

2018-19 Season  
Docent Workshop  
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Youth Concert  
November  
28 & 29



THE  
**CHICAGO  
SYMPHONY  
ORCHESTRA**  
SOUND

CELEBRATING THE 100TH SEASON OF THE  
CSO'S CONCERT SERIES FOR CHILDREN

*This workshop is intended to help you create meaningful classroom lessons based on the music students will hear by sharing ideas that will engage the children with the repertoire.*

### **BERLIOZ: *The Corsair Overture* (3 minutes)**

#### Idea #1 Be a Conductor

- *Invite a student volunteer to lead the class in speaking a quote about teamwork together. Discuss what they needed to do in order to have it performed so others can understand what was said. Then, make a list of things a conductor of an orchestra has to keep in mind when leading the players—starting everyone together, how loud or soft they want the music, how fast or slow, where the different instruments are located, when to take a breath, when to stop etc.*
- *Demonstrate and have students try conducting in a pattern of 2 and in 4 and then have them practice while you play at least a portion of the piece.*

#### Idea #2 What's It Take to Be Perfect?

- *Share that an orchestra performance is a bit different each time the music is played because it is "live." You can't "pause" and fix something or "rewind" and do it again. It's rare that a performing group like the CSO would present a "perfect" concert, but in 1958 they did! Their conductor Fritz Reiner is said to have cried when it was finished. Ask students if they have ever completed something absolutely perfectly—and ask a volunteer to explain how they felt.*
- *Play the overture, asking students to silently list all of the things they can think of that would have to happen in order for this particular piece to be played perfectly. Ask them to share some of the things on their lists when the music is finished.*

#### Interesting Information

- ♪ Berlioz himself conducted the first CSO performance of this piece in 1896.
- ♪ This piece has had 3 different names! Initially the composer named it "The Tower of Nice," which is where he was staying when he wrote it. Two years later he named it after American author James Fennimore Cooper's novel The Red Rover, but he finally settled on *Le Corsaire* after a poem by his favorite English author, Lord Byron.

### **TCHAIKOVSKY: Suite No. 1 from *The Nutcracker*** ***Dance of the Sugar Plum Fairy* (2 minutes)** ***Trepak or Russian Dance* (1 minute)**

#### Idea #1 Sugar Plum Scarves

- *Lead students in scarf choreography to accompany Dance of the Sugar Plum Fairy. Project the listening map and practice the left-right and up-down movements as well as the swirl. Insist that the movement be done silently so that they can hear this soft music.*

- Show a picture of the celeste and tell students they should look for it on the left side of the stage at the concert. Tchaikovsky was the first composer to include this instrument from France in his music and he kept it a secret until the piece was first performed.

### Idea #2 Russian Dance Choreography

- Lead students in a movement/clapping activity to accompany Russian Dance. Project the listening map and practice clapping the rhythm above their heads, below their knees and to their left and right. Also practice tapping the beat gently from their toes to their head and back in 16 beats and finally, practice silently jumping wherever they see the accent mark. Define an accent as a note that is emphasized (played stronger/more loudly) and point out the symbol on the listening map.
- Ask students if they noticed which percussion family instrument added to the excitement of the piece. Share that they should look for the tambourine player standing at the back of the orchestra on the left hand side at the concert.

### Interesting Information

- ♪ Tchaikovsky began working on the music for Nutcracker in February of 1891 and continued to work on it during his only visit to the United States that spring.
- ♪ The CSO premiered the suite in the United States in October 1892 playing the *March Overture* and as well as the two pieces we'll hear at the concert.
- ♪ Before his visit to America, Tchaikovsky had such an aversion to conducting his own works that he would hold his head up with his left hand while conducting with his right, as if he was afraid his head would fall off!

## **BARTÓK: Mvt. 2 from Concerto for Orchestra: *Game of Pairs* (6 minutes)**

### Idea #1 Game of Pairs Listening Guide

- ♪ Project the *Game of Pairs* support slide from the listening guide or display the Bowmar posters for the instruments on that slide. Handout the *Game of Pairs* listening guide and explain that in this piece, the composer creates a sort of parade of instrument couples. Ask them to fill in the instrument name in each circle as you play the A section.
- ♪ Pause the music and ask students which family of instruments provided most of the parade (woodwind). Explain that for the B section they'll be focused on the brass family. Play that part as they listen and fill in the blanks. Stop the music and ask students when they heard the snare drum and to which family it belongs.
- ♪ Ask students if the instrument family that you haven't yet discussed is performing in this piece. Yes, the string family provides a very important supporting role! Play a [demo video](#) of the techniques the string family uses.
- ♪ Give students the correct answers for the A section of the piece and then play it again (or continue with the final A section) encouraging them to listen for the string techniques and so they can again hear each of the main woodwind family instruments performing.

### Idea #2 Working Together

- Pair students and ask them to play a mirroring game. One student is the mirror (has to copy exactly what their partner is doing). Switch roles. Ask students how easy it was to be an exact mirror of what their partner did and then ask them to think about how hard it would be to be exactly in sync while playing an instrument and not looking at your partner.
- Ask students to raise their hands if they play a musical instrument and keep them up if they like practicing it. Share that professional musicians practice 4-6 hours a day so that when they are rehearsing with the full orchestra they can focus on working as a team rather than reading the notes.

- *Play the piece while displaying the instruments (projecting the unnamed instruments slide or using Bowmar posters). Say the name of the instrument and then invite a volunteer to silently come to the front and point to the instrument they are hearing. Ask students to stand when the “game of pairs” has returned.*
- *Pause the music and ask them to close their eyes for the end of the piece to listen carefully for the instruments that didn’t get to “show off” in this piece. When finished, mention that the harp doesn’t get to play until that last section and that the strings are playing but just a bit to support the other families. You might also mention that there are actually three trumpets in the piece—the 3<sup>rd</sup> trumpet only plays one note at the end of the A section to allow the other two to remove their mutes for the B section.*
- *Ask students to turn to a neighbor and ask why any one would practice 4-6 hours a day to be able to play just the end of a piece, or to not be hardly noticed, or even to play only one note.*

### Interesting Information:

- ♪ *Fritz Reiner was a student of Bartok’s at the Budapest Academy of Music. He and another friend of Bartok’s convinced the conductor of the Boston Symphony Orchestra to commission this piece. Conductor Koussevitzky visited Bartok in the hospital and left the commission money on the table at Bartok’s bedside to encourage him to compose!*
- ♪ *While preparing for a CSO recording of this piece in 1980, Sir George Solti, (who also studied with Bartok in Hungary and is actually buried next to him in Budapest), discovered that the tempo marking and title for the piece were incorrect on the 1946 publication by checking the original score kept at the Library of Congress. The composer’s tempo marking was 94 rather than 74 and his title was “Presentation of the Couples.”*

## **PRICE: Mvt. 3 from Symphony No. 1: *Juba* (4 minutes)**

### Idea #1 Hambone

- ♪ *Tell students the name of the next piece is “Juba” and ask if anyone know what Juba is. Explain that juba is an African American style of dance that includes patting arms, legs, chest and cheeks. It has been nicknamed “hambone” because the hand bones provide some of the percussive sounds.*
  - ♪ *Teach students two simple hand clapping patterns.*
    - *Steady beat pattern of 6: 1) Pat your left hand on your lap 2) as you bring your left hand up touch the top of it with your right hand 3) pat your left hand on your lap again 4) pat your right hand on your lap 5) as you bring your right hand up, touch the top of it with your left hand 6) pat your right hand on your lap again.*
    - *Rhythm pattern: See [video demonstration](#) on how to do this*
- 
- ♪ *Play Steady Beat pattern for A, Rhythm pattern for B and allow students to quietly experiment during the C section. Practice each with the excerpts—you demonstrate and students join you on the repeat*
  - ♪ *Invite students to “hambone” as you play the piece. (Uou won’t want to play all 4 minutes of the piece!) Be sure to remind students that during the actual performance, they will be the audience—it wouldn’t be appropriate to hambone along with the orchestra!*

### Idea #2 What Makes Music Worthy?

- *Play about a minute of the piece asking students what they notice about the music. They’ll definitely notice the unusual percussion sounds in the C section. Press them for other things they notice as well.*
- *The composer indicated she wanted African drums and other typical African instruments played and since this is the only professional recording ever made of this piece, this is what that conductor decided to use. We’ll have to watch the percussion section to see what unusual (to a typical orchestra) instruments the CSO will decide to use. Mention that in addition to this being the only recording, the piece has only been performed by a professional orchestra three times ever in the 85 years since it was composed.*

- Explain that in addition to traditional African instruments, the composer used traditional African rhythms and a melody that uses only 5 different pitches, which is typical of the music of African American slaves. Demonstrate the rhythm (clearest in the B section) and possibly play some patterns on the piano or a recorder using only B-A-G and lower D-E. 
- Before playing the piece (or a portion of it), tell students that when it was premiered by the CSO in 1933, it was the first time ever that any professional orchestra performed a major composition by a female African American. As they are listening, ask them to think about why that would be and if they think the music should have been or should be performed more often and why.

### Interesting Information:

- ♪ Marion Anderson and Florence Price were friends. The final piece Anderson performed at that groundbreaking concert on the steps of the Lincoln Memorial on Easter Sunday of 1939 was one of Price's most famous, "My Soul's Been Anchored in de Lord."
- ♪ Recently divorced with two children, Price supported her family by accompanying silent movies on the organ. She composed her Symphony No. 1 while she was required to stay off of her feet because she had broken her ankle.
- ♪ Frederick Stock, 2<sup>nd</sup> conductor of the CSO, not only premiered Price's symphony at an 1893 concert during the World's Fair, but it was broadcast live on NBC radio.
- ♪ Price's Symphony No. 1 has only been professionally recorded once and only performed twice by a professional orchestra since its premiere in 1893. It will finally be performed by the CSO again next season.

## **CORIGLIANO: Mvt. 1 from Gazebo Dances: Overture** (3 ½ minutes)

### Idea #1 Easy as ABC

- Introduce the music design of rondo form. (The Price and Rossini pieces are also rondos.) Show the rondo pattern ABACABA noting that sometimes this form also has a "D" section and it may also have in introduction, coda (ending) and/or interlude(s) between sections.
- Describe and play each section of this piece:
  - The "A" section has three short ideas that are sometimes played in a different order. Play about the first 20 seconds of the piece while you indicate by holding up 1, 2 and then 3 fingers ending with just 1. 1) 0:00-0:07 2) 0:08-0:13 3) 0:14-0:16 (then 1 happens again)
  - The "B" section softly passes one idea around between the woodwind and string families with a number of performers getting to play mini solos. It is quite a bit slower and sounds a bit like an old time waltz. Play about 20 seconds beginning around 0:28 so that students can become familiar with this legato melody.
  - The fast and louder "C" section sounds a bit like we're riding a horse as the brass and string sections banter back and forth, interrupted by the percussion family interacting with some woodwinds before returning to their conversation. Play about 30 seconds beginning around 1:27 so that students will be able to recognize this exciting section.
- Divide the class into 3 groups assigning letter A, B, or C to each. Students will be illustrating the form of this piece by standing when it is their section and sitting when it is not. One alternate way to do this is to hand out a set of ABC cards to trios of students or give each student multiple foam shapes and let them build the pattern they hear.
- Play the piece while students show the rondo pattern. Be sure to tell them it will not be exactly the pattern you showed them initially—challenge them to get it right!

### Idea #2 Three Scenes in a Park

- Tell students another piece we will hear at the concert is the first movement of a piece called Gazebo Dances. Ask if anyone knows what a gazebo is, and if not, describe yourself or show a picture. Corigliano describes the piece like this:

- “The title, Gazebo Dances, was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evening.”
- Give each student a copy of the Gazebo Dances drawing handout and read the directions telling them that you will tell them when each section is being played by holding up the letter of that section. Play the music as they draw their ideas.

### Interesting Information:

- ♪ John Corigliano was the CSO’s very first Composer-in-Residence, invited by Sir George Solti, Music Director #8. During his residency he composed his Symphony No. 1 which he wrote in memory of friends he had lost and was losing to AIDS. That piece received numerous awards including the Grawemeyer Award which was accompanied then by a \$150,000 bonus! The composer says he wrote Gazebo Dances in 1972 when the world was happier.
- ♪ The Gazebo Dances were originally composed for piano, 4 hands and each movement was dedicated to different musician friends—the first for his mother Rose and her friend. It didn’t get its title until he arranged it later for band. He arranged it for orchestra when he was on a trip and wanted something to keep him busy.
- ♪ When Corigliano orchestrated the piece, he rebarred it based on a quarter note beat to make it simpler to read. In the original piano duet, the meter changes between 2/4, 3/4 and 4/4 thirty-nine times!

## **STRAUSS: Finale from *Don Juan* (4 minutes)**

### Idea #1 Teamwork

- Say that just as it takes team work to have a winning football team, it takes team work to have a world renowned orchestra. Tell them you are going to give them 4 minutes to try to make the connection.
- Hand out the worksheet asking them to keep it face down until the music begins. Tell them they must put their pencils down and turn their papers back over when the music is finished. Play the piece.
- When the music is finished, talk about the confusion they may have experienced in knowing when the piece was over, and discuss how they will know for sure that it is okay for them to applaud during the concert.
- Correct the worksheet together being sure to answer the question about the missing orchestra team member (the composer!).

### Idea #2 It’s More Than Waving Your Arms!

- Ask students to explain what a conductor does. Show the video of Richard Strauss conducting which includes some his quotes.
- Explain that in addition to leading the orchestra in a performance, a conductor as music director of a professional orchestra such as the CSO holds much more responsibility. They choose the repertoire that will be played. This is an opportunity to premiere music that is new as well as to encourage composers to write new things by providing a venue for it to be performed. They set the expectation for the quality of the rehearsal and the performance. They develop the unique “sound” of the orchestra. They often determine where the orchestra will perform. The CSO has had some amazing conductors!
- Here are some examples of their unique contributions from the history of the CSO:
  - **Theodore Thomas** (#1 1891-1905) established a culture of excellence. He expected leadership and ownership from the individual performers in his orchestra.
  - **Thomas** was also instrumental in developing an audience that would learn to value classical music. At the corner of Michigan and Balbo on the wall behind “The Spirit of Music” statue it says “Scarcely any man in any land has done so much for the musical education of the people as did Theodore Thomas in this country.”
  - **Frederick Stock** (#2 1905-1942) had rehearsed the CSO almost exclusively speaking German until he announced that each concert would feature at least one piece of American Music. He then switched to English!

- **Stock** (1933) chose to program Florence Price's Symphony No. 1. This was the first time a professional orchestra performed a composition by an African American woman. He also invited Mrs. Price to sit in on rehearsals so she could learn more about the sounds of the orchestra.
- **Stock** helped to inaugurate the first season of the Ravinia Festival in August 1936 (having begun performances there in 1905 until the Great Depression).
- **Fritz Reiner** (#6 1953-1962) invited Margaret Hillis to form the Chicago Symphony Chorus—the first permanent chorus associated with a major symphony orchestra.
- **Reiner** established a tradition of making recordings that are considered still today, the best ever made of specific orchestral repertoire such as music by Bartok and Strauss.
- **Sir George Solti** (#8 1969-1991) began a tradition of overseas tours which continues today.
- **Solti** invited John Corigliano to be the first CSO composer-in-residence. This progra
- **Daniel Barenboim** (#9 1991-2006) was dedicated to the next generation of orchestral musicians by supporting the Civic Orchestra program.
- **Barenboim** led the orchestra in 21 international tours.
- **Ricardo Muti** (#10 current) is dedicated to deepening the orchestra's engagement with the Chicago community. He leads the orchestra in performances at local prisons, invites seniors and veterans to attend open rehearsals and has led memorable concerts aft Millennium Park.
- Under **Muti** the CSO presented its first-ever live simulcast (Verdi's Requiem) in 2013.

### Interesting Information:

- ♪ A new musical genre was created in 1889 with *Don Juan*--the tone poem. Until this piece, composers stayed within existing classical forms and fit the stories within these structures. Strauss, instead, allowed the story to determine the design of the music.
- ♪ *Don Juan* was also revolutionary because it makes demands on the orchestra far exceeding anything previously required. Musicians are expected to perform at the extremes of their instruments' ranges and for wind players, with great breath control.
- ♪ Strauss used an interpretation of the Don Juan character written in poetry by Nikolaus Lenau. In his version, Don Juan is a hero, moving from one woman to the next in order to find the ideal woman. He ultimately loses hope and dies in despair.
- ♪ Richard Strauss composed the Olympic hymn for the 1936 Berlin Olympics and his music was used as propaganda by the Third Reich without his approval.
- ♪ Strauss sometimes presented the persona of a superficial man who just happened to be a composer but really only cared about money and playing cards, when in actuality he was quite well read. He often responded in public to questions he didn't want to answer with a wisecrack.

### **ROSSINI: Finale from *William Tell Overture* (3 minutes)**

#### Idea #1 Rossini's Gourmet Sandwich

- *Not only does the CSO premiere music for composers but they also regularly perform excellent music that has been heard and loved for over a hundred years. This piece is a perfect example of that. Play just the opening and ask students to raise their hands if they've heard it before.*
- *Share that at the time Rossini wrote this piece he was the most famous composer in the world, aside from Beethoven...and then he retired! (He was only 37.) He composed very little over the next 40 years of his life but enjoyed being an excellent amateur chef.*
- *Lead students in making a gourmet sandwich to show the form of this music. I've created a PowerPoint template for you or there are a number of different Melissa and Doug games with sandwich pieces. I got mine on eBay! Show students the different ingredients—explain that when a section returns they'll use the same ingredient. Decide which ingredient will be used for each of the music "parts" then make your sandwich as the music is played. Indicate when each section begins so that students can find the correct ingredient.*

- A digital version of this idea is [HERE](#). You can have students number to 12 and determine the order of the music using a word bank of Introduction, interlude, coda, A, B, C and D. You could also simply show the 2<sup>nd</sup> video on this site which illustrates the form as a sandwich.

### Idea #2 Rondo Play Along

- Accompany this piece with classroom percussion! Seat students in groups of 3-6 with enough instruments for everyone to be able to play. Demonstrate proper technique for playing each of the instruments and practice with everyone watching the conductor (you) playing a steady beat. Establish that no instruments will play during the interludes or D and that during the coda they will need to watch you carefully to know when to play. (This idea is from Artie Almeida's [Parachutes, Ribbons and Scarves, Oh My](#).)

### Interesting Information

- ♪ Although he composed during the beginning of the Romantic period, Rossini stayed true to the forms of the Classical and Baroque periods.
- ♪ Rossini intentionally kept his music general and without much emotion, leaving it to performers and conductors to give the music "life." This allows audiences their own interpretations which is perhaps why his music continues to be so popular today.
- ♪ Rossini often added excitement to his music by repeating a phrase while adding instruments. Today we call this technique a "Rossini crescendo."

## VOCABULARY

**overture:** an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition during Romantic era, some composers used the term to refer to an independent work..

**premiere:** the first performance of a musical or theatrical work

**mute:** *verb* to muffle the sound *noun* a pad or cone placed in the opening of a wind instrument or a clamp placed over the bridge of a stringed instrument

**pizzicato:** plucking the strings of a stringed instrument with one's finger

**harmonic:** an overtone produced on a string instrument by lightly touching a string while sounding it

**spiccato:** a style of staccato playing on stringed instruments involving bouncing the bow on the strings

**tremolo:** a rapid reiteration of a musical tone

## CLASSROOM MANAGEMENT TIPS

- 👍 Plan with a variety of learning styles in mind. Include at least one visual, one aural and one kinesthetic activity.
- 👍 For a 30 minute lesson for 1<sup>st</sup>-4<sup>th</sup> graders expect to do at least 5 "things."
- 👍 Practice your lesson so that you're sure you have all of the materials you need and so that you know the order of your plan well enough so that you don't have to completely stop to see what's next.
- 👍 Make eye contact with students and don't be afraid to gently remind a student of your behavior expectations if the teacher hasn't noticed they are off task.
- 👍 Silence is golden! Wait until you have all students' attention before you continue with your lesson.

## REMINDERS:

- Check with your teacher to see if they plan to do any of the activities from their teacher's guide with their class. (Suggest that the guide activities will work well after the concert as well as before.)
- 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 on a general "theme" for your lesson. Mine was "The Orchestra Team." Use your theme to either introduce your lesson or to conclude it, or both.
4. Determine an order for the music and activities you are presenting in your lesson. Think about what makes the most sense to avoid any lost time transitioning from one activity to the next.
5. 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 "The Chicago Symphony Orchestra Sound."

## SAMPLE LESSON PLAN

### 1. Introduction

*Show a picture of the CSO as you play a little bit of one of the pieces from the concert. Explain that an orchestra is made up of a team of people who have different roles and today we'll learn a little bit about each of them.*

### 2. CONDUCTOR: Berlioz's CORSAIRE Overture

*Idea #1 Be a Conductor Have a volunteer attempt to lead the class in speaking a quote about teamwork from the board. Make a list of things a conductor of an orchestra has to keep in mind. Teach students to conduct in a pattern of 2 and 4 and have them practice their conducting as you play the last half of the piece.*

### 3. PERFORMER: Bartok's GAME OF PAIRS

*Combine Idea #1 and #2 Have students attempt to mirror a partner silently (like a mime) and then explain that our next piece was written for instrument partners who have to play perfectly together. Ask students to raise their hands if they play a musical instrument and to keep their hands raised if they like to practice. Share that the performers in a professional orchestra practice 4-6 hours a day! Handout the listening guide and have students complete the first A and then B section.*

*If time allows, share the information about the string family, harp and 3<sup>rd</sup> trumpet, and ask students if they would be willing to work so hard if they knew they'd have so little "play time" in a piece of music. Ask them if they can think of any football position that would be similar to this...*

*Say that just like any sports player has to wait for the coach to call him or her into the game, a composer has to wait for an orchestra to perform their music. The conductor of the orchestra usually selects the music that will be performed.*

### 4. COMPOSER: Corigliano's GAZEBO DANCE: Mvt. 1 Overture

*Idea #1 Easy as ABC Share that sometimes a composer is asked to write a piece for an orchestra. Composer Corigliano was a composer-in-residence with the Chicago Symphony Orchestra when he wrote his Symphony No. 1 as a tribute to friends who had died of AIDS. He had composed a much lighter piece a number of years earlier about a performance in a park.*

### 5. COMPOSER: Price's SYMPHONY No. 1: Mvt. 3 Juba

*Sometimes a conductor chooses music that's been composed but never performed before. That was the case with this composer's music. As an African American woman, she had little success in getting an orchestra to play her music, but the CSO's 2<sup>nd</sup> conductor, Frederick Stock, took a chance and premiered her first symphony. Idea #1*

### 6. TEAMWORK: Strauss's DON JUAN Finale

*Idea #1 and #2 Have students work on the matching worksheet while you play the video of Strauss conducting. If time allows, see how well your students have understood the roles of conductor, performer and composer by projecting the "Who Am I?" PowerPoint.*

### 7. CONCLUSION:

*Tell students that at the concert, there will be a conductor and performers, but usually the composer, if living, does not attend. There will be one other "team player" in attendance though. Do they know who? Spend a few minutes discussing the role of the audience.*

# Dance of the Sugar Plum Fairy

From *Nutcracker Suite* by Peter Tchaikovsky



Try doing the following hand motions with the music. Create a hand puppet ballet.

(R = punch right fist in the air; L = punch left fist in the air)

Intro

4/4

A

Perform 3 times

Extension

End 2nd Time

Freeze!

B

Celesta Cadenza

IMPROVISE WITH SWIRLING HAND MOTIONS

Back to

A

4 times

2 times

beat

Bridge

jump

2 times

Coda

# NOTES