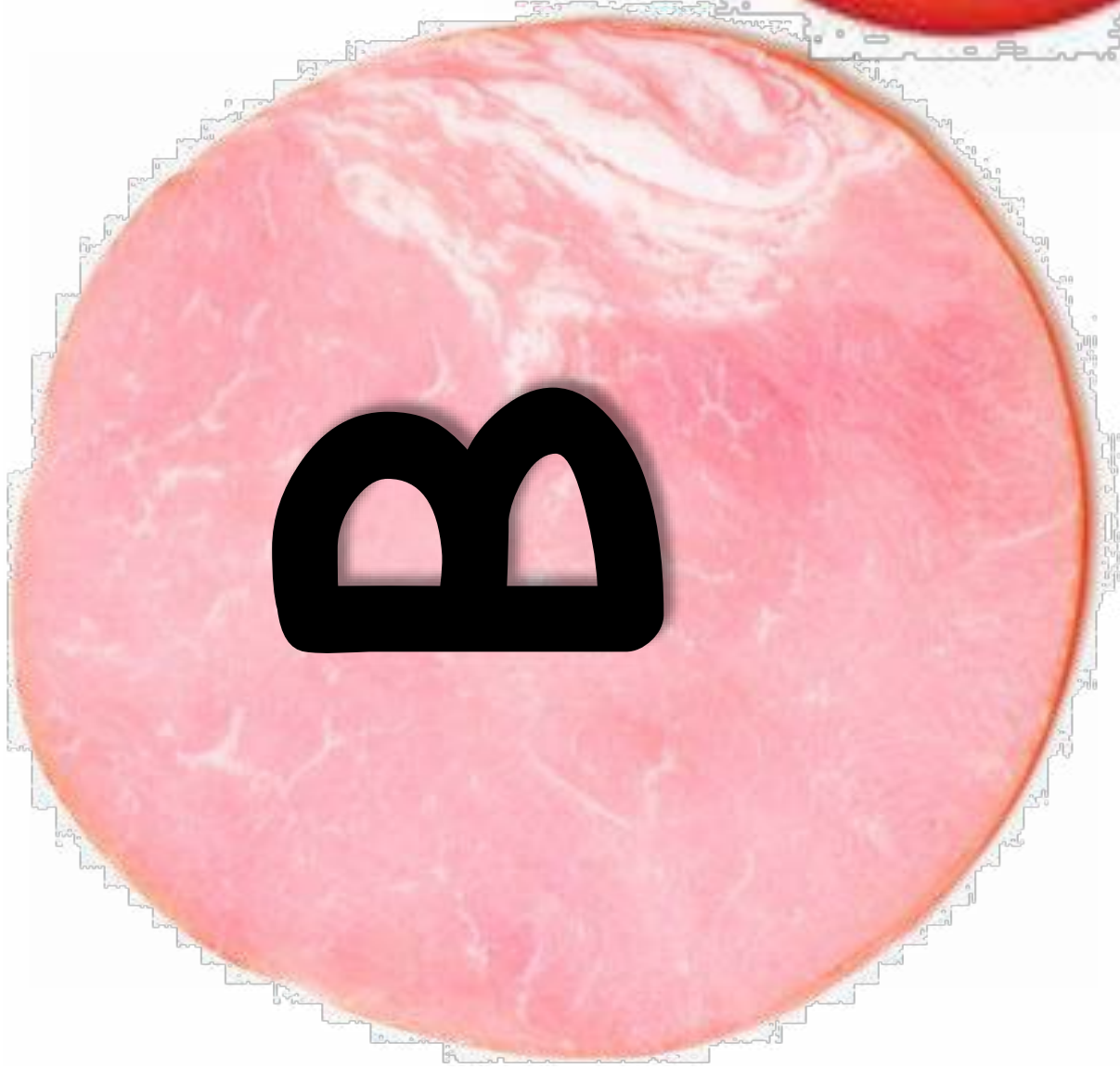


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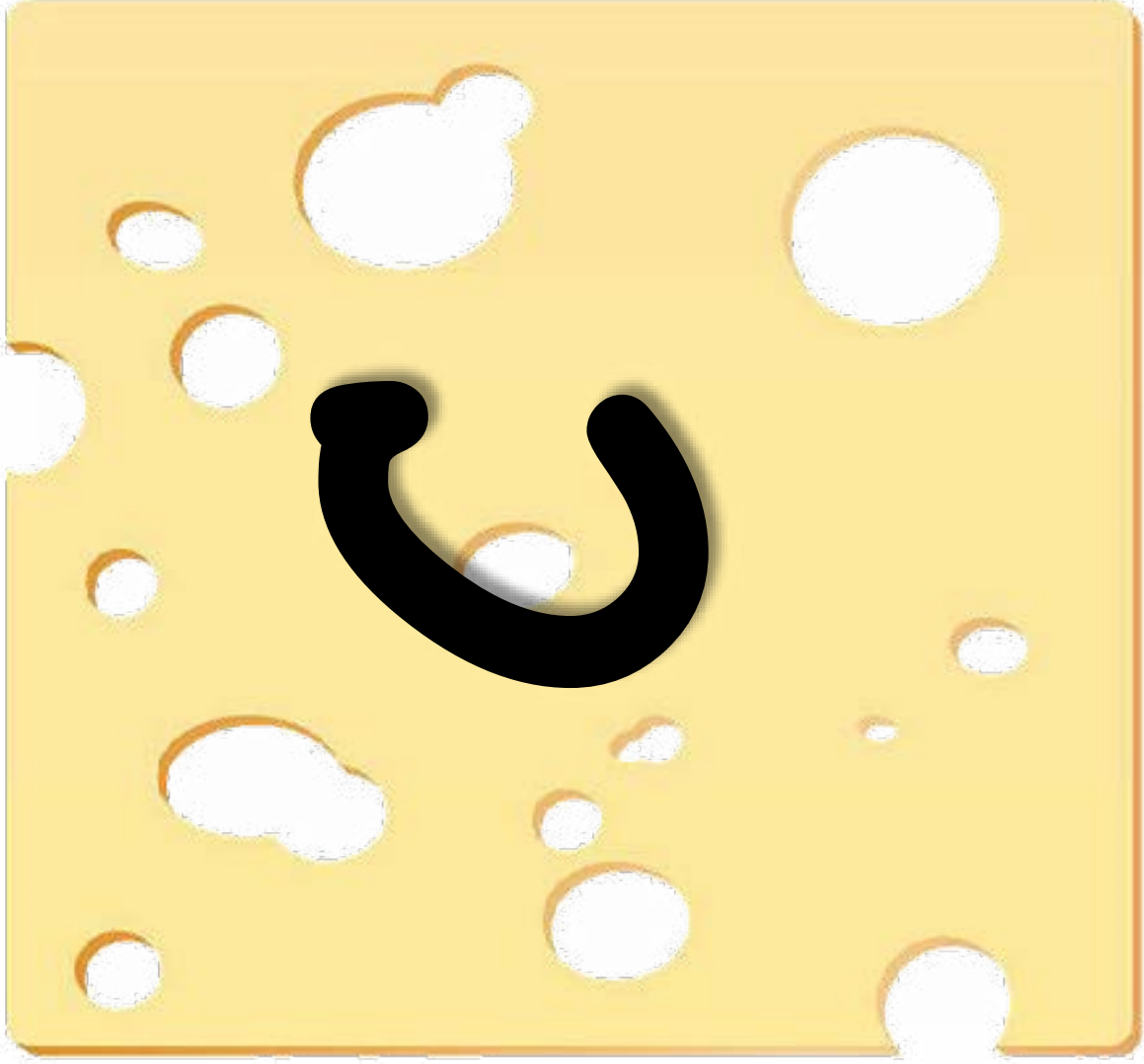
You will need 1 of each.



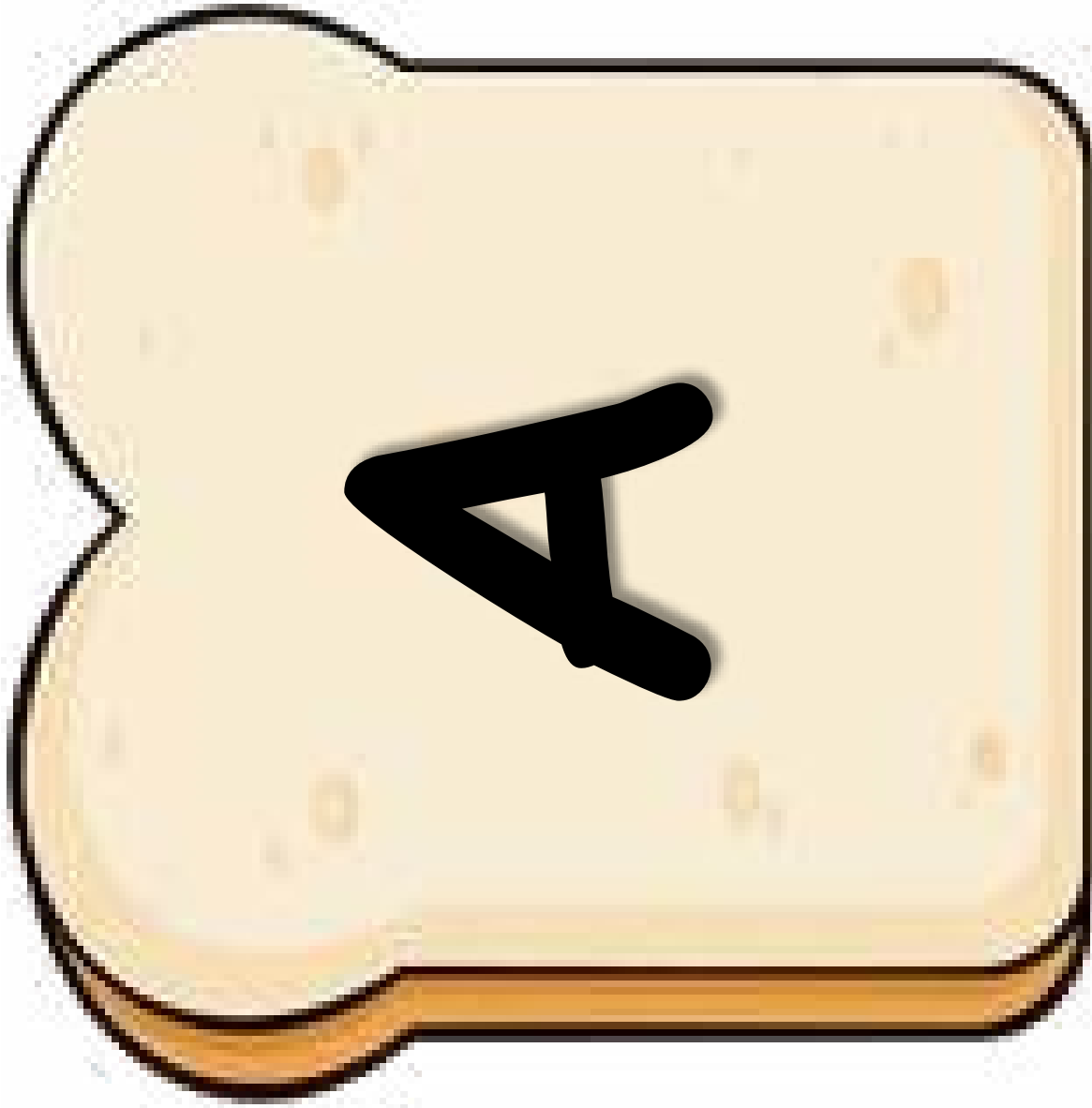
You will need 1 D and 2 B's
(1 more B optional)



You will need 2 interlude and 2 C's
(1 more C and interlude optional)



You will need 3 A's



CONCLUSION

1. **Distribute** the **Orchestra TEAM** worksheet
2. **Say** “Sports teams, like the Chicago Bears, and musical ensembles, like the Chicago Symphony Orchestra, are alike in many ways. They just use different words to describe the way they work together. See if you can match the football vocabulary with a similar meaning in the orchestra.”
3. **Allow** time for each student to complete the comparison.
4. **Upon completion**, have students discuss their decisions in small groups or with partners.
5. **Create a class list** of facts they learned in this lesson about the CSO that they did not know before and discuss the value of having a world-class organization in their community.

No matter what you do or who you are, it is practically impossible to work in isolation. Current research is finding that almost every attribute of our potential—from intelligence and creativity, to personality and skills—is interconnected with others. When we help people move closer to their goals, we have more resources, experiences and energy to help us become better at whatever we are attempting. —Based on research done by Shawn Achor in *The Big Potential*

ASSESSMENT

- **Observe** through informal class discussion whether students are aware of Chicago Symphony Orchestra activities, beyond simply performances at Symphony Center.
- **Examine** whether students can articulate characteristics of the orchestra team—conductor, composer, and performer—by asking them to write down the three main team members of an orchestra and list at least two characteristics of each beyond the obvious (i.e., playing music together).

AFTER ATTENDING THE CONCERT

- **Assess** the post-concert reflection page. Notice whether students can discuss, verbally or in writing, a specific selection from the concert repertoire showing an understanding of the piece’s background or musical characteristics.
- **Observe** whether students demonstrate positively engaged audience behavior during the performance.



The Orchestra TEAM



Can an orchestra and a football team be alike? Absolutely! Though they seem very different, the training, hard work, and organization of the people involved in both an orchestra and football team are closely related. See if you can match them!

FOOTBALL

ORCHESTRA



1. **players**
2. **coach**
3. **soldier field**
4. **away games**
5. **play book**
6. **scrimmage**
7. **halftime**
8. **game**
9. **equipment**
10. **workout**
11. **football field**
12. **fans**
13. **season schedule**
14. **quarterback**

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instruments	conductor	Symphony Center	audience
on tour	music score	concert repertoire	
rehearsal	intermission	performers	daily practice
concertmaster	concert	stage	

Extra Credit: Which very important member of the orchestra team is not mentioned?

Common Core Anchor Standards

CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Illinois Arts Learning Standards

Music

Anchor Standard 2: Organize and develop artistic ideas and work.

MU:Cr2.1.3 Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.

Anchor Standard 7: Perceive and analyze artistic work

MU:Re7.1.4a Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes or contexts.

Anchor Standard 8: Construct meaningful interpretations of artistic work.

MU:Re8.1.5a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Re11.1.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life as developmentally appropriate.

Illinois Social And Emotional Learning Standards

Goal 1, Standard 1: Develop self-awareness and self-management skills to achieve school and life success

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

2A.1b: Use listening skills to identify the feelings and perspectives of others.

LESSON 2:

Why Music Matters

*[You can access the entire Spotify® playlist here.](#)

(free account required)



ESSENTIAL QUESTIONS

- How do composers connect their personal interests, experiences, ideas and knowledge to the music they write?
- How can music have the power to connect us with people, places and experiences that are far away or different from ourselves?
- How can learning about music help develop empathy for others?

OBJECTIVES

Students will be able to:

- Acknowledge that composers sometimes tell a specific story with their music.
- Recognize that music often portrays an emotion that is universally recognizable.
- Define syncopation as a rhythm where the accent is off the beat rather than on it.
- Identify the musical form of rondo.
- Understand the characteristics of music that allow it to serve as a unifying, universal language.

EVALUATION

Successful completion of this lesson will result in students' awareness that music can serve as a bridge to understanding universal human emotions, people who are different from themselves, the past and places beyond their local community.

FEATURED REPERTOIRE*

PRICE [Symphony No. 1](#)

CORIGLIANO [Gazebo Dances](#)

KEY VOCABULARY

- **premiere** – the first public presentation of a musical composition
- **syncopation** – a rhythm in which notes off the beat are accented
- **hambone** – an African American rhythm technique that involves slapping the thighs, chest arms or cheeks creating a repetitive rhythm
- **gazebo** – a roofed structure that has an open view on all sides
- **rondo** – a musical form with a recurring main theme or section

MATERIALS


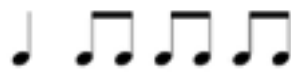
- Musical **recordings** of the featured repertoire listed above
- **Sound system** for playing musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- **Visual aids** for Rondo Form
- Pencils

INTRODUCTION

1. **Say** “We know that a world-famous orchestra requires outstanding performers, incredible conductors and excellent composers. The Chicago Symphony Orchestra also has brilliant and dedicated creative consultants. World-class cellist Yo-Yo Ma serves in that position with the CSO. He believes that music can make our world a better place by helping people connect with each other. In this lesson, we’ll learn just HOW music does that!”

TEACHING STEPS:

Florence Price’s Symphony No. 1

1. **Share** some information about the composer and this piece. As an African-American woman in the early 20th century, Florence Price was continuously marginalized. It was a struggle to be both African-American and a woman. Her Symphony No. 1 was the first composition by an African-American woman to be performed by a major orchestra. (Way to go, CSO!) Price was committed to composing music that sounded like the varied people of America. In her first symphony, she drew on the music of her African-American culture—spirituals, church music and rhythmic dances.
2. **Say** “The Chicago Symphony Orchestra will be playing the third movement of this symphony. Price called it “Juba Dance.” Let’s listen to a minute of it to see what you notice.”
3. **Play** a minute of the piece and then ask students to share what they noticed after you pause the music. Students may say it sounds like it’s from another country. This is because the music is based on a pentatonic (5-tone) scale which is the same scale used in much Asian music as well as African-American spirituals. Students definitely will mention the whistle sound. In the music, the composer calls for a wooden whistle. This is the only recording that has ever been made of this symphony and the percussionist used a slide whistle. We’ll have to watch closely to see what the CSO decides to use at our concert!
4. **Ask** students if the mood of the piece is positive or negative. The bouncy rhythm and quick tempo definitely give it a positive feeling.
5. **Explain** that the accent of the rhythm is off the beat rather than on it. Have them lightly tap the beat as you play a bit more of the recording. This rhythm is called **syncopation**.
6. **Define** juba. The masters of African-American slaves would not allow them to play drums (because they were afraid they would send secret messages to each other) and so the slaves used body percussion to accompany their singing. They called it “Pattin’ Juba” because they patted their hands on their chests, thighs and cheeks to play rhythms. Since their “hand bones” made the sound, this kind of music-making came to be called “hambone.” 
7. **Show** students [THIS](#) very brief video which teaches them how to hambone, or watch it yourself and then demonstrate for your students so that they can learn. This hambone rhythm can be performed fairly easily along with Price’s *Juba Dance*. 

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8. **Play** the music again asking students to quietly feel the beat until the trumpet begins to play and then try to accompany the music using the hambone rhythm. Note that at a concert, our responsibility is to be the listeners—not the performers—so we'll keep our hamboning out of Symphony Center!
 9. **Conclude and Transition:** In addition to the wooden whistle, the composer included African drums in the percussion section of the traditional orchestra. By combining the music of African Americans with traditional symphonic forms, Florence Price was able to bring the past and present together peacefully. **We can understand and appreciate people who are different from us by listening to and participating in their music.** Music can also take us to places in the past which is what our next piece intends for us to do!

John Corigliano's Overture to Gazebo Dances

1. **Say** "We'll be listening to the first movement of a piece called Gazebo Dances. Does anyone know what a gazebo is?"
 2. **Share** a bit about this piece. Years ago in the United States, before computers, television or even radio, bands used to travel through our country performing in the public square which often had a gazebo. Corigliano initially composed this piece as a piano duet for his mom and a friend. When he was asked to write a piece for band, he thought this music was perfect and that's when he gave it the title "Gazebo Dances." He imagined a public band concert in an outside pavilion on a summer evening. Later he thought it would also sound good if played by an orchestra and that is the version we'll be hearing.
 3. **Introduce** the three sections of the piece to your students before playing the entire movement. This music has three main sections (A, B & C) which are played in this order: A B A C A B C A. We call this musical form a **rondo**.
 - A. The "A" section has three, short ideas that are sometimes played in a different order. **Play** about the first 20 seconds of the piece while you indicate by holding up 1, 2 and then 3 fingers ending with just 1. 1) 0:00-0:07 2) 0:08-0:13 3) 0:14-0:16 (then 1 happens again)
 - B. The "B" section softly passes one idea around between the woodwind and string families with a number of performers getting to play mini solos. It is quite a bit slower and sounds a bit like a traditional waltz. **Play** about 20 seconds beginning around 0:28 so that students can become familiar with this legato melody.
 - C. The fast and louder "C" section sounds a bit like we're riding a horse as the brass and string sections banter back and forth, interrupted by the percussion family interacting with some woodwinds before returning to their conversation. **Play** about 30 seconds beginning around 1:27 so that students will be able to recognize this exciting section.
 4. **Divide** your class into three groups. Assign a letter (A, B, or C) to each. **Explain** that they are going to show the musical form of this piece by standing when their section is playing and sitting when it is not. You might facilitate accuracy by writing A, B, and C on the board and when a group misses their part, pointing to it. A stay-in-your-seats activity could be substituted by giving each student the **Rondo Form icons**, having them hold up the section they are hearing. Before beginning, remind students that they'll need to be completely silent as the music is played.
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5. **Play** the entire piece while students listen and show what they hear. When it's finished, in order to remind them again about the concert etiquette of applause, you might say "You won't have any trouble knowing when to clap at the end of this piece!"
 6. **Say** "Music can bring to mind earlier times and we can make good decisions for our future by **learning from both the pleasant and unpleasant parts of our past.**"
 7. **Conclude** the lesson by saying "Today we listened to music that represents African-American culture by Florence Price, and through the music of John Corigliano, we were able to go back to a period of history when people met in their town square to listen to local musicians play. **Music has the power to make our future brighter. It helps us to better understand ourselves, our surroundings and other human beings.** That's why MUSIC MATTERS!"

Simply listening to music can take us to a different state of mind. Music connects our analytical brain with our empathetic brain. It connects our conscious with our subconscious. Any good decision we make requires that ability—our experiences with music can help us grow in this skill.

CONCLUSION

1. **Distribute** the **Why Music Matters Personal Reflection** worksheet.
2. **Read** the directions aloud, including each of the prompts, making sure students understand what they are being asked to do. Direct each student to write the number of the prompt they have chosen on the line before they begin writing.
3. **Allow** time for each student to complete her or his reflection.
4. **Upon completion**, have students group according to their prompt choice and share what they wrote about it. When there is a pause in the discussion, invite students to return to full class and ask for volunteers to share something another student in their group discussed.
5. **Check** for an understanding of the power of music by asking students to list the ways that listening to music can bring people together.

ASSESSMENT

- **Observe** through informal class discussion whether students are aware of ways that music can touch the listener and, in turn, affect positive change in the world.
- **Examine** whether students can name a time when an experience with music caused them to feel an emotion, recall a memory, or think of a place or people different from themselves.

AFTER THE CONCERT:

- **Access** the post-concert reflection page. Notice whether students can discuss verbally or in writing a specific selection from the concert repertoire showing an understanding of the piece's background or musical characteristics.
- **Observe** whether students demonstrate constructively engaged audience behavior.



WHY MUSIC MATTERS PERSONAL REFLECTION

Choose **ONE** of the following three writing prompts on which to respond.

1. Think about a time when you listened to a piece of music that reinforced the emotion you were already feeling or caused you to feel something different. Describe the emotion AND the music. What qualities in the music do you think caused you to feel that way. Include the title, composer and/or performer if you know them.
2. Think about a time when a you heard a piece of music that caused you to recall an event from your past. What was the event and why do you think the music was the cause for you to remember it? Label your memory as a negative or positive one and feel to elaborate.
3. Think about a time when a piece of music made you think about a place far away from where you actually were or people who are very different from you. Where were you when you heard this music? What was it about the music that caused you to imagine a different place or people? Did you like that experience? Why or why not?

Name: _____ I chose prompt # _____



Common Core Anchor Standards

CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

CCSS.ELA-LITERACY.CCRA.SL.4 Present information, findings and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.

Illinois Arts Learning Standards

Music

Anchor Standard 4: Select, analyze and interpret artistic work for presentation.

MU: Pr4.1.2.d Demonstrate understanding of expressive qualities and how performers use them to convey expressive intent.

Anchor Standard 7: Perceive and analyze artistic work.


MU: Re.7.1.2.a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

Illinois Social And Emotional Learning Standards

Goal 1, Standard 1: Develop self-awareness and self-management skills to achieve school and life success

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

2A.1b: Use listening skills to identify the feelings and perspectives of others.



Name: _____

POSTCONCERT REFLECTION

Your class attended the *Sounds of the Chicago Symphony Orchestra* concert performed at Symphony Center. Choose ONE of the following to write about your field trip experience.

Choose your favorite piece that was performed by the orchestra and in a paragraph explain why you like it. Share at least one thing you KNOW about the piece and one thing you NOTICED during the performance of the music. Include title and composer.

OR

In a paragraph, describe what it is like to attend an orchestra concert to someone who has never attended one. Your paragraph must have at least five sentences, including an opening statement, supporting material and a conclusion.

Music vocabulary: instruments, orchestra, composer, conductor, woodwinds, strings, brass, percussion, audience, bassoon, oboe, clarinet, flute, trumpet, trombone, horn, tuba, African drums, syncopation, rondo form, Chicago Symphony Orchestra, Symphony Center

Music performed: *Game of Pairs* by Bartók; *The Corsair Overture* by Berlioz; *Gazebo Dance* by Corigliano; *Juba Dance* from Symphony No. 1 by Price; *Finale* from *William Tell Overture* by Rossini.

Display to assist in completing
Bartók's Game of Pairs Listening Guide.



flute



oboe



bassoon



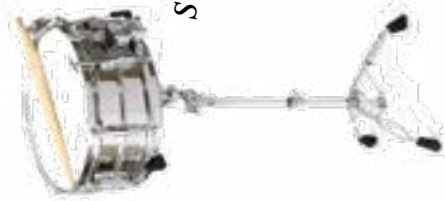
trumpet



clarinet



trombone



snare drum



strings



horn



tuba

Write the name of each instrument pair in the order you hear them.



Two

Two

Two

Two

Two



Bartók's Game of Pairs

Which brass instruments do you hear
in this section?

Two _____

Four _____

Two _____

One _____

One _____

When does the
drum play in
this piece?

This time, write what Bartók adds to each of the pairs' duet.



pizzicato

harmonic

spiccato

mute tremolo

Just for fun!

How many different TWO things can you find in Bartók's Game of Pairs?

Write the name of each instrument pair in the order you hear them.



Two
bassoons

Two
oboes

Two
clarinets

Two
flutes

Two
trumpets

Bartók's Game of Pairs



Which brass instruments do you hear
in this section?

Two **trumpets**
Two **trombones**
One **tuba**

Four **horns**
One **tuba**

When does the
drum play in
this piece?

**at the beginning,
middle and end**

This time, write what Bartók adds to each of the pairs' duet.



1 bassoon plays
fast up & down

pizzicato

2 clarinets
playing lower

harmonic

2 bassoons
& 2 flutes

spiccato

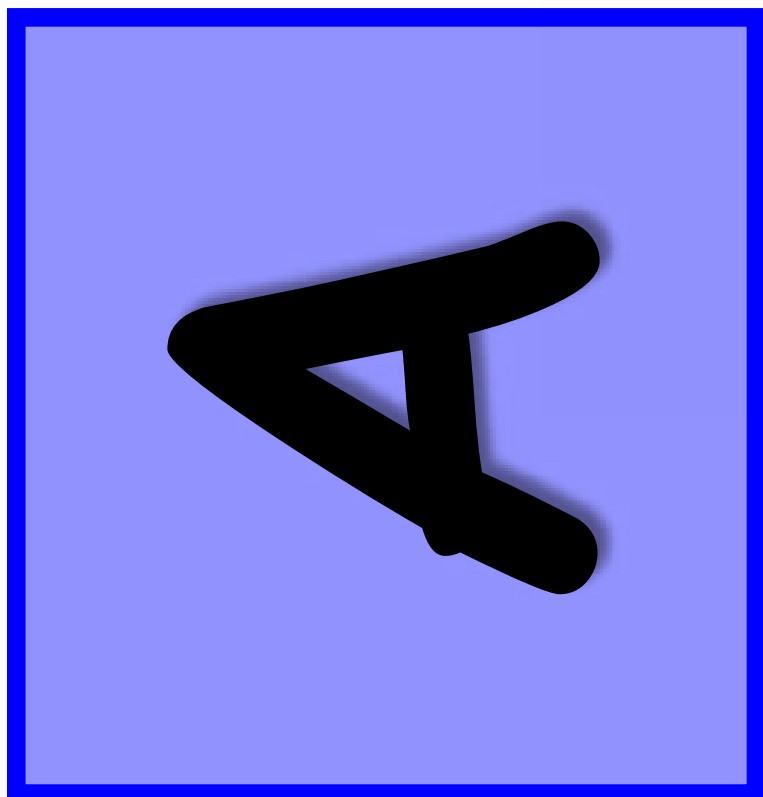
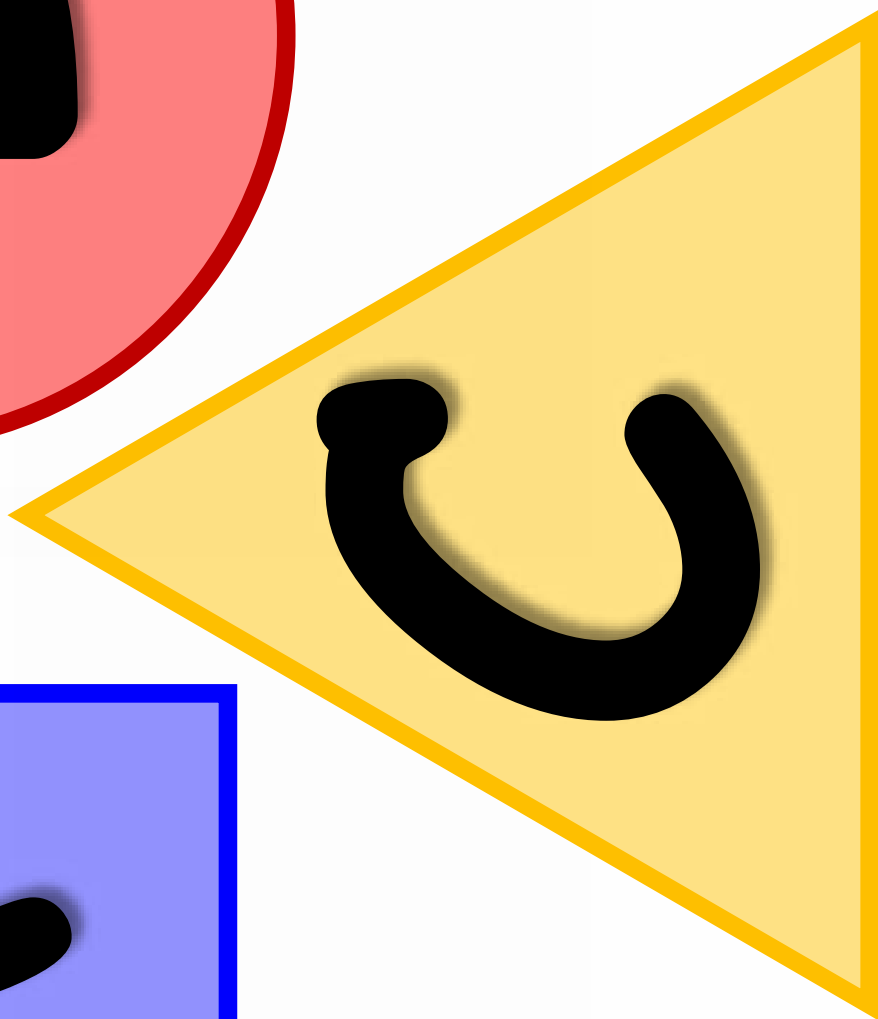
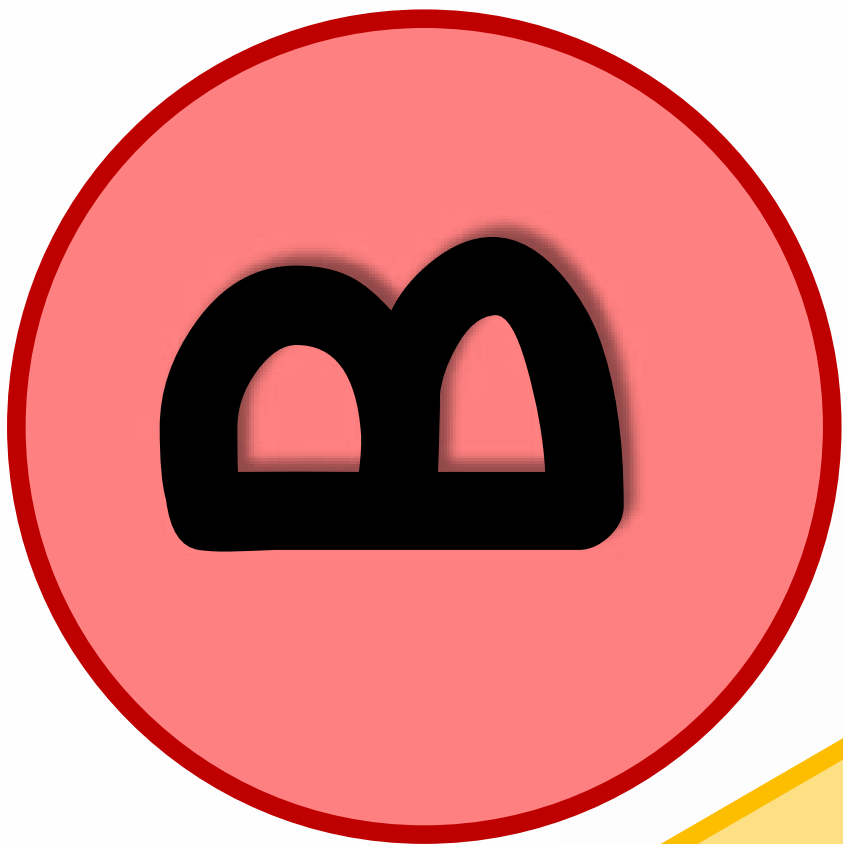
bassoons, oboes
& clarinets

mute tremolo

1 harp plays
up & down

Just for fun!

How many different TWO things can you find in Bartók's Game of Pairs?



Composer History

BÉLA BARTÓK [say: "BELL-ah BAR-toke"] was born on March 25, 1881, and is considered to be one of Hungary's greatest composers, alongside Franz Liszt. Bartók's mother said he showed remarkable musical talent as a young child and was even able to differentiate between various dance rhythms before he could speak in complete sentences. By age four, and without any formal training, Bartók could play forty pieces on the piano. He performed his first composition during his first piano recital at age eleven, but the short piece had been written a couple of years previously. His parents encouraged him to be a performer rather than a composer and he had written almost fifty pieces by the time he was 18. Later in his career, Bartók became extremely interested in folk music and traveled around to collect different folk melodies, which he would later use in his compositions. He was influenced by the folk music of Hungary and Romania, as well as a few other nations.

Bartók moved to the United States for political reasons where, in just a few years, in addition to serious financial issues, he was diagnosed with leukemia. Fritz Reiner (CSO's sixth conductor) was a friend of the composer and privately convinced Koussevitzky, conductor of the Boston Symphony Orchestra, to visit Bartók in the hospital with a request for a commission. This challenge energized the composer and just two months later his Concerto for Orchestra was completed. It has five movements and the composer called it a concerto rather than a symphony because each of the orchestral sections is treated as if it is a solo instrument. Bartók's own title for the second movement was "Presentation of the Couples," which he added after the first publication of the piece. A damped snare drum leads a parade as each instrument pair joins the processional playing a different interval apart from each other. After all of the couples have been presented, the brass family pauses the parade and then the procession returns, but this time Bartók embellishes each act. This piece is one of Bartók's most popular and it is his last completed work for orchestra. The CSO has recorded Bartók's Concerto for Orchestra six times! When George Solti (CSO's eighth conductor) was preparing to record it in 1980, he discovered that the original score had an incorrect tempo marking for the second movement. He was the first to lead the "Presentation of the Couples" at the correct speed since its premiere in Boston in 1944. The CSO's first recording of this piece in 1955, with Fritz Reiner conducting, is still considered one of the finest recordings of Bartók's music.

HECTOR BERLIOZ [say: Ber-lee-ohz] was born in France on December 11, 1803. He only went to a traditional school for a short time when he was 10 years old and the rest of the time, his father was his teacher. He loved to read. Berlioz was not a musical child prodigy like so many composers and when he was 17 he went to Paris to become a doctor like his father. After studying for two years he decided that he wanted to be a composer and when he started to study music his father stopped sending him money. To support himself, he became a music critic for newspapers and wrote for periodicals throughout his life. "His compositions were inspired by many of the books he read. As a student, he set a goal for himself of winning the Prix de Rome, a French scholarship in which winners were awarded enough money to support themselves for up to 5 years. He finally won on his fifth attempt! Berlioz had new ideas about writing music for the orchestra. He thought of different sound combinations and increased the size of the orchestra.

One time he planned a piece for an orchestra of 465 performers. When he was frustrated that conductors seemed unable to conduct his innovative music, he became a conductor himself and was considered one of the greatest conductors of his time. He wrote a book called *Treatise on Orchestration* in 1944 which many composers have studied (including Richard Strauss). The originality of his music was not fully appreciated until many years after his death.

Just after his famous book on orchestration was published, Hector Berlioz took a vacation to Nice, France. He had visited there 13 years earlier and enjoyed hiking the rocky hills and swimming in the sea. This time he stayed in a tower which overlooked the Mediterranean Sea and this is where he composed "The Tower of Nice." Two years later he decided to rename the piece "Le Corsaire Rouge" after one of his favorite American author's book and then he changed his mind again and finally settled on calling it "Le Corsaire" after *The Corsair*, a book by the great English poet Lord Byron. The story is about an extraordinary man of contradictions—ruthless but tender, generous yet hateful. Like the book, *Le Corsaire* is full of extremes. The music suggests the wind with energy and speed while the strings rush up and down swirling like the sea. It constantly changes tempo and dynamics, the brass instruments defiantly stay afloat and the piece triumphantly rushes to the end. If you have ever ridden on Disney's *Splash Mountain*® or taken SeaWorld's *Journey to Atlantis*®, this music will take you right back there!

JOHN CORIGLIANO [say: kor-ig-lee-AHN-o] is an American composer, born February 16, 1938, who has lived in New York City all of his life. He is on the composition faculty at the Julliard School. He has won a Pulitzer Prize, 5 Grammy® Awards, and an Oscar®. He was awarded \$150,000 with the prestigious Grawemeyer Award for Music Composition for his Symphony No. 1, which was commissioned by the Chicago Symphony Orchestra when he was its first composer-in-residence in 1987. John was born into a musical family. His father was concertmaster of the New York Philharmonic for 23 years and his mother was an educator and accomplished pianist. Before he became successful also as a composer, he worked as an assistant on the Leonard Bernstein *Young People's Concerts* series and also a session producer for classical performers. He has written scores for myriad films, including *The Red Violin*, for which he won an Academy Award®. Corigliano celebrated his 80th birthday this year.


Corigliano wrote *Gazebo Dances* in the early 1970's at a time, he says, when the world was happier. It was originally written for piano four hands. Each of its four movements has a separate dedication to someone. The first movement, "Overture," was composed for his mother Rose Corigliano and her friend Etta Feinberg. Later when he orchestrated it for band and orchestra, he recalibrated it based on the quarter note to make it easier to read. In the original piano duet for his mother, the meter changed 39 times! When he redid the piece for band he added its title. Corigliano said the "title, *Gazebo Dances*, was suggested by the pavilions often seen on village greens in towns throughout the countryside where public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like Overture, followed by a rather peg-legged Waltz, a long-lined Adagio and a bouncy Tarantella." The piece is a modified rondo form with sections and phrases clearly contrasted by constantly changing dynamics, tempi and tone colors.

FLORENCE PRICE was born in Little Rock, Arkansas, in 1887 to a mixed-race family. Her father was a respected author, inventor, and dentist who served both white and black patients. He was one of only a dozen African-American dentists in the United States at that time. Her mother was a successful businessperson. Florence showed talent as a pianist at a very young age and attended the New England Conservatory of Music when she was only 14 years old. In just three years she graduated with two degrees (the only student that year to do so)—a teacher’s diploma in piano and a soloist’s degree in organ performance. When she returned home she taught piano lessons, got married, and gave up composing except for little studies for her students. She and her husband, a prominent lawyer, had two girls, and in 1927, racial violence in Little Rock instigated their move to Chicago. Just after moving to Chicago, Price broke her foot and, during her recovery, she composed her First Symphony. While studying at the New England Conservatory, Price studied the music of Dvořák and internalized his statement that “the future music of this country must be founded on the Negro melodies of America.” In all, she wrote over 300 compositions including more than 100 art songs. Still played today, her art songs and spiritual arrangements were performed by most of the renowned singers of her day including her friend Marian Anderson, who ended her monumental concert on the Lincoln Memorial steps on Easter Sunday, 1939, with Price’s ‘My Soul’s Been Anchored in de Lord.’

The Chicago Symphony Orchestra premiered Symphony No. 1 in 1933 after it had won first prize in a national competition. It was the first time any major orchestra had played a piece composed by an African-American woman. The concert was broadcast live on NBC radio and George Gershwin was in the audience! This symphony has only been performed by a professional orchestra twice since then and this concert is the first time in 85 years that the CSO has played it. In her first symphony, Price embraced the history of slavery by composing two melodies reminiscent of spirituals for the first movement. The second movement incorporates a hymn-like melody consistent with her culture’s deep religious beliefs while the third movement is a juba (a rhythmic African slave dance that incorporates stomping as well as slapping and patting the body). The final movement also has the distinctive sound of traditional African-American folk music.

GIACHINO ROSSINI [say: roh-see-nee] was born in Italy on leap year day, February 29 in 1792. Both of his parents were musicians—his mother was an opera singer and his father played trumpet and horn. During the French Revolution, his father went to prison and a young Rossini was often left to be taken care of by his grandmother—who had trouble making him behave. For three years, he took harpsichord lessons from a teacher who played scales with only two fingers and sometimes fell asleep standing up. When he was ten years old, he was apprenticed to a blacksmith. Despite all of these hardships, he prolifically composed and had completed an opera by the time he was 13. In all, he wrote 39 of them. In 1820, aside from Beethoven, Rossini was the most famous composer in the world. He was so rich that he decided to retire when he was only 37 years old. He composed very little music in his remaining 40 years.

Although he composed at the beginning of the Romantic Period, he used the compositional techniques of the Baroque and Classical periods. He wrote music without emotion, leaving it to performers and conductors to give it life and meaning. This style allows audiences room for their own interpretations, which may be why much of his music continues to be popular in concerts.



William Tell was the last opera that Rossini composed. Its Overture was described by Berlioz as a symphony in four parts. Each of the four has been “borrowed” for commercials, cartoons, television and movies. The first, called dawn is written for 5 solo cellos and double basses. Quiet timpani rolls indicate distant thunder leading to the second section in which a storm builds from raindrops to a full-fledged thunderstorm when the brass and bass drum enter. Eventually the storm subsides and the section ends with only the flute. The third section has a famous English horn melody which is often used to signify daybreak and the Finale, called “March of the Swiss Soldiers” has traditionally signified a hero riding to the rescue. Rossini considered *William Tell* his masterpiece but due to its four-hour length it is rarely performed without cuts. The overture, on the other hand, has become Rossini’s best known work.

RICHARD STRAUSS [say: strous] was born in Munich, Germany on June 11, 1864. His father was considered Germany’s leading virtuoso on horn and his mother was a beer heiress. His father gave him piano lessons when he was four and he began composing when he was only six years old. He studied violin with his father’s cousin at the age of eight. By the time he was 18, he had already written 140 pieces of music. Strauss met many prominent musicians through his father’s connections and, by the time he was 21 years old, he was an assistant conductor and his compositions were already known. After a failed first attempt at writing an opera, he soon became internationally famous for his sensational and shocking third opera, *Salome*. He composed the Olympic Hymn for the 1936 Berlin Olympics and during World War II the Third Reich without his approval used his music as propaganda. He was cleared of a falsely accused alliance with the Nazis after the war. Strauss was a very good conductor and often conducted his own compositions and made many recordings of his own music. Richard Strauss inspired many composers including Bela Bartók and John Williams. The opening phrase of the piece he wrote right after *Till Eulenspiegel*, *Thus Spake Zarathustra*, is likely the most memorable line of classical music ever written.

Resources from the Negaunee Music Institute at the CSO:

In addition to creating this Teacher's Guide, the CSO has also created a Parent Guide. Send [this link](#) to your students' families so they can continue their preparation for the concert at home.

Acknowledgments

The Negaunee Music Institute at the Chicago Symphony Orchestra acknowledges with gratitude the work of the following individuals who contributed to the development of these materials:

Judy Meyer Hays Retired General Music Teacher, Adjunct Professor, Illinois Wesleyan University

Jon Weber, Director of School and Family Programs

Katy Clusen, Manager of School and Family Programs

Ben Wise, Institute Programs Assistant

Special thanks to:
Edwin Outwater

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Youth Education Program Sponsor:  **Allstate**
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CSO School Concerts receive additional generous support from Abbott Fund, Illinois Arts Council, Kinder Morgan, Milne Family Foundation, Michael and Linda Simon, Walter and Caroline Sueske Charitable Trust, and Wintrust Financial