

# TEACHER'S GUIDE

REFLECT  
RESPOND  
REMIX



# FLASH BACK,

# FLASH FORWARD



A Guide to the  
Chicago Symphony Orchestra  
School Concerts

MARCH 29 & 30, 2019  
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 Teacher,

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 and the ways orchestral music responds to cultures and communities around the world, and 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 and beyond 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 This document also includes historical content that will help you teach the lessons.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 centennial celebration 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/centennialstories](http://cso.org/centennialstories) 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



## ABOUT THE CONCERT

In 1919, Frederick Stock, the Chicago Symphony Orchestra's second Music Director, created a concert series just for children. For 100 seasons, the CSO has performed for our city's youngest audience members, introducing them to great pieces of orchestral music. At this concert, we will compare childhood in 1919 to 2019 and understand that even though many circumstances are different today, children still discover joy and meaning in music in the very same way.

The program:

**Members of the Chicago Symphony Orchestra**

**Scott Speck** conductor

**Yerin Yang** guest artist

To include selections from:

**DVOŘÁK** *Carnival Overture*

**GRÉTRY** *Suite from Céphale et Procris*

**BERLIOZ** *Hungarian March from The Damnation of Faust*

**DVOŘÁK** *Symphony No. 9 (From the New World)*

**PRICE** *Symphony No. 1*

**PRICE** *Symphony No. 3*

**GERSHWIN** *Rhapsody in Blue*

**MAZZOLI** *Violent, Violent Sea*

**TCHAIKOVSKY** *Symphony No. 4*

# LESSON 1: Chicago, Then and Now

## FEATURED REPERTOIRE\*

DVOŘÁK [Carnival Overture](#)

GRÉTRY [Suite from Céphale et Procris](#)

DVOŘÁK [Symphony No. 9 in E Minor](#)

[\(From the New World\)](#)

TCHAIKOVSKY [Symphony No. 4 in F Minor](#)



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

(free account required).

## OBJECTIVES

- Students will describe musical elements in multiple musical texts.
- Students will interpret connections between music and the feelings inspired by historical events.
- Students will compare and contrast life and music in Chicago from 1919 with life and music in Chicago in 2019.
- Students will evaluate a musical program according to their musical preferences and its meaningfulness in their community.
- Students will design a musical program based on their musical preferences and meaningfulness in their community.
- Students will formulate ideas for how the Chicago Symphony Orchestra might continue to be meaningful to the Chicago community in the future.

## MATERIALS

- Musical recordings of the abovementioned repertoire (e.g., Spotify®)
- Sound system for playing musical excerpts of the concert repertoire (e.g., laptop and speakers, iPhone® dock, etc.)
- Class set of copies of **Chicago: Then and Now** graphic organizer
- Pencils

## ESSENTIAL QUESTIONS

- How can the different ways that different people in a community see things make a community stronger or weaker?
- How can community institutions work to make our communities stronger?

## EVALUATION

- Successful completion of this lesson will result in students participating in robust class discussions, analyzing music, connecting music and historical events, evaluating and designing a musical program with a focus on their community, and formulating ideas for how the CSO can continue being meaningful to the Chicago community.

## KEY VOCABULARY

- **Articulation** - how connected or separated the sounds are to make the music sound smooth, like a flowing scarf or like caramel, or choppy, like a bouncing ball or a pounding hammer
- **Dynamics** - how soft or loud the music sounds and how this changes; the volume of the music
- **Composer** - a person who writes music, as an author writes books, articles or poems
- **Mourning** - feeling or expressing deep sorrow for someone who has died
- **Premiere** - (n) the very first performance of a musical work; or (v) to perform a musical work for the very first time
- **Riot** - a violent disturbance of peace by a crowd of people
- **Tempo** - how slow or fast the music sounds and how this changes; the speed of the music

## INTRODUCTION

1. **Ask** students to use their imaginations as you read the vignette in Appendix A. They should imagine the narrative through all of their senses. Be prepared to start "Céphale et Procris: No. 1 Tambourin," ([Spotify Track 2](#)) at the end of the vignette.
2. **Discuss** the feelings that were created in that moment in Orchestra Hall:
  - How does the girl feel in that moment? What made her feel that way?
  - What feeling, or mood, does the music create? (e.g. playful, exciting) Why does the music reflect that feeling or mood? (e.g. it's fast; melody leaps up high and down low; big changes between loud and soft, etc.)
3. **Tell** students that, in 1919, this was the first piece of music the Chicago Symphony Orchestra performed during the inaugural Children's Concert. Now, 100 years later in 2019, they will get to hear that same piece of music performed by the same orchestra in the same hall. This lesson will explore that music as they travel through time in Chicago, starting 100 years ago in 1919.
4. **Introduce** musical elements and the graphic organizer:
  - Hand out the **Chicago: Then and Now** graphic organizer found in the Appendix.
  - Briefly go over the events on the timeline.
  - **Introduce** the musical elements in the boxes under the timeline:
    - Tempo - how slow or fast the music sounds and how this changes; the speed of the music
    - Dynamics - how soft or loud the music sounds and how this changes; the volume of the music
    - Articulation - how connected or separated the sounds are to make the music sound smooth, like a flowing scarf or warm caramel, or choppy, like a bouncing ball or a pounding hammer
  - Without music, **ask** students to move their arms creatively to silently show fast/slow tempos, loud/soft (dynamics), and smooth/choppy (articulation). For example, tell students, "Show me what "heavy" looks like. Show me what "soft" looks like."
  - Explain how to complete the boxes attached to each point. (Think of the line between each set of musical terms as a continuum. Also, some students might notice changes in musical elements within the same piece. This could make deciding where to put the "X" tricky. It's okay to be unsure and to have some different answers, but try to engage students in discussion around this ambiguity.)

## TEACHING STEPS

### PART I: CHICAGO, 1919 - AT THE SYMPHONY

1. **Play** part of *Céphale et Procris*, [Spotify Track 2](#) again as students silently move to the music using their fast/slow, loud/soft, and smooth/choppy movements. Tell students that they should look like the music sounds.
2. Have students **complete** the first box under the timeline. (*For younger students, you may want to complete this first one together. You may also want to write some "feeling" words on the board for them to choose from.*)
3. **Discuss** how this music might be appropriate to represent that first Children's Concert experience.

### ON THE STREETS

1. **Tell** students that on July 27, 1919, a black teenager named Eugene Williams was swimming near the 25th Street beach when he unknowingly crossed into the waters of the 29th Street beach. Although there was no official line or rule, Chicagoans understood that the 29th Street beach was reserved for 'Whites Only'. Eugene drowned after a group of young, white men started throwing rocks at him. The police refused to arrest the men. Soon, fighting started on the beach, then moved into the streets and lasted for more than a week. This event came to be known as the Chicago Race Riot of 1919.
2. **Play** "Tchaikovsky: Symphony No. 4, Finale," [Spotify Track 6](#) from 05:15 to 06:33 as students silently move to the music. Have students complete the second box under the timeline.
3. **Discuss** how this music might be appropriate to represent the Chicago Race Riot.

Some of the events in this section may bring up questions for students or spark deeper conversations about race, racism and injustice. Be prepared for these questions and conversations. See **Appendix B** for some resources for talking about race with students.

## IN MOURNING

1. **Tell** students that by the end of the riot, 23 Black Chicagoans and 15 White Chicagoans were left dead, and more than 500 people were injured.
2. **Play** Dvořák's (pronounced DVOR-zhahk) "Symphony No. 9, Movement 1," [Spotify Track 4](#) from 00:00 to 00:42 as students silently move to the music. Have students complete the third box under the timeline.
3. **Discuss** how this music might be appropriate to represent mourning after the riot. (At this point, you may want to check in with students to see how they are feeling about these events and whether they need to talk about it more or are ready to move on.)

## PART II: CHICAGO, 2019 AND BEYOND - AT THE SYMPHONY

1. **Tell** students that they are now going to travel forward in time to 2019. Ask them to imagine what it will be like when they visit Orchestra Hall, and to think about what they might see and how they might feel.  
**Discuss:**
  - What might be the same about our experience and the girl's experience in 1919? What might be different?
  - What about Chicago in 2019 is the same as it was in 1919? What is different?
2. **Tell** students the next piece they will hear will be the first piece performed on the concert that they will attend. **Play** Dvořák's "Carnival," [Spotify Track 1](#) from 00:00 to 00:56 as students silently move to the music. Have students complete the fourth box under the timeline.

## WHAT'S HAPPENING NOW?

1. **Ask** students to think about some events going on in Chicago today. Engage them in a discussion about local, current events in the city, or even specific neighborhoods. (For some groups, you might need to be prepared with some current events that you can bring up. You might also frame this discussion in terms of what students have heard their parents talking about. Current events outside of Chicago might be relevant, but try to connect them to local impact.)
2. **Ask** students to choose one current event, and write a brief title for that event on the blank lines above the fifth box under the timeline.
3. **Ask** students to write how this event makes them feel in the fifth box under the timeline and to think of music that matches this feeling, writing the title of a piece of music in the box. (Students should be as specific as possible. If they do not know a specific title, they might describe the music in terms of genre, artist, and/or musical elements like tempo, dynamics, and articulation).
4. Now that they have explored several Chicago events, **ask** them to choose one event and draw on the back of their paper what they might have seen, heard or felt if they were there.

**Extension:** You might find recordings of students' musical choices via YouTube or another source. In a separate lesson, you could play recordings for the class and have students describe their musical elements and/or analyze their lyrics. You might also have students "present" their musical choices and explain how they are related to the current event.

## THE FUTURE OF MUSIC IN CHICAGO

1. **Tell** students that they have heard some of the music that will be on the concert program when they go to Orchestra Hall. Share some information about the music:
  - *Céphale et Procris* is an opera-ballet that was first performed in 1773. It was written by Belgian-French composer, André Grétry (1741-1813).
  - Symphony No. 4 was written by Russian composer Piotr Illyich Tchaikovsky (1840-1893) in 1878.
  - Czech composer, Antonín Dvořák (1841-1904) wrote Symphony No. 9, also known as the *New World* Symphony, in 1893, the same year that he visited the Chicago World's Fair, also known as the World's Columbian Exposition. It was based on his impressions of his time in America. He wrote Carnival Overture in 1891.

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2. **Discuss** what students like or do not like about the music.
  3. **Ask** students what (and whom) they think is missing from the program. Ask them to consider what kind of music an orchestra should be playing and what composers and musicians should be represented on a concert in 2019 and in the future.
  4. Hand out the blank **Chicago Symphony Orchestra program** and ask students to imagine that they are the CSO's musical director. **Ask** them to design a program of music for a CSO concert. What would they include?

## **CLOSING DISCUSSION - REVIEW AND DISCUSS ESSENTIAL QUESTIONS:**

1. How can the different ways that different people in a community see things make a community stronger or weaker?
2. How can community institutions (like the CSO) strengthen our communities?

### **Appendix A Vignette**

*It's a chilly November afternoon in 1919. An eight-year-old girl buries her hands in her warm pockets as she cranes her neck back to gaze at the beautiful brick building looming above her and her family as they wait outside of Orchestra Hall. The Chicago Symphony Orchestra is presenting its first ever Children's Concert, and she is going to be in the audience.*

*Finally, the doors open, and she shuffles in, shoulder to shoulder with the crowd of other children and their families. They are about to share an experience of a lifetime together. As she enters Orchestra Hall, the girl's heart does a flip and she gasps as she takes in the magnificent sight. The giant hall sparkles in what seem to be a thousand lights. The walls themselves are works of art, framed in beautiful, ornate moldings. A towering arch crowns the stage where people dressed in tuxedos and black gowns sit preparing their instruments for performance. These people are the orchestra, and they make a curious and chaotic mixture of sounds as they warm up. The girl sinks into the soft velvet cushion on her chair, her feet not quite touching the floor, and she settles back to wait for the concert to begin.*

*After what seems like forever, the lights dim and the orchestra goes silent as a chime alerts everyone that the concert is about to begin. Applause begins to swell around her, and she starts to clap as well when she sees the conductor walking out onto the stage. He takes a bow, leaps up onto a platform and raises his baton. With a flick of his wrist, the orchestra comes alive. Her eyes wide and her skin tingling, the girl smiles as she hears... (**play** "Céphale et Procris," [Spotify Track 2](#).)*

### **Appendix B Resources for Talking About Race in the Classroom**

From [www.embracerace.org](http://www.embracerace.org)

- A quick-reference pdf guide for talking specifically to very young children about race can be found [here](#).
- The longer article version of the above guide, including references, is located [here](#).

From [www.tolerance.org](http://www.tolerance.org)

- Let's Talk! Discussing Race, Racism and Other Difficult Topics with Students is a guide for such conversations and includes adaptations for K-5 classrooms. The pdf can be found [here](#).
- Five Essential Practices for Teaching the Civil Rights Movement [Practice 2: Know How to Talk About Race](#)





## Common Core Anchor Standards

**CCSS.ELA-LITERACY.CCRA.W.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

## Illinois Social Studies Standards

**SS.H.1.K.** Compare life in the past with life today

**SS.H.1.2.** Summarize changes that have occurred in the local community over time.

**SS.H.3.1.** Compare perspectives of people in the past to those of people in the present.

**SS.CV.1.1.** Explain how all people, not just official leaders, play important roles in a community.

## Illinois Arts Learning Standards

**IL Fine Arts Anchor Standard 8:** Construct meaningful interpretations of artistic work.

**IL Fine Arts Anchor Standard 9:** Apply criteria to evaluate artistic work.

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

# LESSON 2: Moving Through Musical Places

## FEATURED REPERTOIRE\*

**BERLIOZ** [Hungarian March from The Damnation of Faust](#)

**GERSHWIN** [Rhapsody in Blue](#)

**MAZZOLI** [Violent, Violent Sea](#)

**PRICE** [Symphony No. 1 in E Minor](#)

**PRICE** [Symphony No. 3 in C Minor](#)



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

(free account required).

## ESSENTIAL QUESTIONS

- How do places inspire and influence the things that artists create?
- How can we deepen our appreciation for art by understanding where it's created?

## OBJECTIVES

- Students will interpret contrasting articulations and tempi through movement and drawing.
- Students will explain the relationship between movement, articulation, and tempo.
- Students will identify a rhythmic pattern in music of different but related musical genres.
- Students will graph the melodic contour of a musical example, giving iconic notation for pitch.
- Students will compare and contrast the instrumentation used in different musical genres.
- Students will identify familiar and unfamiliar places on the world, United States, and Chicago maps.
- Students will identify geographic relationships between select familiar and unfamiliar places.
- Students will describe how various places have influenced the development of music in Chicago.

## EVALUATION

- Successful completion of this lesson will result in students participating in robust class discussions, creating physical movements that capture the music's articulation, and completing the **Moving Through Chicago** and **Musical Tour Map** graphic organizers.

## KEY VOCABULARY

- **Articulation** - how connected or separated the sounds are written to make the music sound smooth, like a flowing scarf or caramel, or choppy, like a bouncing ball or a pounding hammer
- **Melody** - a sequence of pitches played one after the other to create a tune; the main tune of a piece of music
- **Pitch** - the highness or lowness of each musical sound
- **Rhythm** - an arrangement of musical sounds according to duration, or length  
**Tempo** - how slow or fast the music sounds and how this changes; the speed of the music

## MATERIALS

- Musical recordings of the featured repertoire (Spotify®, etc.)
- Sound system for playing musical excerpts of the concert repertoire (e.g., laptop and speakers, iPhone® dock, etc.)
- Class set of copies of **Moving Through Chicago** graphic organizer
- Class set of copies of **Musical Tour Map** graphic organizer, front & back
- Pencils
- Crayons or colored pencils (red, green, purple, yellow, orange, pink, blue, and your school colors)

## INTRODUCTION

1. **Ask** students to think about the neighborhood where their school is located. Engage them in visualizing the streets, buildings, parks, murals or other public artworks, and other landmarks near their school. You might even take them on a virtual, imagination-powered “walk” around the neighborhood.
2. **Ask** students to think about the music they hear in their neighborhood (live instrumentalists, people singing, music in stores or restaurants, music on the car radio). Ask them to describe where they hear it, when they hear it, and what it sounds like.
3. **Tell** students that, in this lesson, they are going to explore Chicago and other places and how they are related to music.

## PART I: MOVING THROUGH CHICAGO

1. Briefly discuss different modes of transportation. Explain that music moves, too. Sometimes it moves slowly and sometimes quickly. Sometimes the movement is smooth, and sometimes it is choppy.
2. **Review** articulation and tempo from Lesson 1. Without music, ask students to review their movements for slow, fast, smooth and choppy from Lesson 1. Then, play each of the following musical examples as students move along to them.
  - “Berlioz: *La damnation de Faust*,” [Spotify Track 3](#) from 00:07 to 00:34.
  - “Rhapsody In Blue,” [Spotify Track 5](#) from 00:00 to 00:48.
  - “Violent, Violent Sea” from 14:14 to 14:48 (or beyond). It can be found online at <https://vimeo.com/31619219>.
3. Hand out the **Moving Through Chicago** graphic organizer found in the Appendix and ask students to look at the different examples of lines given in step 2 of the graphic organizer. **Ask**, “Which lines look like they move quickly? Slowly? Smoothly? Choppy?”
4. **Play** each musical example from step 2 again as students draw lines in the boxes to match the movement of the music.
5. **Ask** students to look at the pictures of different modes of transportation in Chicago. Discuss what is going on in each picture. Then, play each musical example again as students draw lines from each box to the transportation picture that they think looks like the movement of that piece of music.
6. **Ask** some students to share their choices and discuss why they made them. (Students may come up with different music-transportation matches. This is perfectly fine, but do engage them in explaining their choices according to characteristics of the music and characteristics of the mode of transportation.)
7. Without music, **ask** students to act out how they would move if they were using each mode of transportation (e.g. lunging forward on the “L”; paddling a kayak; walking amongst a bustling crowd of people).
4. **Play** each musical example once more as students move to the music like the matching mode of transportation. Students’ movements may be different.

## PART II: MUSICAL TOUR MAP

1. **Tell** students that they are going to go on an imaginary musical tour with a tour guide and a map.
2. **Hand out** the **Musical Tour Map** graphic organizer and read the instructions with students.
3. **Complete** the “musical tour” as a class, reading text bubbles aloud and pausing at road signs to color and draw lines on the maps on the back, according to instructions on each sign. When you arrive at the 📍, do the following activities with students:
  - **At destination 3:**
    - Before listening, **explain** that rhythm is how long or short sounds are arranged in the music. Point out the dots and dashes below the destination symbol to give students a visual representation of the short-long-short-long rhythm. Then, have students echo you as you pat the rhythm on your lap. (You will hear this repeated rhythm at a fast tempo at the very beginning of *Spring Break*. It also appears various times in *Juba Dance* at a slower tempo.)

- **Play** the first 20 seconds or so of *Spring Break*, by Arvin Scott, as students pat the rhythm along on their laps. It can be found on YouTube [here](#).
- **Review** the rhythm at a slightly slower tempo. Ask students to listen for the rhythm and raise their hands every time they hear it in the next piece. Play Juba Dance, from Symphony No. 3, by Florence Price. It can be found on YouTube [here](#).

**Extension:** Have students watch examples of “Pattin’ Juba.”

- [Danny “Slapiazz” Barber](#) (includes some history)
- [Derique McGhee](#)
- **At destination 6:**
  - **Before listening**, explain that melody is a sequence of pitches (higher and lower sounds) played one after another to create a tune. Sometimes we refer to the main tune of a piece of music as “the melody.”
  - **Ask** students to listen for the melody in the next piece (it can be heard in the brass section) and follow the “melody map” on their graphic organizers. They should think of the ovals as points, or sounds, on the melody map and the spaces between them as the movement from one point to another, sometimes upward, sometimes downward, and sometimes staying at the same pitch level.
  - **Ask** students to listen for the melody. Play the second movement of Price’s First Symphony three times - from the beginning to 0:15 - and have students follow the instructions on the graphic organizer (read aloud the instruction each time). The music can be found on [YouTube](#).”
  - **Ask** them to listen again from the beginning but allow the music to continue to 1:19. (The brass will play similar, but altered, statements of the melody at 0:20 and 0:41 before returning to the original melody at 1:04.) **Ask** students to follow the melody map with a finger at each statement. **Note** when the original melody returns.
  - **Ask** students what was the same and what was different about each statement of the melody in the brass.
- **At destination 8:**
  - **Ask** students to listen for instruments in the next piece. Play part of Muddy Waters’ performance of *You Don’t Have to Go* at the 1981 ChicagoFest. It can be found on YouTube [here](#).
  - **Discuss** what instruments students heard/saw. (Electric guitars, Electric bass, harmonica, drum set, vocals)
  - **Discuss** what is different about these instruments from the instruments that one would hear at an orchestra performance. (An important difference, here, is that many of these instruments are amplified, or electric. This is a distinguishing characteristic of Chicago blues, which is derived largely from Mississippi Delta blues, which would have only used acoustic instruments.)
  - After completing the tour, **discuss** some of the places that were featured and how they are related to the music that students will hear at the concert.

**Extension:** Explore some of the places in this activity using Google Earth (<https://www.google.com/earth/>) or even just Google Maps. “Fly” from one continent to another. “Walk” around some of the Chicago neighborhoods using Street View. An interactive neighborhood map can also be found at: <https://chicagomap.zolk.com>.

### Closing Discussion - Review and Discuss Essential Questions.

1. How can the different ways that different people in a community see things make a community stronger or weaker?
2. How can community institutions (like the CSO) work to make our communities stronger?



## Common Core Anchor Standards

**CCSS.ELA-LITERACY.CCRA.W.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

## Illinois Social Studies Standards

**SS.G.1.2.** Construct and interpret maps and other graphic representations of both familiar and unfamiliar places.  
**SS.G.1.4.** Construct and interpret maps of Illinois and the United States using various media.  
**SS.G.2.K.** Identify and explain how people and goods move from place to place.  
**SS.H.2.3.** Describe how significant people, events, and developments have shaped their own community and region.

## Illinois Arts Learning Standards

**IL Fine Arts Anchor Standard 7 (MU:Re7.1b):** Perceive and analyze artistic work.  
**IL Fine Arts Anchor Standard 8:** Construct meaningful interpretations of artistic work.  
**IL Fine Arts Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

# LESSON 3: Concert Reflection

## ESSENTIAL QUESTIONS

- How do the small details of an experience come together to affect what we get out of the overall experience?

## OBJECTIVES

- Students will describe attending a concert at Symphony Center by drawing and writing about their experiences.
- Students will construct a map of the trip to and from their school to Symphony Center.
- Students will explain how the details of their concert experience affected their overall concert experience.

## EVALUATION

Successful completion of this lesson will result in students participating in robust class discussions and completing the *Reflecting on My Concert Experience* worksheet and **Mapping My Concert** graphic organizer.

## KEY VOCABULARY

- **Landmark** - an object or feature of a place that is recognizable and memorable; an object or feature of a place that helps someone know where they are

## MATERIALS

- Class set of copies of **Reflecting on My Concert Experience** and **Mapping My Concert Experience** graphic organizers (front and back)
- Writing implements
- Crayons or colored pencils
- **Chicago Map** for reference (optional)

## PREPARATION - BEFORE THE CONCERT:

1. Tell students that, after the concert, you will be asking them to describe their experiences, so they should try to notice as much as possible by using all of their senses.
2. Tell students that the trip to Symphony Center will be part of the experience and that they will make a map of their trip when they return. Ask students to pay attention to and make mental notes of the buildings, sculptures, murals, parks, bodies of water, and other landmarks that they see along the way.

## PART I: REFLECTING ON MY CONCERT EXPERIENCE

1. After the concert, ask students to consider and discuss their concert experiences as a class.
  - What was Symphony Center like?
  - What did you see, hear, and feel?
  - What was it like to hear a live orchestra perform?
  - How was it the same as or different from what you expected?
2. Hand out the **Reflecting on My Concert Experience/Mapping My Concert Experience** graphic organizer and read the instructions for **Reflecting on My Concert Experience** aloud as students follow along. (If you feel it might be helpful and if time allows, you might reread the vignette from Lesson 1.)
3. Give students time to draw, color, and write about their concert experiences.



## **PART II: MAPPING MY CONCERT EXPERIENCE**

1. Ask students to think about their trip to and from Symphony Center.
2. Ask them to turn their **Reflecting on My Concert Experience/Mapping My Concert Experience** graphic organizer to the **Mapping My Concert Experience** side and read the general and step 1 instructions aloud as they follow along.
3. Give students time to make a list of the landmarks that they saw along their trip.
4. Ask students to share their lists with a partner and add anything that they did not initially remember.
5. Read the instructions for step 2 as students follow along.
6. Give students time to draw a map of their trip to Symphony Center and to compare and contrast their maps with a partner or small group.

## **CLOSING DISCUSSION - REVIEW AND DISCUSS THE ESSENTIAL QUESTION:**

How do the small details of an experience come together to affect what we get out of the overall experience?

- How did the small details - the sights, sounds, and feelings - of the concert experience affect how you were able to appreciate the music?
- How did these details affect your overall concert experience?

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# Composer History

**ANTONIN DVOŘÁK** [say: d(ə)-VOR-zha(h)k] was born in a village just north of Prague. He was the oldest of nine children. His father was a butcher who wanted Antonin to become a butcher, too. But, when he saw how musical Antonin was, he made sure he got a good music education, including violin and organ lessons.

Dvořák's first concert in America took place in 1892, at the brand new Carnegie Hall that had opened its doors just one year before, in 1891. On the program were Dvořák's three new concert overtures that had been recently premiered in Prague as part of a "farewell" concert before departing to New York. As a group, they are known as Nature, Life, and Love, and originally were going to be published as a set under the same opus number. In the end, the composer decided to publish them separately, and giving each a title: *In Nature's Realm* (Nature), *Carnival* (Life), and *Othello* (Love). Dvořák wrote a poetic and colorful description of Carnival. It follows: A wanderer reaches the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes.

Antonín Dvořák composed the last of his nine symphonies between January and May 1893. A testament to the composer's experiences from his time living in the United States, where he composed the Ninth, it has remained one of the most popular works of the symphonic repertory ever since its sensational world premiere in New York City. When Dvořák came here, to the New World, to teach and also to learn about the great variety of music in America, one type of music he heard was spirituals sung in an African-American church, and that inspired him to write music with a similar feeling. The *New World* Symphony recreates the sound of a spiritual in this music.

**ANDRÉ GRÉTRY** André Ernest Modeste Grétry was born in Liège (now in Belgium) on February 8, 1741. He learned music from his father, a violinist, and became a choirboy. Grétry traveled to Rome for an apprenticeship before arriving in 1767 in Paris, where he remained for the rest of his career. Over the next three decades, he completed more than fifty stage works; most of these were on some level successful, and some—notably *Lucile*, *Zémire et Azor*, *L'amant jaloux*, *La caravane du Caire*, and *Richard Coeur de Lion*—were outstanding hits, performed many hundreds of times by the end of the century, and enduring into the 19th.

**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, for 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.



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**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 business woman. Price 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 in organ. 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 they moved to Chicago due to the racial violence in Little Rock. Just after moving to Chicago, Price broke her foot and during the time she was recovering she composed her First Symphony.


In all, Florence Price 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 Price’s Symphony No. 1 in 1933 after it won 1st 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 enslaved people 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 dance which incorporates stomping as well as slapping and patting the body). The final movement also has the distinctive sound of traditional music from West Africa.

**GEORGE GERSHWIN** was born in Brooklyn, New York. He taught himself to play the piano at a friend’s house by following how the keys moved on a player piano. When the Gershwin family finally got their own piano, George surprised everyone by sitting down and playing the songs he had learned by himself.

Gershwin’s most enduring music is *Rhapsody in Blue*, which he originally wrote for jazz band, orchestra strings, and solo piano, though Gershwin partly improvised the piano part during the first performance, true-to-form for a jazz soloist. Gershwin devoted about a month to writing the piece, but it shared his schedule with other projects, including a trip to Boston for the premiere of his musical *Sweet Little Devil*. Gershwin recalled

*It was on the train, with its steely rhythms, its rattley-bang that is often so stimulating to a composer. . . And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody, from beginning to end. . . I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance.*



**MISSY MAZZOLI** In July 2018 CSO Music Director Riccardo Muti named Mazzoli as the CSO's next Mead Composer-in-Residence. She is the recipient of a 2018 Goddard Lieberman Fellowship in Music, a 2015 Foundation for Contemporary Arts Award, four ASCAP Young Composer Awards, a Fulbright Grant to The Netherlands, the Detroit Symphony's Elaine Lebenbom Award, and grants from the Jerome Foundation, American Music Center, and the Barlow Endowment. She has been awarded fellowships from the MacDowell Colony, Yaddo, Ucross, VCCA, the Blue Mountain Center and the Hermitage. She is also active as an educator and a mentor to young composers; in 2006 she taught music composition at Yale University, and from 2007-2010 was Executive Director of the MATA Festival in New York City. She is currently on the composition faculty of the Mannes College of Music, a division of the New School, and is co-founder of Luna Composition Lab, a program intended to inspire girls and young women to compose.

An active pianist, Mazzoli performs with Victoire, an "all-star, all-female quintet" (*Time Out New York*) she founded in 2008 which is dedicated exclusively to her own compositions. Their debut full-length CD, "Cathedral City" (New Amsterdam Records) was named one of 2010's best classical albums by Time Out New York, NPR, The New Yorker, and The New York Times, and their 2015 follow up, "Vespers for a New Dark Age," was deemed "ravishing and unsettling" by The New York Times. Mazzoli attended the Yale School of Music, the Royal Conservatory of the Hague, and Boston University.

**PYTOR ILYICH TCHAIKOVSKY** [say: chy-KAWF-ski] was born in 1840 in a small Russian town called Votkinsk. When he was just 8 years old, he moved to St. Petersburg with his family. At a young age, Tchaikovsky already showed signs of being a talented musician, but his parents encouraged him to study law instead, which was considered a more respectable career at the time.

Tchaikovsky worked as a lawyer once he finished school, but when the St. Petersburg Conservatory opened in 1862 he decided to leave his legal job to study music, his true passion. After he graduated, he accepted a teaching position at the Moscow Conservatory, which is now named after him! Despite the low pay, Tchaikovsky found freedom in his new job. For years Tchaikovsky had a patroness, a wealthy widow named Nadezhda von Meck. Though they never met face-to-face, they exchanged letters for over 14 years and Tchaikovsky even dedicated his Fourth Symphony to her.

When it premiered, the Fourth Symphony was not well-liked by the public. Even Tchaikovsky's friends refused to critique the music, only commenting on the talent of the musicians. It was hard for Tchaikovsky to hear such harsh words about his new piece, but instead of quitting, he went on to write two more symphonies. These joined the many other works he composed over his career, including concertos, songs, operas, and ballets.

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## 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

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Youth Education Program Sponsor:



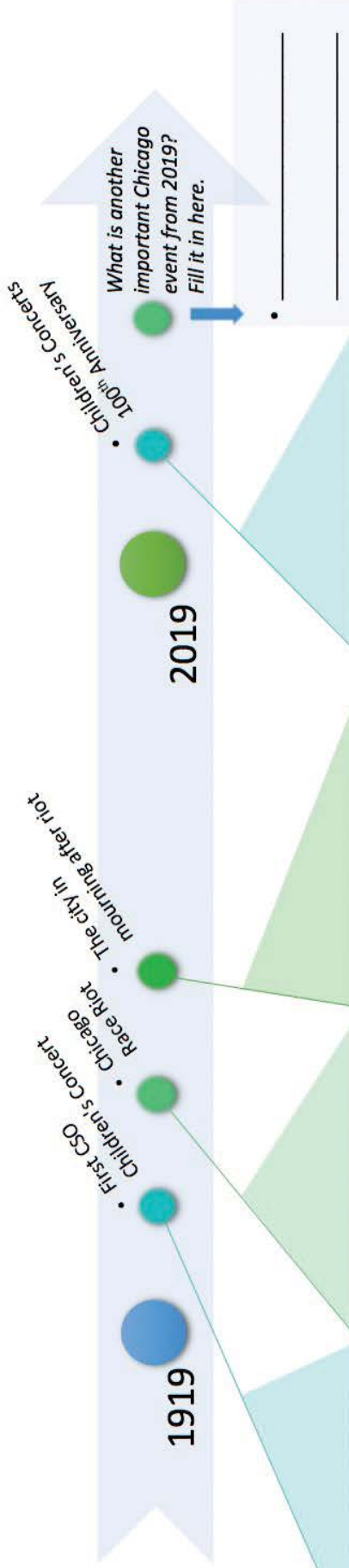
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Name \_\_\_\_\_

Date \_\_\_\_\_

# Chicago: Then and Now



**1) Grétry Tambourin**

How does the music feel?

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What makes the music feel this way?

**Tempo** – Draw an X on the line to show how slow or fast the music is.

slow fast

**Dynamics** – Draw an X on the line to show how soft or loud the music is.

soft loud

**Articulation** – Draw an X on the line to show how smooth or choppy the music is.

smooth choppy

**2) Tchaikovsky Finale**

How does the music feel?

---

What makes the music feel this way?

**Tempo**

slow fast

**Dynamics**

soft loud

**Articulation**

smooth choppy

**3) Dvořák Symphony No. 9**

How does the music feel?

---

What makes the music feel this way?

**Tempo**

slow fast

**Dynamics**

soft loud

**Articulation**

smooth choppy

**4) Dvořák Carnival Overture**

How does the music feel?

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What makes the music feel this way?

**Tempo**

slow fast

**Dynamics**

soft loud

**Articulation**

smooth choppy

**5) Your Choice!**

How does this event make you feel?

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What music would you choose that makes you feel this way?

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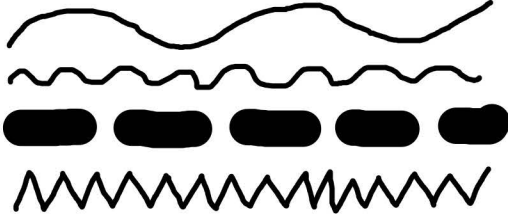
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Choose 1 of these events. On the back of this sheet, draw what you might see, hear, or feel if you were there.

Name \_\_\_\_\_ Date \_\_\_\_\_

## Moving Through Chicago

1. First, listen to the music and move your body to show how the music moves. Does it move slow or fast? Is the movement smooth or choppy?
2. Next, listen to the music again and draw a line in the box below that shows how the music moves. Here are a few types of lines. Which ones look like they move fast? slow? smooth? choppy?



3. Then, listen to the music again and draw a line from each box to the mode of Chicago transportation that it sounds the most like to you.
4. Finally, listen to the music one more time and move your body again, pretending that you are using the mode of transportation that it sounds like.

**#1**



*Kayaking down the Chicago River*

**#2**



*Riding on the Orange Line "L" train*

**#3**




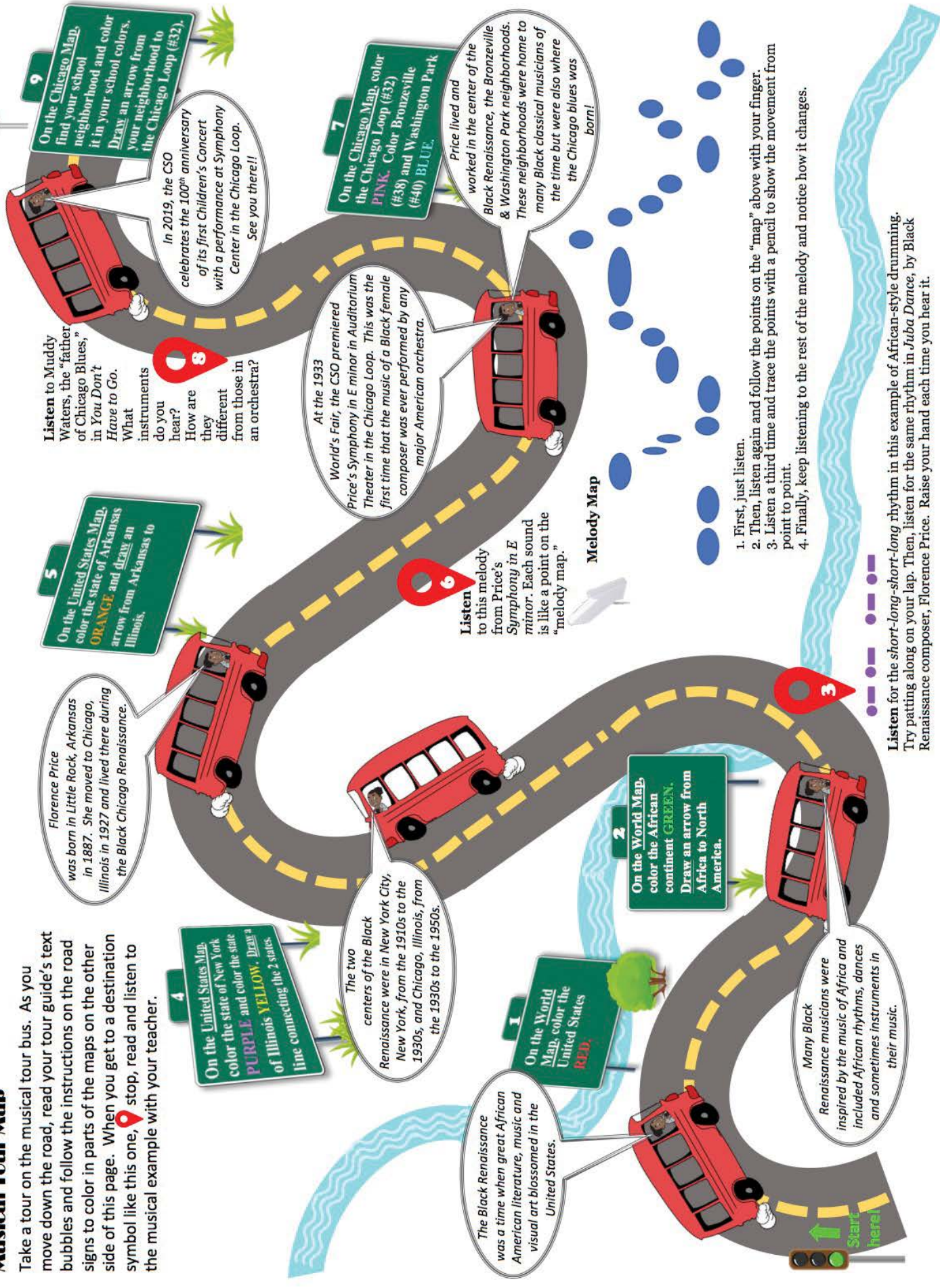
*Walking down Michigan Avenue*

Name \_\_\_\_\_

Date \_\_\_\_\_

### Musical Tour Map

Take a tour on the musical tour bus. As you move down the road, read your tour guide's text bubbles and follow the instructions on the road signs to color in parts of the maps on the other side of this page. When you get to a destination symbol like this one,  stop, read and listen to the musical example with your teacher.



**1** On the World Map, color the African continent **GREEN**. Draw an arrow from Africa to North America.

**2** On the World Map, color the United States **RED**.

**3** On the United States Map, color the state of New York **PURPLE** and color the state of Illinois **YELLOW**. Draw a line connecting the 2 states.

**4** The two centers of the Black Renaissance were in New York City, New York, from the 1910s to the 1930s, and Chicago, Illinois, from the 1930s to the 1950s.

**5** On the United States Map, color the state of Arkansas **ORANGE** and draw an arrow from Arkansas to Illinois.

**6** Listen to this melody from Price's *Symphony in E minor*. Each sound is like a point on the "melody map."

**7** On the Chicago Map, color the Chicago Loop (#32) **PINK**, Color Bronzeville (#38) and Washington Park (#40) **BLUE**.

**8** Listen to Muddy Waters, the "father of Chicago Blues," in *You Don't Have to Go*. What instruments do you hear? How are they different from those in an orchestra?

**9** On the Chicago Map, find your school neighborhood and color it in your school colors. Draw an arrow from your neighborhood to the Chicago Loop (#32).

Florence Price was born in Little Rock, Arkansas in 1887. She moved to Chicago, Illinois in 1927 and lived there during the Black Chicago Renaissance.

In 2019, the CSO celebrates the 100<sup>th</sup> anniversary of its first Children's Concert with a performance at Symphony Center in the Chicago Loop. See you there!!

Price lived and worked in the center of the Black Renaissance, the Bronzeville & Washington Park neighborhoods. These neighborhoods were home to many Black classical musicians of the time but were also where the Chicago blues was born!

At the 1933 World's Fair, the CSO premiered *Price's Symphony in E minor* in Auditorium Theater in the Chicago Loop. This was the first time that the music of a Black female composer was ever performed by any major American orchestra.

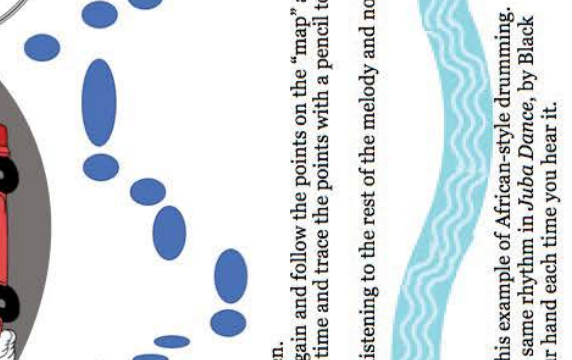
The Black Renaissance was a time when great African American literature, music and visual art blossomed in the United States.

Many Black Renaissance musicians were inspired by the music of Africa and included African rhythms, dances and sometimes instruments in their music.

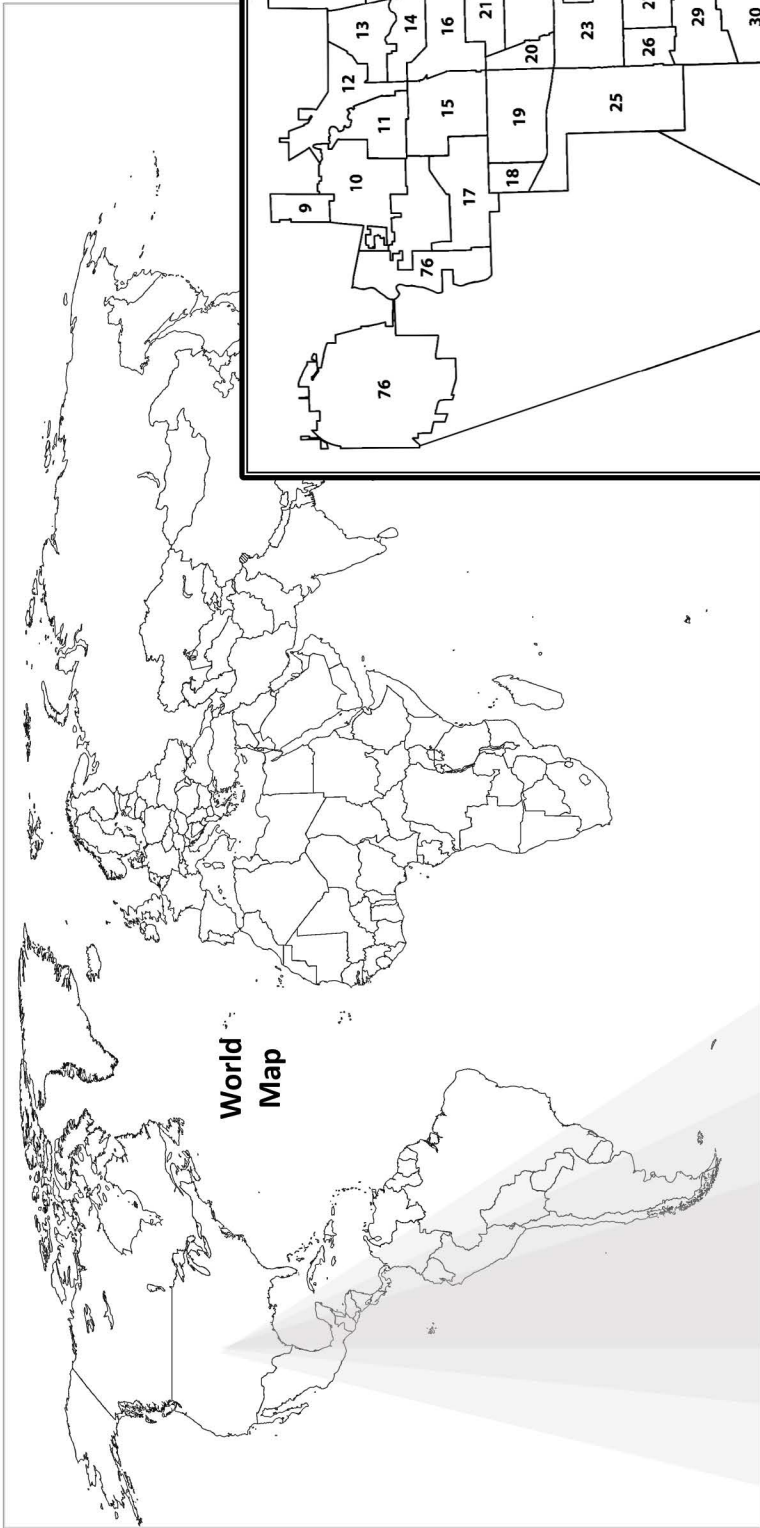
Listen for the short-long-short-long rhythm in this example of African-style drumming. Try patting along on your lap. Then, listen for the same rhythm in *Juba Dance*, by Black Renaissance composer, Florence Price. Raise your hand each time you hear it.

1. First, just listen.
2. Then, listen again and follow the points on the "map" above with your finger.
3. Listen a third time and trace the points with a pencil to show the movement from point to point.
4. Finally, keep listening to the rest of the melody and notice how it changes.

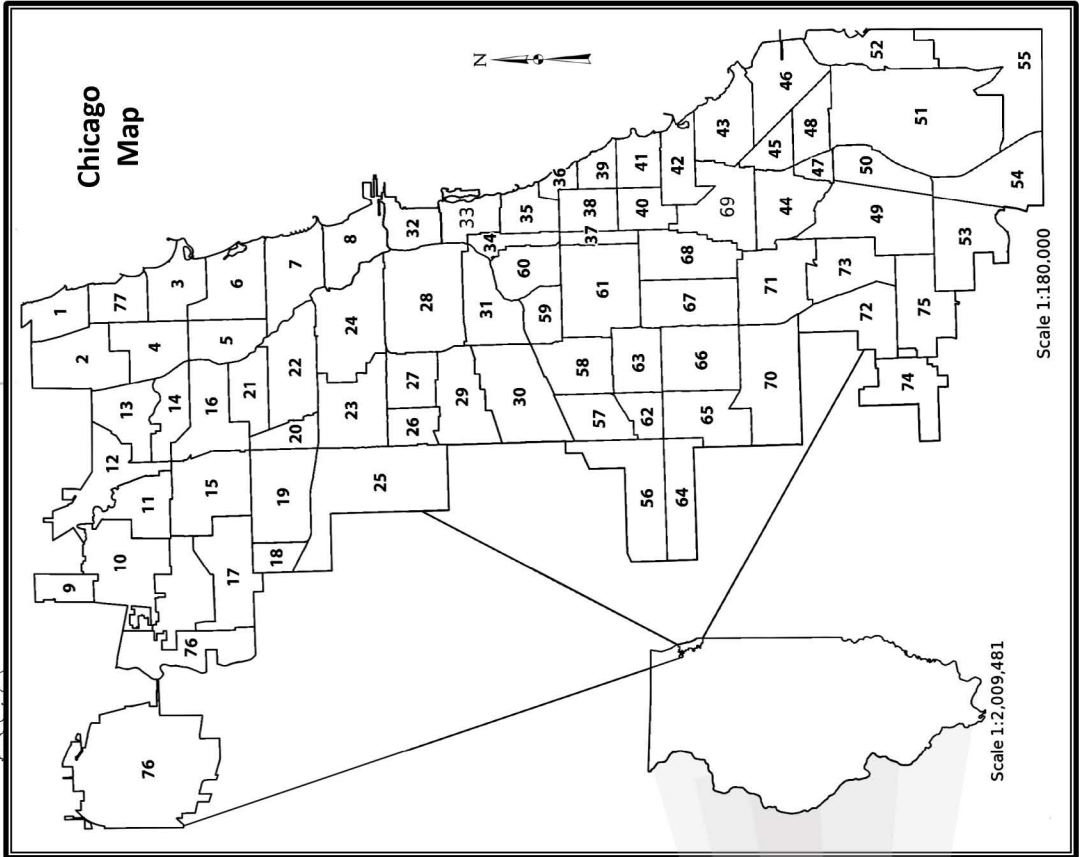
**Melody Map**



Start here!



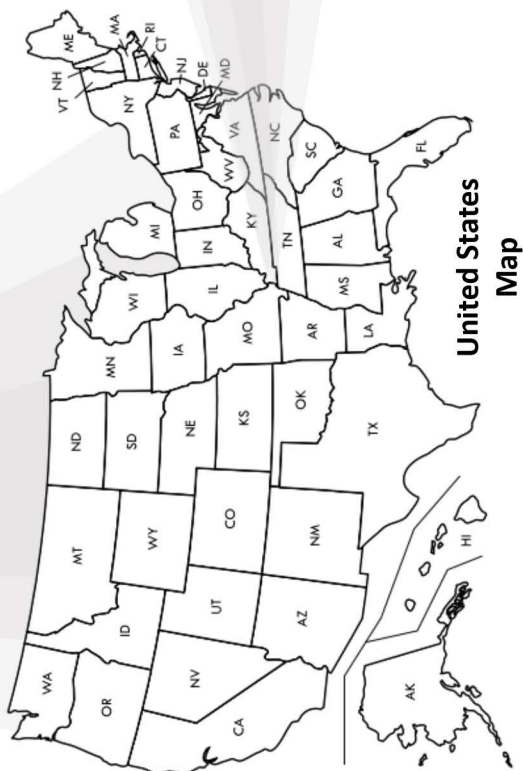
**World Map**



**Chicago Map**

Scale 1:180,000

Scale 1:2,009,481



**United States Map**



## *Reflecting on My Concert Experience*

In Lesson 1, you hear about the experience of a young girl at the first Chicago Symphony Orchestra Children's Concert in 1919. You imagined what your experience would be like in 2019. Now, describe that experience.

1. First, draw something that reminds you of your CSO concert experience. Think about what you saw, heard and felt, who was there, and what happened when you were at Symphony Center:

2. Next, write about your experience. Include lots of details. You might use some of the describing words and action words in the box to the right.

When I walked into Symphony Center, \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Then, \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

I felt so \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

By the end of the concert, \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

### Describing Words

**lovely**    **EXCITING**

huge    *interesting*

scary    **loud**

**bright**    funny

**new**    amazing

strange    *fancy*

### Action Words

**clapped**    saw

**jumped**    **heard**

**STOOD**    *laughed*

*squirmed*    **found**

*played*    **MOVED**

## MAPPING MY CONCERT EXPERIENCE

On your trip from your school to Symphony Center and back, you may have traveled a short or a long distance. You may have taken lots of turns or made a straight path. You probably saw a lot of interesting sights, some familiar and some not so familiar.

1. What were some of the sights you saw? Make a list of the buildings, sculptures, murals, parks, bodies of water, and other landmarks that you noticed on your trip.

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2. Next, draw a map of your trip. Do your best to draw a path that shows the distance and direction that you went and the turns that you made. You might look back at your Chicago Map from Lesson 2 to help you. Draw pictures along your path of the landmarks that you listed above and label them.

