



2017-18 Season Docent Workshop
 School Concert #1
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This year's CSO School Concert theme is IN HARMONY. Our concert is called "Friends In Harmony." Harmony means "in agreement" or "being at peace" so friendship is a great example of being "In Harmony."

BERNSTEIN: Overture to *Candide* (4 minutes)

Introduction

Families can sometimes be "In Harmony" and sometimes not. Can you think of an example of each in your own family? Project all 4 families of instruments. You might have students look at the back of their Kidsbook so that they can see these instruments a bit better or use your docent Bowmar family posters.

- *Note that there are FOUR families working together! Close your eyes and imagine how these might sound when ALL playing together!*

Idea #1

Leonard Bernstein composed a piece that is a great example of this. See if you can hear the different families playing at different times in this music. I'll help you by pointing to what I notice.

- You'll need to practice this before doing it in front of students 😊!

Idea #2

Isn't it amazing that instruments that look and sound so different can play such awesome sounding music together? Can you think of any of your friends who you are "In Harmony" with even though you are different in some ways? That's the way it was with these two friends!

- Play "Oh Happy We" while students follow along with the lyrics. Afterwards allow for a little discussion about how these two are different. Then ask, "Have any of you heard this melody before?"
- *The first piece we heard is called Overture to Candide. Composers often use melodies, or themes, from their show in the overture—which is the musical introduction to the story.*
- Ask students to stand and listen as you play the beginning of the Overture again and tell them they can sit down as soon as they hear the "Oh Happy We" theme. Stop the music at that point. Tell them if they listen carefully at the concert, they'll hear that theme 3 times in the Overture to Candide.

Interesting Information

- ♪ In 1990 at a concert in memory of Bernstein who had recently died, the New York Philharmonic paid tribute to their former conductor by performing this piece without a conductor. This has since become a performance tradition for that orchestra.
- ♪ The fanfare that begins this piece returns after each time Bernstein introduces a new idea, three of which are songs in the musical.

COPLAND: Hoe-Down from *Rodeo* (3 minutes)

Introduction

The friends in "Oh Happy We" didn't really like the same things did they! Can you think of any activities that you and your friends DO like to do together? (If no one mentions music, bring it up!) The next piece we'll be hearing on our field trip is about an activity some friends like to do together. Listen to just a little bit and see if you can guess what that is.

- Play the first 40 seconds or so. Follow each student volunteered answer with a second question. "What did you hear in the music that made you think that?"

Idea #1

- Do some simple choreography to this piece. (You might define choreography connecting it to Agnes de Mille or ballets, musicals or even Dancing with the Stars.) Have students move into a circle. Practice walking to the left and then to the right. Practice girls walking 4 steps in and out and then boys. Also practice everyone doing 4 slow steps in and out. If space doesn't permit a circle have students stand a face someone near them to be their partner and practice taking a bow and doing a do-si-do.
 - Intro: A students silently play the beat on their laps
 - A: students bend their knees to the beat
 - Theme 1:
 - circle 8 beats right then 8 beats left/ Girls walk in 4 steps then out 4/ Boys walk in 4 steps then out 4
 - circle again/ girls & boys in and out again/ ALL take 4 slow steps in and out
 - Circle again right, left and then right again.
 - Theme 2: students again silently play the beat on their laps and then return to their seats (stop the music at 2:24). Tell students that at the concert it will seem like the music has ended and they'll want to clap but remember there is a short slow part and then the square dancing returns.

Idea #2

- Project or hand out a copy of the listening guide which is included in the Teacher's Guide and have students follow along while you play the piece.
- Preface the listening with a little of the story from this ballet. (in Teacher's Guide)
- Ask students if they think Cowgirl was successful in getting Head Wrangler's attention. Tell them that she didn't but instead she met a Cowboy who showed her kindness and respect. Ask, "Have you ever become friends with someone who you thought you wouldn't like?" then ask volunteers not to share any names but just to explain what happened to change their minds.
- Briefly share the story about Copland and choreographer Agnes de Mille almost not creating Rodeo. (TG)

Interesting Information

- ♪ Copland was awarded a Pulitzer Prize in 1945 for his Appalachian Spring ballet Hoe-Down was included in the opening ceremonies of the 2002 Winter Olympics in Utah with performers on ice skates
- ♪ Many of their parents will recognize this music as the "Beef, it's what's for dinner!" commercial from the mid-1990's.

OVERVIEW

- ❖ So far we've heard music from 2 American composers but at the concert we'll hear music written by composer from 5 other countries as well. Use TG World Map to show each composer's country. Ask, "If these composers are from different countries and speak different languages, do you think we'll be able to understand their music?" Entertain some student thoughts on this. (Kidsbook also has a map for students to use as a reference.)

- ❖ We mentioned that dancing is one way that friends can have fun together. In this concert all but two of the pieces we'll hear are about dancing! (You might ask which of the pieces we've heard so far was a dance.)

BIZET: Farandole from Suite No. 2 from *L'arlésienne* (3 minutes)

Introduction:

The next piece that will be played at our performance combines two different types of dancing movement. If you're a good listener you'll be able to hear both!

- After either of these strategies you could connect to the concert theme by asking students why being a good listener is key to being a good friend. They might turn to a neighbor to share about a time when they were a good listener or when a friend listened to them. You might also have the class make a list of why being a good listener is important in being a good friend and why being a good listener is important when attending a symphony concert. (This would be a good time to briefly remind students about expected behavior at a symphony orchestra concert or asking their teacher to do so prior to their field trip.)

Idea #1

- ♪ Teach students to sing the "Three Great Kings" folksong.
- ♪ During the music, either listen or sing it for them at the beginning and then have them join you singing only the A section once. Have them play the eighth note pulse on the second theme with 2 fingers of one hand in the palm of their other hand while they wait for the King theme to return. Now they'll sing each phrase of the song interrupted by the eighth note pulse. When both themes are played at the same time ask them to play the eighth notes softly on their lap while they THINK the words to the song, this time ABA.

Idea #2

- Divide your group in half—girls/boys or one side/other side or blue eyes/ all other color eyes etc. Have all stand and spread out in the room. Tell them you're going to play some music that they first must close their eyes and listen to in order to decide how they should move to it and when you say "GO" they should move in place in that way. When you say "FREEZE" they will stop and listen to the new music and think about how they should move to it. Again, when you say "GO" they can move to this new music. Depending on class behavior during this second section you might give them permission to move around the room but remind them they must stay silent. Explain that at some point (1'30") the music will change between these two ideas and they'll need to listen carefully. At this point assign one of your groups to their 1st movement and the other to their 2nd.
- Play the music and begin! At 2'20" say "FREEZE" and tell students that if they listen carefully they'll hear BOTH parts—when that happens they should continue their group's movement. When you've heard the entire first them played (at 3'00") tell students to move carefully back to their seats and wait for your signal to sit down. Give them that signal on the last note.
 - You may want to use the visual prompts in the handout to do this activity with younger students. You may also want to have each group only do their part from the beginning rather than everyone at once for the first section.

Interesting Information:

- ♪ The Suite No. 2 is the result of a failure and friendship. After the play Bizet had composed incidental music for was not well received he compiled his Suite No. 1 using the March of the Kings theme to begin. A few years after his death, his friend Ernest Guiraud, created Suite No. 2 using Bizet's music and again the March of the Kings folk song but this time wedding it with the Farandole.
- ♪ The March of the Kings folk song was written during the Crusades. After the Renaissance, the lyrics shifted to focus on the Three Kings and the birth of Christ.

TCHAIKOVSKY: Symphony No. 4 Movement 2 (1½ minutes)

Introduction:

Having a conversation with a friend is a great way to share what we are thinking or feeling. Music is another way of expressing how we are feeling and our next composer, Tchaikovsky was very good at composing music full of emotions. This piece begins with a conversation between one member of an instrument family with another whole family.

Idea #1

- ♪ Give some characteristics of the woodwind family without naming it—once named by students, lay out pictures of all of the woodwinds and determine which one is playing the solo—then determine which family takes over

Idea #2

- Project and/or print copies of the Lesson One Communities in Harmony worksheet. Tell students you're going to play a short piece of music twice and you'd like them to listen without writing anything the first time you play it and then complete questions 1 and 2 while you play it the second time.
- Tally on the board how many students chose each of the emojis discovering that individual responses are different even though the class is alike in many ways. Acknowledge that being friends with people who don't think exactly like us can make us more creative and more interesting as a community.

Interesting Information:

- ♪ Here is Tchaikovsky's own description of this 2nd movement: *The second movement of the symphony expresses another aspect of sadness. This is that melancholy feeling which comes in the evening when, weary from one's toil, one sits alone with a book—but it falls from the hand. There come a whole host of memories. It is sad that so much is now in the past, albeit pleasant to recall one's youth. Both regretting the past, and yet not wishing to begin life over again. Life is wearisome. It is pleasant to rest and look around. Memories abound! Happy moments when the young blood boiled, and life was satisfying. There are also painful memories, irreconcilable losses. All this is now somewhere far distant. It is both sad, yet somehow sweet to be immersed in the past...*

COLERIDGE-TAYLOR: Danse Negre from African Suite (possibly 6 minutes)

Introduction:

Do you think a composer could bring together ideas from two different continents? Coleridge-Taylor did just that by combining music from his African heritage with composition ideas from Europe.

Idea

- Ask students to name the four families of orchestra instruments. Ask which family has the most different number of members and once the Percussion Family is identified, ask what they all have in common. This is the family we'll be listening for in Coleridge-Taylor's Danse.
- Divide students into groups of 3 giving each group one set of 3 cards. Ask students to identify the three instruments and then have each person in their group be in charge of one of the cards.
- Play the piece asking students to hold up their card (or stand depending upon your students and your space) each time they hear their instrument being played.

Interesting Information:

- ♪ The composer's idea to integrate African music into classical tradition was patterned after the works of Johannes Brahms (Hungarian music) and Antonín Dvořák (Bohemian music).
- ♪ Coleridge-Taylor is best known for three cantatas he composed based on Longfellow's Song of Hiawatha, the first of which he premiered at the age of 22!

BARTÓK Romanian Folk Dances (18" to 1'35" minutes)

Introduction:

Bartók was fascinated with folk songs. Once while on vacation he heard a young girl singing a melody and he after he'd written it down he began to wonder if songs from different parts of the same country would sound very different or mostly the same. These 7 dances are his answer to that question.

Idea #1

- ♪ Share the English title of each of the dances (or just select a few) and have students imagine what that dance might look like while playing the piece. Volunteers silently show their dance while you play it again. You might teach the polka step and have volunteers attempt it for the last three!)

- I. Stick Dance 1'21"
- II. Sash Dance 37"
- III. In One Spot 1'5"
- IV. Horn Dance 1'35"
- V. Romanian Polka 32"
- VI. Fast Dance 18"
- VII. Fast Dance 42"

Idea #2

- *We were able to figure out why all of the percussion instruments belonged to the same family. What makes these instruments members of the same family? (Hold up or project a picture of the String Family.) This is the family that Bartok uses in all 7 of his dances.*
- Show or project pictures of the flute and piccolo asking which family they belong to and how they are alike and different. Add the clarinet and bassoon asking why they belong to the same family. Now show a picture of the brass family asking what their most obvious common characteristic is.
- Project the listening guide, play each dance answering the question in the box after listening.
- Ask students to answer Bartók's question about the music from different regions of the same country.

Interesting Information:


- ♪ These pieces were originally written for piano but Bartók later orchestrated them for a small instrumental ensemble.
- ♪ Although these dances are based on tunes he collected by traveling throughout Romania, the composer exaggerated the tempo to accentuate the distinct characteristics of each dance.

GINASTERA: Malambo from Estancia (4 minutes)

Introduction

Estancia is a short ballet about a boy from the city who is in love with a rancher's daughter. She is more interested in the Argentine cowboys. A malambo is a traditional Argentinean folk dance in which men take turns showing off their moves to prove who is the best dancer. At the end of the story, the city boy is trying to win the rancher daughter's attention by competing against some of the gauchos in a malambo.

Idea #1

- Say and then have students echo "This is Malambo!" 
- Say it, clap it, and stamp it. Create a crescendo while performing it.
- Ask for student volunteers who would like to pretend to be one of the competing dancers. Tell students you'll be slowly forming a circle and they will be invited to join by you making eye contact with them. If they have volunteered to "solo" you will invite them in to the center of the circle by pointing and once there they can show off and return to the circle whenever they are finished.

- Depending upon the class, you could distribute various percussion instruments telling students they'll be playing "This is Malambo!" only when invited to do so during the competition. (You'll invite them with eye contact or pointing—build to a crescendo by adding instruments or remove instruments as needed if it becomes too loud or they do not stay with the distinctive rhythm.)
- Start the music and take your time creating the circle. Once all are in a circle invite some competition. (Depending on the characters in the class you might have multiple show offs in the middle!) When you get to the malambo rhythm section begin inviting students to say/clap/stamp the rhythm adding or subtracting in any way you'd like until the end.

Idea #2

- Set the scene and tell the story for this final piece from the ballet using the visual instrument clues found on the listening guide in the Teacher's Guide.
- After your brief description, ask students to close their eyes and just focus on the music while imagining this exciting dance competition.
- When finished ask, *"Do you think the city boy wins the competition?"*

Interesting Information

- ♪ During the last few years of his life, he preferred to pronounce his last name with a soft 'G' as in 'George' rather than a Spanish 'J' sound.
- ♪ On a visit to South America in 1941, Aaron Copland met and became friends with Alberto Ginastera. This composer from Argentina made quite an impression with his music, and a few years later, Copland arranged for Ginastera to study with him in the United States.

REMINDERS:

- ♪ Check with your teacher to see if they plan to do any of the activities from their teacher's guide with their class. (Activities from today that are in the guide are marked on your handout.)
- ♪ Please share the website <http://www.makejoyfulsound.org/cso.html> with your teacher and encourage them to share it with their students who could listen and learn at home.

PLAN YOUR LESSON

1. Choose 3 or 4 pieces from the concert that you'll highlight.
2. Choose one or both strategies to use with that piece.
3. Decide in what order you'll present the music and think about a way you can connect one piece to the next.
4. If there is a common thread between the pieces use that as your introduction to the lesson or as your closing. If not, use the general concert theme of "Friendship" or being "In Harmony."

"OH, HAPPY WE"

CANDIDE

Soon, when we feel we can afford it,
We'll build a modest little farm.

Cows and chickens.

Peas and cabbage.

Soon there'll be little ones beside us;
We'll have a sweet Westphalian home.

Smiling babies.

Sunday picnics.

Pangloss will tutor us in Latin
And Greek, while we sit before the fire.

Glowing logs.

Faithful dogs.

We'll lead a rustic and a shy life,
Feeding the pigs and sweetly growing
old.

Apple pie.

So do I.

CUNEGONDE

We'll buy a yacht and live aboard it,
Rolling in luxury and stylish charm.

Social whirls.

Ropes of pearls.

Somehow we'll grow as rich as Midas;
We'll live in Paris when we're not in
Rome.

Marble halls.

Costume balls.

Oh, won't my robes of silk and satin
Be chic! I'll have all that I desire.

Glowing rubies.

Faithful servants.

We'll round the world enjoying high life,
All bubbly pink champagne and gold.

Breast of peacock.

I love marriage.

TOGETHER

Oh, happy pair!
Oh, happy we!
It's very rare
How we agree.

March of the Kings

French folk song
13th century



Three great kings I met at ear-ly morn with all their re-ti nue were slow-ly marching



Three great kings I met at ear-ly morn were on their way to meet the new-ly born.



With gifts of gold brought from far a-way and val-iant war-riors to guard the roy-al treas-ure.



With gifts of gold brought from far a-way, their sheilds all shin-ing in their bright ar-ray.

1. Circle the emoji that best fits the mood of the music?



Write the mood you chose: _____

2. Why did you choose that mood/feeling?

SAMPLE LESSON PLAN

1. Introduction

This year's CSO School Concert theme is IN HARMONY. Our concert is called "Friends In Harmony." Harmony means "in agreement" or "being at peace" so friendship is a great example of being "In Harmony."

2. Copland's HOE-DOWN

- *Think of activities that you and your friends like to do together. Make a list on the board and if nothing musical comes up, suggest it. Play the first 40 seconds of the piece asking students to guess what activity these friends like to do together.*
- Idea #2

3. Bizet's FARANDOLE

- *Our next piece combines two very different movements—a dance and a march. You'll have to listen carefully to hear both.*
- Idea #2 (depending on grade level, you may want to use the visual prompts for this)
- *It'll be important to be a good listener at our concert, but it's also important to be a good listener with a friend. Turn to a neighbor and share a time when you helped a friend by listening to them.*

4. Coleridge-Taylor's DANSE NEGRE

- *At the symphony you'll hear many different sounding instruments that when played together make beautiful music. Today we're going to be listening for three very different sounding percussion family instruments—the triangle, the cymbals and the timpani.*
- Idea
- *Do you think it's possible for two people to be friends "in harmony" if they are very different in the way they look or the language they speak or what they believe? (Take a few volunteer answers.) The orchestra can be a great reminder that differences can be a positive thing!*

5. Copland's HOE-DOWN

- *Let's show that WE can be IN HARMONY too by dancing to the first piece we heard today!*
- Idea #1

Materials needed:

- Docent CD,
- triangle/cymbals/timpani cards (enough sets for the number of groups of 3 you'll have)
- copies of the Hoe-Down listening guide enough for individual students or to share with a partner
- optional computer/projector to display these PowerPoint slides:
 - Hoe-Down listening guide
 - Farandole visual prompts
 - Danse Negre instruments and their sounds slide
 - Four families of instruments slide

NOTES