

TEACHER'S GUIDE

SOUNDS OF **CONFLICT** SOUNDS OF *Peace*

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

**MARCH 14 AND 15, 2018
10:15 & 12:00**



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA



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Dear Teachers,

Welcome to the Chicago Symphony Orchestra's 2017/18 School Concert season. This year, our programs explore what it means to live *In Harmony* with others. Have you ever considered that an orchestra is a miniature society? Every day, musicians of different backgrounds and opinions work together to express the intent of a piece of music. As you prepare your students for this concert featuring the Chicago Symphony Orchestra, consider how music can be a tool to resolve conflict and how the orchestral community works as a team to bring this music alive for you!

The live performance will be even more exciting and impactful for your students if you familiarize them with the repertoire prior to the concert. 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, rather than before. Students' enjoyment of this music doesn't have to stop after the performance!

The intent of this curriculum is to engage students with the music and guide them to listen for specific things in each piece. In this document, you will find two lesson plans that easily can be implemented by a classroom or music teacher, plus a reflection for you and your students to complete after you have attended the concert. This document also includes historical content that will help you teach the lessons. Our hope is that these activities will serve as an important resource leading up to 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.

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

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



SOUNDS OF
CONFLICT
SOUNDS OF
Peace

ABOUT THE CONCERT:

Where do we turn when conflict and division shake our classroom, our community and our country? This concert featuring the Chicago Symphony Orchestra examines how music can inspire dialogue and empathy as well as support a rising chorus of hope that cements our commitment to living in harmony with others.

The program:

The Chicago Symphony Orchestra

Edwin Outwater *conductor*

Maya Anjali Buchanan *violin*

Michael Byrd *narrator*

To include selections from:

BERNSTEIN Rumble from *West Side Story*

SHOSTAKOVICH Allegro from Symphony No. 10

ESTACIO Untimely Elegy from *Victims of Us All*

PARRY Selections from *For Heart, Breath and Orchestra*

KORNGOLD Allegro assai vivace from Violin Concerto in D Major

COPLAND *Lincoln Portrait*

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

LESSON 1: Breath and Body, Bound and Free



FEATURED REPERTOIRE*

BERNSTEIN [Rumble from West Side Story](#)

SHOSTAKOVICH [Allegro from Symphony No. 10](#)

ESTACIO [Untimely Elegy from Victims of Us All](#)

PARRY [Selections from For Heart, Breath and Orchestra](#)

KORNGOLD [Allegro assai vivace from Violin Concerto in D Major](#)

COPLAND [Lincoln Portrait](#)



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

(free account required) or play Tracks 1–5 on the provided CD.

ESSENTIAL QUESTIONS:

- How do feelings of conflict and peace affect our breaths and bodies differently?
- How can we use our breaths and bodies to act upon conflict and move toward peace?

OBJECTIVES

Students will be able to:

- Differentiate between marcato, staccato and legato articulations.
- Show changes in articulation through a physical response.
- Compare and contrast musical elements in multiple musical texts.
- Compare and contrast composers' responses to social and historical contexts in multiple musical texts.
- Create a narrative based on contrasting articulations in a piece of music.
- Apply musical concepts to historical and contemporary social and political contexts.
- Perform a piece of music based on physical cues from their breaths or heartbeats.

EVALUATION

Successful completion of this lesson will result in students participating in robust class discussions, creating physical movements that capture the music's articulation, completing the [Embodied Narrative graphic organizer](#) and performing a piece of music based on students' physical cues from their own breaths or heartbeats.

KEY VOCABULARY

- **Articulation** – the manner of strength, attack and length/duration of a note or group of notes to produce a particular effect; articulation includes marcato, staccato and legato, among others
- **Attack** – the onset or beginning of a note
- **Bound** – physically, socially or emotionally restricted or confined
- **Breath** – the power of breathing; life, and the more figurative breath that we use to fuel our voices to speak out in many ways
- **Legato** – a type of articulation with a gentle attack on notes with little or no separation between them, creating a smooth and connected effect. Legato can be heavy/thick, like caramel or mud, or light, like a gentle breeze (smooth and connected)
- **Marcato** – a type of articulation with a heavy attack on notes with separation between them, creating an emphasis on the front of the note, like a hammer or a knife (heavy and separated)
- **Narrative** – a story with a certain sequence and some moral stance
- **Staccato** – a type of articulation with a light attack on notes and separation between them, creating a bouncy effect, like a rubber ball or rain drops (light and separated)
- **Tempo** – the speed of the music

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of the concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- **Breathing Quotes**, included in the lesson below (you may want to project one or more quotes)
- Copies of **Embodied Narrative** graphic organizer, included in the lesson below
- Pencils

Note to teachers: *This lesson could easily be segmented into several lessons or even an entire unit. Discussion questions could become writing prompts or even research questions. Many questions do not have a definitive answer. You decide how in depth to go with these, and use the materials as you see fit and as time allows. Remember that your students will get more out of the concert if they have studied each piece of music.*

Introduction

1. Read and/or display one or more of the “Breathing Quotes” found at the end of the lesson.
2. Discuss:
 - What does it mean to breathe freely?
 - What does it mean to feel that our breath is bound?
 - How do feelings of conflict and peace affect our breaths and bodies differently?
 - How can we use our breaths and bodies to act upon conflict and move toward peace?

Teaching Steps:

Part I.A: Bound and Free – Leonard Bernstein’s Rumble from *West Side Story*

1. **Tell** students that “Rumble” is part of a musical by Leonard Bernstein called *West Side Story*. Set in 1950s New York City, the musical’s *narrative* is centered on racial tensions between whites and Puerto Ricans that have taken root in the formation of two rival gangs. In this part of the narrative, two young men are fighting: one from the white gang and the other from the Puerto Rican gang. By the end of the music, one of the young men is dead.
2. **Play** [Rumble](#) and **ask** students to imagine this story playing out as they listen to the piece.
3. **Ask** students to listen for the sharp, sudden *attacks* in the low brass and percussion sections.
 - **Play** part of [the track](#) again to help them hear the unfolding plot.
 - **Ask** students to imagine that the young men are breathing in or breathing out at each one of these attacks.
 - **Ask** students to breathe with the young men.
 - **Play** all of [the track](#) again as students listen and breathe.
4. **Discuss:**
 - Did your breath feel free or bound? How and why?
 - Did your feeling change throughout the piece? How and why?
5. **Ask** students to listen for the same attacks but this time, imagine the young men’s bodies hitting each other. **Ask** them to imagine how this would physically feel in their bodies as they listen again to [the music](#).

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6. **Discuss:**
 - Did your body feel free or bound? How and why?
 - Did it change throughout the piece? How and why?
 7. **Tell** students that the composer, Bernstein, used a *marcato articulation* (heavy and separated) to make parts of the music feel forceful, like jabs or stabs.
 8. **Discuss** how the larger narrative of racial conflict that led to this moment affected the two men's breaths and bodies.
 - How did it affect them in this moment?
 - How may it have affected them in the months and years before this fight began?

Note: You can watch this scene from the 1961 film version on [Vimeo](#).

Part I.B: Bound and Free – Erich Wolfgang Korngold's Violin Concerto in D Major

1. **Explain** that Erich Wolfgang Korngold was a Jewish-Austrian composer. He immigrated to the United States as a refugee in 1934 in order to escape the anti-Semitic Nazi regime. In the U.S., he became a successful Hollywood movie composer and was known as one of several "fathers of film music." He stopped writing film music and composed his Violin Concerto in D Major in 1945, right after the end of World War II.
2. **Listen** to parts of [the third movement of the Violin Concerto](#) from 00:00-00:26 and then from 01:09-01:48.
3. **Discuss:**
 - How are the two parts of the music similar? (The melodies, or tunes, are very similar.)
 - How are the two parts of the music different? (The articulations are different. The first is mostly staccato [light and separated], and the second is mostly legato [smooth and connected].)
 - How do both styles of music help convey the feeling of being free? How do you think the end of WWII influenced Korngold while writing this piece?
 - Contrast this music with Bernstein's Rumble (you might play part of [Rumble](#) again). What is different about how the two pieces feel in your breath and body?

Part II.A: Breath and Body Acting through Conflict

1. **Discuss** what it means to be bound and what it means to be free.
 - How can we be physically bound and free?
 - How can we be socially bound and free?
 - How can we be emotionally bound and free?
2. **Discuss** bound and free in terms of physical movement.
 - How would we move if our hands or feet were bound? If we were in a very small space? If we were carrying something very heavy?
 - How would we move if we could fly? If we were swimming? If we were on a trampoline? If we were in an open space?

- Display some of the following action words for bound and free:
Bound words – arch, bend, crawl, crumple, curl, drag, fall, flop, freeze, haul, hold, lean, melt, pull, push, shiver, shrink, slither
Free words – balance, bounce, dash, dodge, drift, expand, explode, float, fly, glide, grow, hop, jump, leap, open, reach, rise, run, skip, slide, stretch, sway, whirl, wiggle
3. **Ask** students to stand and experiment with these words by moving in place.

Part II.B: Embodied Narrative – Dmitri Shostakovich’s Allegro from Symphony No. 10

1. **Listen** to [Shostakovich’s Allegro from Symphony No. 10](#) (if time is an issue, you might start the track at 2:52 and play to the end).
2. **Ask** students to listen for the conflict between the heavy, binding (marcato and sometimes heavy legato) sounds of the brass and percussion sections and the light, free (staccato and sometimes light legato) sounds of the woodwind and string sections.
3. **Listen again** and have students imagine a narrative in which two conflicting forces are at work upon a main character: one force seeks to bind and the other force seeks to free the main character. These “forces” could be represented by living characters, non-living things or more abstract concepts or circumstances. (You could illustrate this with the classic Batman and Joker, or other villain, acting upon the people of Gotham.)
4. In groups of three to five students, use the **Embodied Narrative** graphic organizer at the end of the lesson to develop an embodied narrative to show this conflict through movement.
 - One student should play the main character, using bound and free actions to show how the forces are acting upon them and how they are using their bodies to react to the forces (for example, moving toward the freeing force and pushing away from the binding force).
 - Other students should play the forces, acting upon the main characters when they hear music that corresponds with their binding or freeing forces.
 - All students should be aware of their breath as they are moving.
5. As students work, they should **listen** to the [music](#) several more times to determine the main character(s), the forces, a basic plot and the specific movements and interactions that they will use in their embodied narratives. You might lay some ground rules at this point (e.g. safe movements, stay within a certain area, etc.).
6. Have students **share** their embodied narratives with the class.
7. **Discuss** what it felt like to be bound or free and to bind or free someone else.
8. **Shostakovich and Stalin**
 - **Explain** that Shostakovich was a Russian composer who lived under a brutal dictator named Joseph Stalin. As other composers and artists were being exiled or even killed by the Stalin-led government, Shostakovich found himself struggling between compliance and defiance. This piece premiered after Stalin’s death and is said by some to be a portrait of the dictator himself.
 - **Listen** to the [piece](#) again and ask students to listen for the force of the dictator, Stalin, acting violently and cruelly to bind and oppress his people and the opposing force of hope that drove many people to keep reaching, climbing and searching for freedom.
 - **Discuss** how Shostakovich used his “breath” (or his voice) to act upon conflict.

Extension Activity

- **Ask** students to think of (or research) contemporary situations in which musicians, artists or others used breath or body to act upon a conflict or injustice imposed or caused by a government. Here are just a few examples if they need help getting started (Google any of these, and you'll find information):
 - Common's *Letter to the Free*
 - Eminem's freestyle rap at the 2017 BET Awards [explicit]
 - Focus Iran photography and video exhibit
 - JR's photographic installation in Tecate
 - Lin-Manuel Miranda's *Almost Like Praying*, created to raise funds for disaster relief in Puerto Rico
 - NFL players "taking a knee"

9. Discuss:

- How do we know when it's best to use our breaths to act upon conflict and when it's best to use our bodies?
- How can we use our bodies to act upon conflict in peaceful ways?
- Are there situations in which people have no choice but to use their bodies in violent ways to act upon conflict or is there always another option?

Part III: Breath and Body Acting toward Peace

1. Discuss:

- Conflict will always be part of our lives in some way.
- Is it okay to sometimes allow ourselves to feel peace?
- When conflict is upon us, how can we use our breath and our bodies to find peace?

2. Explain that *For Heart, Breath and Orchestra* is a piece of music that Richard Reed Parry created to bring awareness of body and breath and bring people closer to peace.

3. Ask students to close their eyes, breathe deeply and listen to [For Heart, Breath and Orchestra](#). (Because it is a 12-minute piece, you could just play part of it.)

4. Discuss how this piece affected students' bodies and breath.

5. Tell students that they are going to create something similar to this piece using similar instructions to those that Parry gives the musicians. (To hear Parry talk about the piece, watch this [video](#).)

6. *For Heart, Breath and Orchestra*

- **Select** a conductor who will indicate when musicians will play and stop.
- **Select** a soloist who will perform an instrument that no one else is playing.
- **Split** the rest of the musicians into 2 groups.
 - Everyone, except for the conductor, should have an "instrument."
 - If you have actual music classroom instruments, hand them out to students.
 - Students could also play non-standard instruments, such as pencils on desks, body percussion, etc.

7. How to play:

- The conductor will gesture toward one of the two musician groups, alternating between the two groups.
- The soloist will perform a long note with each inhalation. His/her playing should not be affected by the conductor or other musicians.
- The other musicians will use the tempo of their own heartbeats to play a steady beat on their instruments. Each time the conductor gestures toward their group, they should begin playing notes in time with their individual heartbeats. When the conductor gestures toward another group, they will stop playing.
 - The actual orchestra members will have stethoscopes taped to their chests and will be able to listen to their heartbeats. If you have access to a set of stethoscopes, this would be a fun way to combine science and music.
 - If you do not have access to stethoscopes, have students find their pulses with one hand and play their “instruments” with the other hand.
- Conductor, soloist and musicians will have to focus intently on their own breathing/ heartbeats and not be distracted by others. Everyone should be doing something slightly different.
- The conductor will decide when to conclude the music and will lower her/his hands to communicate this moment.
 - Perform the piece a few times, having different volunteers take turns being the conductor or soloist.
 - If you can, record performances and play them back for students.

8. Discuss:

- How did it feel to pay such close attention to your own breath or body?
- How might performing this kind of music help us find peace?
- How might listening to this kind of music help us find peace?

9. Closing Discussion: Review and discuss the Essential Questions.

- How do conflict and peace act differently upon our breaths and bodies?
- How can we use our breaths and bodies to move conflict toward peace?

ASSESSMENT

- **Observe** student movements in the Embodied Narrative activity. Do movements demonstrate ideas of being bound and free?
- **Observe** whether students successfully complete the Embodied Narrative graphic organizer.
- **Observe** whether students can tune in to their own heartbeats and breaths to successfully perform *For Heart, Breath and Students*.



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

IL SS.CV.3.6-8.LC, MdC, MC: Compare the means by which individuals and groups change societies, promote the common good and protect rights.

IL SS.IS.8.6-8.LC. Analyze how a problem can manifest itself and the challenges and opportunities faced by those trying to address it.

IL SS.CV.1.6-8.MC. Evaluate the powers and responsibilities of citizens, political parties, interest groups and the media.

IL SS.H.1.6-8.MdC. Analyze connections among events and developments in broader historical contexts.

Illinois Arts Learning Standards

Music

Anchor Standard 6: Convey meaning through the presentation of artistic work.

MU: Pr4.1.6d Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) convey intent.

Anchor Standard 8: Construct meaningful interpretations of artistic work.

MU: Re7.1.7b. Describe how knowledge of context and the use of musical elements inform the response to music.

MU: Re8.1.6a. Describe a personal interpretation of how performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

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

MU: Cr11.1.6 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life as developmentally appropriate.



Breathing Quotes

Choose one or more of the following quotes as a prompt for discussing what it means to breathe freely and what it means to feel that our breath is bound.

A human being is only breath and shadow.

—Sophocles

There is no air in the City but there is breath, and every morning it races through him like laughing gas brightening his eyes, his talk and his expectations.

—Toni Morrison in *Jazz*

Breath is the bridge which connects life to consciousness, which unites your body to your thoughts. Whenever your mind becomes scattered, use your breath as the means to take hold of your mind again.

—Thich Nhat Hanh in *The Miracle of Mindfulness:*

An Introduction to the Practice of Meditation

The sigh is the pathway to breath; it allows breathing. That's just self-preservation. No one fabricates that. You sit down, you sigh. You stand up, you sigh. The sighing is a worrying exhale of an ache. You wouldn't call it an illness; still it is not the iteration of a free being.

—Claudia Rankine in *Citizen, IV*

The world had ended, and I was the only person who knew it. People walked along the streets as if the pavements hadn't all crumbled beneath their feet. They pretended to breathe in and out while all the time I knew the air had been sucked away in a monstrous inhalation from God Himself. I alone was suffocating in the nightmare.

—Maya Angelou in *I Know Why the Caged Bird Sings*

*The earth that writhes eternally with pain
Of birth and woe of taking back her slain,
Laid bare her teeming bosom to my sight,
And all was struggle, gasping breath, and fight.*

—Countee Cullen in *The Shroud of Color*

There is not occupation of territory on the one hand and independence of persons on the other. It is the country as a whole, its history, its daily pulsation that are contested, disfigured, in the hope of a final destruction. Under these conditions, the individual's breathing is an observed, an occupied breathing. It is a combat breathing.

—Frantz Fanon in *A Dying Colonialism*

We can't breathe.

—Rallying cry against racial injustice and police brutality following the death of Eric Garner

Name(s): _____

EMBODIED NARRATIVE

Listen closely to the music to imagine a narrative that shows the heavy, oppressive and binding forces (brass and percussion) and light and free forces (woodwinds and strings). Use the movement of your bodies to show these forces acting upon a main character.

1. With your group, write or draw your main character and the forces acting upon him/her:

Binding Force	Main Character(s)	Freeing Force

2. Design the plot of your narrative. Draw or write what happens in the storyboard below. Include the specific movements that you will use. Here are lists of bound and free movements:

Bound words – *arch, bend, crawl, crumple, curl, drag, fall, flop, freeze, haul, hold, lean, melt, pull, push, shiver, shrink, slither*

Free words – *balance, bounce, dash, dodge, drift, expand, explode, float, fly, glide, grow, hop, jump, leap, open, reach, rise, run, skip, slide, stretch, sway, whirl, wiggle*

LESSON 2:

Through the Lenses of the Bound and the Free

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

(free account required) or play Track 5 on the provided CD.



FEATURED REPERTOIRE*

COPLAND *Lincoln Portrait*

ESSENTIAL QUESTIONS:

- How does the lens of observation affect how we see events and circumstances from the past and present?
- How do the lenses of the bound differ from the lenses of the free?
- Through what lens does society decide what is “normal,” “proper” or “good?”

OBJECTIVES

Students will be able to:

- Analyze their own lenses, or perspectives, in viewing an American symbol.
- Recognize and identify melodic themes in a musical work.
- Analyze how the historical and social context of a folksong informs meaning and personal response.
- Analyze the factors that influenced different perspectives on the treatment of Black Americans, including slavery.
- Analyze the text and music in *Lincoln Portrait* for meaning, perspective and musical elements.
- Evaluate the responsibilities and actions of Lincoln, as president, in addressing a significant national problem.

EVALUATION

After listening to the music, students will be able to identify the musical themes in *Lincoln Portrait*. Students will also be able to analyze

the words of Abraham Lincoln and understand the perspective behind, and meaning of, his words.

KEY VOCABULARY:

- **Americana** – artifacts, music or other materials characteristic of or related to the history, geography, folklore and cultural heritage of the United States; Americana might be seen differently through different lenses
- **Fatalism** – the acceptance of all things and events as inevitable; submission to fate
- **Lens** – the perspective or point of view through which we see different aspects of life; our lenses are colored by our knowledge, our experiences and our positions in life

MATERIALS:

- Musical **recording** of *Lincoln Portrait* by Aaron Copland
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- **Narration Script** (with timestamps for reference as needed), included in the lesson below, copied for students
- **Lens of a Nation** graphic organizer, included in the lesson below, copied for students
- Pencils or drawing implements in three colors

Introduction

- 1. Introduce** the concept of a lens:
 - **Explain** to students that we see the world through the lens, or perspective, which has been formed by our experiences in life. The lens of every individual is going to be different. The more experiences that we have in common, the more similar our lenses will be to each other.
 - **Display** an image of a typical American symbol (e.g. *American flag, White House, police badge, dollar bill, U.S. map*).
 - **Ask** students to think about how they see the symbol, then discuss:
 - What do you know about this symbol?
 - What things come to mind when you look at this symbol (through your lens)?
 - What experiences have shaped the lens through which you see this symbol?
- 2. Ask** students to take on another lens—the lens of someone who might disagree with their point of view, for example—and ask how they see the symbol differently. **Discuss** how the symbol would look through that lens.
- 3. Ask** students what they already know about Abraham Lincoln and the Civil War.
 - **Write** student responses on a board or chart paper.
 - **Add** additional material if necessary.
 - **Refer** back to this chart as you discuss historical connections that come up.
- 4. Explain** that Aaron Copland’s *Lincoln Portrait* is a musical portrayal of “the most universal aspects of Lincoln’s character.”

Teaching Steps:

Part I: Introducing Musical Themes

- 1. Tell** students that there are three main musical themes in *Lincoln Portrait*.
- 2. According** to the composer, Aaron Copland, the first theme is meant to “suggest something of the *mysterious* sense of *fatality* that surrounds Lincoln’s personality.” Lincoln even considered himself a fatalist, describing himself as “but an accidental instrument, temporary, and to serve but for a limited time” (in a reply to Oliver P. Morton in Indianapolis, 1861).
 - **Listen** to the [track](#) from 00:00 to 02:28.
 - **Ask** students, “What devices does Copland use to make the excerpt sound mysterious? What device does he use to make it sound fatalistic?”
 - **Call** this the *Mysterious Fatality* theme and ask students to listen for it returning later in the piece.
- 3. The** second theme is based on the folk tune “Springfield Mountain,” which is often referred to as the first American ballad. It first emerged in the late 18th or early 19th century and was a very popular song during Lincoln’s lifetime. In this theme, Copland wanted to portray the still-forming Americana as well as Lincoln’s “gentleness and simplicity of spirit,” according to Copland.
 - **Listen** to a recording of [the folksong sung by Salli Terri](#). (The text is not significant to this lesson, though you could certainly explore it as a separate lesson.)

- Ask students to listen for this theme as you play the [track](#) from 02:28 to 03:58 and raise their hands when they hear it in the piece.
 - Call this the “Springfield Mountain” theme and ask students to listen for it returning later in the piece.
4. The third theme is based on Stephen Foster’s “Camptown Races” and will be explored in Part II.

Part II: Camptown Races through Lenses of Color

1. Explain that “Camptown Races” was composed in 1850 by Stephen Foster for Christy’s Minstrels. Give students a brief explanation of blackface minstrelsy:
- In 1850, it was popular for white performers to wear black stage makeup, or blackface, to mimic black slaves in minstrel shows, which were performances of songs, skits, comedy routines and even one-act plays. In these performances, the personas of black slaves were grossly oversimplified and highly stereotyped. Performers used a dialect that mocked the way that black slaves spoke, and their lives were portrayed as happy and carefree, making slavery seem like an ideal situation for a black person in America. These shows were generally held in Northern cities and, in some ways, helped to calm growing anti-slavery sentiments in the North. Stephen Foster later refused to compose for minstrel shows, as he became uncomfortable with their racially charged content.
2. Explain that, though blackface minstrelsy was popular, it was also very controversial. People saw it through different lenses. Discuss these two lenses of blackface minstrelsy and the factors that might have influenced them:
- Frederick Douglass escaped slavery and fled to the North, where he became a highly respected black writer, activist, abolitionist and an advisor to President Lincoln. He referred to those who performed blackface minstrel shows as
“the filthy scum of white society, who have stolen from us a complexion denied to them by nature, in which to make money, and pander to the corrupt taste of their white fellow-citizens.” (The North Star, 1848)
 - Al Jolson was a popular white, Jewish actor and singer who often performed in blackface in the 1920s and 30s. He and his audiences saw his performances as creating a sense of solidarity with the suffering of Black Americans. Of his performance in *The Jazz Singer* (1925), a critic said,
“Is there any incongruity in this Jewish boy with his face painted like a Southern Negro singing in the Negro dialect? No, there is not. Indeed, I detected again and again the minor key of Jewish music, the wail of the Chazan [a cantor who leads prayerful singing in a synagogue], the cry of anguish of a people who had suffered. The son of a line of rabbis well knows how to sing the songs of the most cruelly wronged people in the world’s history” (Morgen Zhurnal).
- Blackface minstrelsy continued, in some form, into the 1970s. Despite its controversy, it was accepted as a part of a “normal, proper and good” society. Who decided what was “normal, proper and good” at the time? Why?

3. Listen to [Al Jolson performing "Camptown Races"](#) from the movie *Swanee River*. Focus on the dialect of the song's lyrics:

*De Camptown ladies sing dis song—Doo-dah! doo-dah!
De Camp-town race-track five miles long—Oh! doo-dah day!
I come down dah wid my hat caved in—Doo-dah! doo-dah!
I go back home wid a pocket full of tin—Oh! doo-dah day!*

*Gwine to run all night!
Gwine to run all day!
I'll bet my money on de bob-tail nag—
Somebody bet on de bay.*


*De long tail filly and de big black hoss—Doo-dah! doo-dah!
Dey fly de track and dey both cut across—Oh! doo-dah-day!
De blind hoss sticken in a big mud hole—Doo-dah! doo-dah!
Can't touch bottom wid a ten foot pole—Oh! doo-dah-day!*

*Gwine to run all night!
Gwine to run all day!
I'll bet my money on de bob-tail nag—
Somebody bet on de bay.*

4. Discuss how this performance sounds and feels through students' lenses. Does this seem "normal, proper or good"? How does the knowledge of its historical background change how they see "Camptown Races"?
5. Ask students to listen for the "Camptown Races" theme and raise their hands when they hear it as you play the [track](#) from 03:59 to 06:09. (It becomes very apparent at 04:22.)
- Copland described this section as "an attempt to sketch in the background of the colorful times in which Lincoln lived. Sleigh bells suggest a horse and carriage of nineteenth-century New England, and the lively tune that sounds like a folk song is derived in part from 'Camptown Races.'"
 - Ask students: do you think that Copland chose to include this melody to portray the racial tensions of Lincoln's time or because he simply thought of it as a part of Americana? Do you think that Copland heard "Camptown Races" as "normal," "proper" or "good"?
6. Ask students to listen for both the "Springfield Mountain" and the "Camptown Races" themes as you continue playing the [track](#) from 06:10 to 07:09.

Part III: The Lens of a Nation

- 1. Discuss** the role of a nation's leader:
 - Through which lens(es) should a leader see the nation? Through his or her own lens? Through the lenses of the wealthy? Through the lenses of the middle class? Through the lenses of the poor? Through the lenses of the powerful or of the marginalized? Through the lenses of the free or of the bound?
 - How does a good leader use the lenses of the people whom s/he serves to guide the nation toward justice and humanity?
- 2. Give** students a little bit of background on Lincoln's handling of the issue of slavery: Though Lincoln was staunchly opposed to slavery, it seemed protected by the Constitution as part of states' rights. Lincoln, as Commander in Chief, was ultimately able to enact the Emancipation Proclamation, declaring slaves to be military contraband since they had been used against the Union in rebel war efforts. Lincoln cited military necessity to declare all slaves in rebelling states to be free.
- 3. Discuss** the lenses that Lincoln had to take on during his presidency in order to address the issue of slavery.
 - Through which lens(es) did he have to look at the United States in order to arrive at important decisions, such as whether he had the power to end slavery?
 - Which lenses did he use to convince others that these were the best decisions for the nation?
- 4. Tell** students that part of *Lincoln Portrait* is a narration, which Copland derived from Lincoln's words. Hand out the **Narration Scripts** and the **Lens of a Nation** graphic organizers found at the end of the lesson.
- 5. Divide** students into five groups and assign each group one of the narration script sections.
- 6. Ask** groups to read their assigned narrations aloud or independently.
- 7. Tell** students that they will be doing close reading and close listening of their section of the script and the recording. The timestamps for each narration section in the [track](#) are listed above the corresponding text in the script. Ideally, each group should have access to a device that will play the recording so that they can listen together to just their portion of the recording. If not, groups might take turns listening to the recording to complete this assignment.
- 8. Have** groups work together to **annotate** their script section as they listen to the recording several times. They will read/listen with three different lenses and should use three different colors to annotate:
 - **First listening: the lens of meaning** – Students should read/listen and annotate for terms that are unfamiliar or confusing. They should define and/or clarify these terms and discuss the theme or general meaning of the passage.
 - **Second listening: the lens of the bound and free** – Students should read/listen and annotate for clues in the passage that show the lens or lenses that Lincoln is using. Bound lenses are those of slaves and/or those who wish to see slaves freed. Free lenses are those who are not and have never been slaves and might not be convinced that slaves should be free. Students should use these clues to determine whether Lincoln's lens in the passage is appealing to the bound, the free or both.

- 
- **Third listening: the musical lens** – Students should read/listen and annotate for the musical elements and devices that Copland employs in order to give greater meaning to Lincoln’s words. Ask students to listen for the following in the music:
 - Three musical themes
 - Changes in volume, tempo or instrumentation
 - Mood of the music
 - Marcato, staccato and legato articulations (from Lesson 1)
 - **Instruct** students to annotate where these elements line up with particular words or phrases. For this pass, students should keep listening until a new narration begins, so that they might also consider the musical material in between narration passages. Students should discuss how the music changes or emphasizes the meaning of the passage text.
9. **Have** each group complete the **Lens of a Nation** graphic organizer.
 10. **Have** each group present the findings from their passage to the class. Give the class time to discuss each passage and make arguments for or against the findings in between presentations.
 11. **Play** the entire [narration](#) for the class, from 07:10 to the end (14:36).
 12. **Discuss** how the concepts in this lesson apply to the United States today:
 - What meaning do Lincoln’s words have in the U.S. today?
 - Does our nation still have people who are bound in some way?
 - How are modern leaders responsible to the bound and free of our nation?

Closing Discussion – Review and discuss the Essential Questions.

- How do our lenses affect how we see current and historical events and circumstances?
- How do the lenses of the bound differ from the lenses of the free?
- Through what lens does society decide what is “normal,” “proper” or “good?”

ASSESSMENT

- **Observe** through informal class discussion whether students can accurately identify the musical themes and elements used to express meaning behind the words of Abraham Lincoln.
- **Examine** whether students’ **Lens of a Nation** graphic organizer has been completed using the three different passes.
- **Observe** whether students can deliver their findings in a group presentation.



Common Core Anchor Standards

CCSS.ELA-LITERACY.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.

Illinois Social Studies Standards

IL SS.H.2.6-8.MdC: Analyze multiple factors that influenced the perspectives of people during different historical eras.

IL SS.IS.8.6-8.LC. Analyze how a problem can manifest itself and the challenges and opportunities faced by those trying to address it.

Illinois Arts Learning Standards

Music

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

MU: Re7.1.8b Describe how understanding context and the elements of music inform the response to music.

Anchor Standard 7: Perceive and analyze artistic work.

MU: Cr11.1.6 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life as developmentally appropriate.

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 2, Standard 2 Use social awareness and interpersonal skills to establish and maintain positive relationships.

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

Narrator Script for *Lincoln Portrait*

Performed on [Spotify](#) or Track 5 of the provided CD

Narration 1 (07:10-08:17)

Annual Message to Congress, December 1, 1862

“Fellow citizens, we cannot escape history.”

That is what he said. That is what Abraham Lincoln said.

“Fellow citizens, we cannot escape history. We of this congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down in honor or dishonor to the latest generation. We, even we here, hold the power and bear the responsibility.”

Narration 2 (08:48-09:44)

Annual Message to Congress, December 1, 1862

He was born in Kentucky, raised in Indiana and lived in Illinois. And this is what he said.

This is what Abe Lincoln said.

“The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves and then we shall save our country.”

Narration 3 (09:57-10:46)

Lincoln-Douglas debates, 15 October 1858

When standing erect, he was six feet four inches tall, and this is what he said.

He said: “It is the eternal struggle between two principles, right and wrong, throughout the world. It is the same spirit that says ‘you toil and work and earn bread, and I’ll eat it.’ No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation, and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle.”

Narration 4 (11:17-11:51)

August 1, 1858

Lincoln was a quiet man. Abe Lincoln was a quiet and a melancholy man.

But when he spoke of democracy, this is what he said.

He said: “As I would not be a slave, so I would not be a master.

This expresses my idea of democracy.

Whatever differs from this, to the extent of the difference, is no democracy.”

Narration 5 (12:35-13:50)

Gettysburg Address, November 19, 1863

Abraham Lincoln, sixteenth president of these United States, is everlasting in the memory of his countrymen. For on the battleground at Gettysburg, this is what he said:

He said: “That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion. That we here highly resolved that these dead shall not have died in vain, and that this nation, under God, shall have a new birth of freedom and that government of the people, by the people, and for the people shall not perish from the earth.”

Name(s)

LENS OF A NATION

You should work together with your group to annotate your assigned script section as you listen to the recording several times. You will read/listen with 3 different lenses and should use 3 different colors to make annotations. After you have annotated for the 3 different lenses, answer the questions below:

Meaning Lens:

What are the terms that needed to be defined or clarified? List and define them here.

What is the theme or general meaning of this passage?

Bound/Free Lens

What lens or lenses is Lincoln using in this passage?

Is he speaking for the bound or the free? Is he appealing to the bound or the free?

Is he using more than one lens?

Musical Lens

List the musical elements and devices that you noticed and the words or phrases that they lined up with. Feel free to write down others, but some musical elements and devices that you might notice are:

- the 3 musical themes (*Mysterious Fatality, Springfield Mountain, and Camptown Races*)
- changes in volume, tempo or instruments
- mood
- articulation (marcato, staccato, legato)

Musical Element or Device

Word or Phrase

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

How do these elements and devices work to change or emphasize the words or phrases?



POSTCONCERT REFLECTION

Divide students into small groups to discuss each of the topics and questions below. Pause in between groups of questions to discuss as a class.

The experience of live music

- Think about the physical space of Orchestra Hall. Describe or draw it. How did the space impact how you experienced the music?
- What was different about how the music sounded in Orchestra Hall versus how it sounded in the recordings that you heard before the concert?

The performance of live music

- What was the most enjoyable point in the music for you? Why did you enjoy it?
- How did the conductor's (and others') explanation of the music influence your experience?
- What did you learn from the concert that you did not already know?

The Chicago Symphony Orchestra: a community institution

- The CSO is an important institution in our city. How can the CSO and other community arts organizations help to improve the lives of Chicago citizens?
- Would you want to attend another CSO performance? Why or why not?



Composer History

LEONARD BERNSTEIN [say: “BURN-styne”] was born on August 25, 1918, in Lawrence, Massachusetts. Although his birth name was Louis—the result of his grandmother’s insistence—Bernstein’s family preferred to call him Leonard, and many friends simply called him Lenny. Growing up in the Boston area, Bernstein attended orchestra concerts with his father, and it was a performance featuring piano that prompted him to begin studying the instrument.

Bernstein pursued a music degree at Harvard University, and during his undergraduate years, he met conductor Dimitri Mitropoulos, whose charisma greatly influenced Bernstein’s ultimate decision to begin conducting. Bernstein continued his education at Curtis Institute, and his conducting professor, Fritz Reiner (who served as the Chicago Symphony Orchestra’s music director in the 1950s and early 1960s), was another of his great mentors. Bernstein allegedly earned the only “A” that Reiner ever awarded throughout his entire teaching career! Bernstein began his career in 1943 as the assistant conductor of the New York Philharmonic but was suddenly thrust into the spotlight when guest conductor Bruno Walter caught the flu and could not conduct the concert at Carnegie Hall. Bernstein saved the day by stepping in to conduct with only a few hours’ notice and without a single rehearsal! After that night, Bernstein was an immediate celebrity as the concert had been broadcasted across the nation on CBS Radio. Eventually, Bernstein worked his way up to the coveted position of music director with the New York Philharmonic. Beginning while working as the New York Philharmonic’s music director, Bernstein’s path once again intertwined with CBS—this time through television as the network broadcasted fifty-three Young People’s Concerts. This televised series, as well as Bernstein’s dedication to music education, has influenced orchestral music educators ever since.

Bernstein’s music for *West Side Story* is perhaps one of his most famous works. The musical, inspired by Shakespeare’s *Romeo and Juliet*, premiered in 1957 with tremendous success. While writing *West Side Story*’s music, Bernstein was also working on the operetta *Candide*. Consequently, some music was exchanged between the two productions. For example, the famous duet “One Hand, One Heart” was originally written for *Candide*, and the music for *West Side Story*’s “Gee, Officer Krupke” had been taken from a scene in *Candide*.

DMITRI SHOSTAKOVICH [say: “dem-EE-tree shaw-sta-CO-vitch”] was born on September 25, 1906, in Saint Petersburg, Russia. His mother began teaching Shostakovich piano at age nine, and he also began composing at an early age, finishing his first complete symphony when he was only 19 years old. Shostakovich’s music was generally well-received by audiences, but his career took a turn for the worse after Joseph Stalin attended Shostakovich’s opera *Lady Macbeth of the Mtsensk District*. Stalin strongly objected to the opera and ordered one of the newspapers to harshly criticize and condemn its vulgarity. The political pressure to disapprove of the opera even forced critics who had previously written positive reviews to retract their positive opinions in print. These criticisms came as the Great Terror was beginning in 1936, which increased the threatening atmosphere. Composers, fearing for their safety, began to write only “safe” music relating to socialist themes.


Only a few months after Joseph Stalin’s death in 1953, Shostakovich premiered his Tenth Symphony, which is considered by many to be a commentary on Stalin’s reign. There is much debate between scholars as to what the symphony may be about. Shostakovich frequently included secret codes in his music, such as musical cryptograms using note names. In Symphony No. 10, he hides his own initials in the music, as well as the first name of a former student.

JOHN ESTACIO [say: “es-TAH-see-oh”] is a contemporary Canadian composer and was born in Ontario on April 8, 1966. Growing up, Estacio studied the piano and accordion, and as a teenager, he played the trumpet and made soundtracks for short student films. Estacio studied composition at Wilfrid Laurier University before continuing his education at the University of British Columbia. Estacio has been Composer in Residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Calgary Opera and Pro Coro Canada. In the last decade, Estacio has been focused on operatic works, and he has collaborated with librettist John Murrell multiple times. In 2014, Estacio composed the music for Cincinnati Ballet’s original production of “King Arthur’s Camelot.”

Estacio writes in his program notes that *Victims of Us All* “was inspired by the tragedies that happen time and time again when innocent people are affected by senseless, needless acts of violence. Although we may or may not experience the pain and loss first hand, we cannot help but feel a sense of sympathy and anguish, and indeed a small part of us dies with every human tragedy we encounter. I wanted to capture all of these emotions we experience in such situations and communicate them in a piece of music.”

RICHARD REED PARRY [say: “PEAR-ee”] was born on October 4, 1977, in Ontario, Canada, and he comes from a very musical family—his father was in the folk band Friends of Fiddler’s Green, his mother is a poet and musician and his sister is a singer-songwriter. In high school, Parry was part of the first generation of Canada’s Literary Arts program and he later attended Concordia University, where he studied electroacoustics and contemporary dance. Parry plays many instruments, including double bass, piano, organ, guitar, accordion and percussion.

The concept behind *For Heart, Breath, and Orchestra* is the idea of using the internal rhythms of performers’ bodies as performance parameters. This means that Parry did not give the piece a specific tempo or meter—the conductor’s and soloist’s breathing rates and the performers’ heart rates are used to determine how fast



the music should be played. Each performer wears a stethoscope during the performance, and then each musician tries to play in time with their heartbeat. In order to hear the heartbeat, musicians must play softer, otherwise the music would overpower the sound of the heartbeat. Because no two people are alike, each person is playing at a different pace. This results in phrase beginnings that are staggered, as well as moments when notes line up, only to quickly separate again.

ERICH WOLFGANG KORNGOLD was born on May 29, 1897, in Austria-Hungary (present-day Czech Republic). His father was a well-known music critic and Korngold was a talented child prodigy. Several famous composers, including Gustav Mahler, touted the young Korngold as a “musical genius.” By age five, Korngold was able to play four-hand piano arrangements with his father, and Korngold could repeat any melody he had heard on piano, even adding a complete accompaniment. Composing original music came a few years later when he was only seven, and he completed his first ballet, *Der Schneemann*, at age eleven. The ballet was a complete success when it premiered at the Vienna Court Opera in 1910. During his adult career, Korngold wrote music for many Hollywood movies and is remembered as one of the most significant and influential composers in Hollywood’s history.

Korngold had sworn off composing anything other than film scores until Adolf Hitler had been defeated, and with the end of World War II, the composer left the film industry to work on concert music—the first of which was his Violin Concerto in D Major. In spite of criticism saying he had sold his integrity to Hollywood, or that his music was only performed because of his father’s status as a music critic, Korngold was determined to demonstrate his outstanding artistry and mastery of composition. The concerto soon became the composer’s most popular work.

AARON COPLAND [say: “COPE-land”] was born in Brooklyn, New York, on November 14, 1900, to a conservative Jewish family. Although his mother sang and played the piano, it was Copland’s sister who introduced him to the instrument. Copland began composing at just age eight and a half, and went on to take formal lessons in piano, harmony, theory and composition in America before moving to Paris to continue his musical education. Unusually enough, his most influential teacher in Paris was Nadia Boulanger. At that time, it was very uncommon for women to teach composition, and even Copland was unsure of the situation at first, stating, “No one to my knowledge had ever before thought of studying with a woman.” Boulanger quickly proved a valuable teacher as she both challenged and inspired Copland.

Copland is famous for his very “American” sound that uses open, slowly changing harmonies to evoke images of American landscapes and the quintessential pioneer spirit. Perhaps because of his “American” sound, the conductor Andre Kostelanetz asked Copland to compose a musical portrait of an “eminent American.” For the resulting product, *Lincoln Portrait*, Copland used portions of Lincoln’s speeches and letters, and the composer also quoted folk songs of Lincoln’s time, such as “Camptown Races.”

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.

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