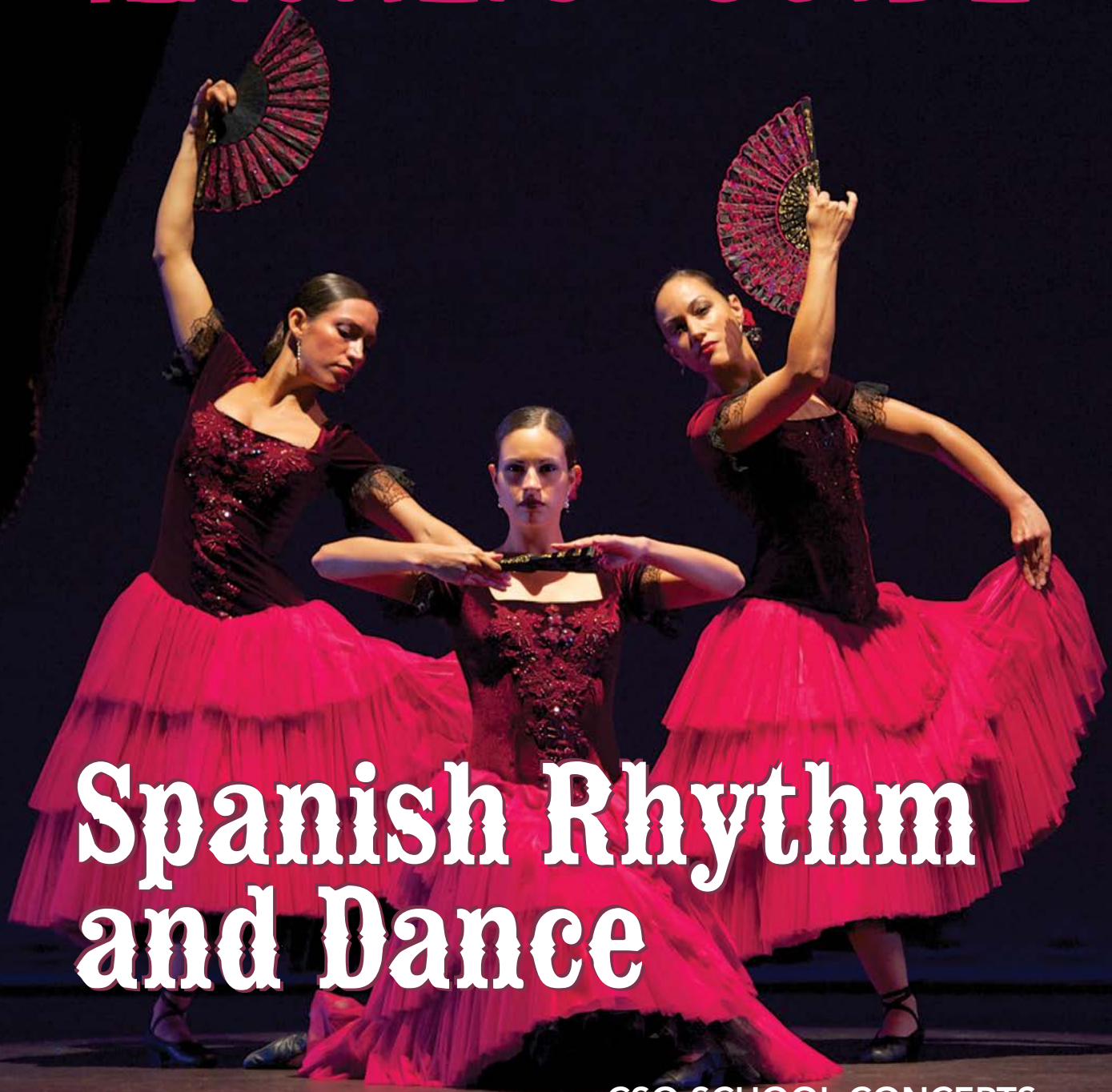


# TEACHER'S GUIDE



## Spanish Rhythm and Dance

CSO SCHOOL CONCERTS  
Friday, April 29, 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 2015/2016 School Concert season. We are excited that once again we can offer a robust set of lesson plans to help you prepare your students for their concert experience at Symphony Center. Based on the feedback that we received from teachers last year, we have streamlined the materials this season to include two lesson plans that can be easily executed by a classroom teacher, plus a reflection page for you and your students to complete after you've attended the concert.

It is our hope that you will find these plans an indispensable resource as you anticipate your day at Symphony Center. We know from talking to teachers and from observing children at Orchestra Hall that the more prepared a child is before coming to a concert, the more engaged they are during the performance. We've seen students spontaneously singing "Simple Gifts" at the performance of *Appalachian Spring* when teachers have used our [Orchestra Explorers®](#) materials. More recently, our Teacher Guides enabled students to make rich connections between physical and musical characteristics of animals as preparation for fantastic and engaging performances of *The Carnival of the Animals* featuring student poets. This is the kind of engaged experience that we would like all of our patrons to have when they attend a CSO School Concert. It is our belief that with your skilled teaching and these resources, your students will find a new level of enjoyment when they come to hear and see the Chicago Symphony Orchestra.

Please take some time to look through this document and consider how and when you will use the lesson plans with your students. Some activities may require you to gather materials, so please plan adequate time to prepare. Also included in this document are additional resources and historical content that will help you as you go about teaching these lessons.

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

Finally, we hope that you will provide feedback about these materials by completing a short [survey](#). It is our plan to refine these resources on a regular basis with your input.

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

# Spanish Rhythm and Dance

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## ABOUT THE CONCERT:

**Let's celebrate!** Music is an essential part of the celebrations that mark the course of our lifetimes. Birthdays, anniversaries and other holidays are incomplete without the festive spirit of great music, inspiring family and friends to sing, dance and play together.

What celebration is complete without dancing? On April 29, infectious Spanish rhythms will make you tap your toes and clap your hands in this festive program featuring members of the Chicago Symphony Orchestra and conductor Scott Speck. Guest artists joining the program are Kimberly Han, winner of the 2015 Crain-Maling Foundation CSO Youth Auditions competition, and the magnificent dancers from Ensemble Español Spanish Dance Theater, celebrating its 40th anniversary during the 2015/16 season. *¡Vamos a bailar!* Let's dance!

### The program includes selections from:

**BIZET** Suite from *Carmen*

**GIMÉNEZ** *El Baile de Luis Alonso*

**FALLA** *The Three-Cornered Hat*

**ALBÉNIZ** *Cantos de España*

**FALLA** *Nights in the Gardens of Spain*

**RIMSKY-KORSAKOV** *Capriccio espagnol*

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

# LESSON 1 Spanish Inspiration and Flamenco

Students will experience the unique musical characteristics of Spanish rhythm and dance through listening, movement, reading and costuming exercises. The teacher can choose from a collection of mini-activities, based on classroom time, teacher interest/music instruction familiarity and curriculum integration.

## FEATURED REPERTOIRE\*

-  **Bizet** *Suite from Carmen, Aragonaise*
-  **Giménez** *Intermedio from El Baile de Luis Alonso*
-  **Falla** *The Three-Cornered Hat Suite No. 2: The Miller's Dance*
-  **Falla** *The Three-Cornered Hat Suite No. 1: The Grapes*
-  **Albéniz** *Córdoba from Cantos de España*
-  **Falla** *Nights in the Gardens of Spain I. En el Generalife*
-  **Rimsky-Korsakov** *Capriccio espagnol, Movements III-V*



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

\*Free account required

## OBJECTIVES

Students will be able to:

- Identify and locate the origin of Spanish music
- Identify music instruments that help to create the unique Spanish sounds
- Describe and analyze Spanish music characteristics and illustrate what is visualized
- Experience, through literature, the Spanish dance tradition and rhythm patterns
- Perform Spanish flamenco rhythm and chordal patterns
- Use prop(s) to enhance the Spanish music and dance creation

## ESSENTIAL QUESTIONS

- How do composers, musicians and dancers represent the styles of Spanish dance in music?
- What makes music or dance “Spanish”?
- How does culture influence art?

## EVALUATION

Successful achievement of this activity would result in the ability to identify the location of Spain in Europe; recognize instruments, rhythm patterns and dance traditions associated with Spanish music; perform hand clapping patterns and/or chordal patterns on pitched instruments; and recognize the connection between music and dance through literature. Based on the objectives listed, students will be assessed as beginner, intermediate or advanced.

## KEY VOCABULARY

- **Composer:** a person who writes music
- **Composition:** a written piece of music
- **Excerpt:** a short sample of a piece of music
- **Tempo:** the speed of the music's beat
- **Dynamics:** how loudly or softly music is played
- **Rhythm:** regularly repeated patterns of movement or sound
- **Chord:** three or more notes played at the same time
- **Conductor:** a person who leads or directs the performance of an orchestra

## MATERIALS

- Musical **recordings** of the featured repertoire listed on page 3
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)
- **Images** (included in the lesson below and PDF link) to project or distribute to your students
- **Instrument identification** worksheet
- **Imagery of Spanish music** listening worksheet, or other drawing paper
- **Lola's Fandango** by Anna Witte (link to book is on page 24)
- **Pitched instruments** such as recorders, Boomwhackers™, keyboard, guitars or Orff instruments
- **Craft paper** to create a fan for Spanish dancing
- Pencils, clipboards or other writing space

## TEACHING STEPS

### Introduction

1. **Hook** the students with the following: "Today we are travelling to the beautiful country of Spain! What do you think we will see and hear?"
2. **Engage** the students in quick discussion of the sights and sounds of Spain based on their knowledge or experiences.
3. **Get those dancing feet ready! We are travelling to Spain! ¡Ole!**





## Activity One: Map of Southern Spain

1. Project the maps of Spain included below. For a larger version, use [these PDF images](#).
2. The first map is of the country of Spain. Tell students to look at the section in yellow, the southern part of Spain.
3. Lead a discussion about Spain using the prompts below.

*"Do you see how close it is to the Mediterranean Sea?  
Do any of your ancestors come from Spain? Can you locate Spain on a globe or map of the world? Where is Spain within the continent of Europe?"*



4. Tell students that many great orchestral works imitate the styles and sounds from southern Spain, specifically the section called Andalusia [say: "and-uh-lew-SEE-uh"]. Point out Andalusia on the map to the students.

*"Can you see the cities of Seville, Granada, Málaga and Cordoba on the map?"*



5. Tell students that many other cultures brought musical influences to Andalusia, including Portugal, Italy, Egypt, Mesopotamia, North Africa, India and Lebanon. Lead a discussion about what musical influences those cultures might have brought to Spain (e.g., dances, native instruments, melodies, rhythms, songs, etc.).

## Activity Two: Instruments in Spanish Music

1. **Distribute or project** the [Instrument Identification](#) worksheet on page 11.
2. Have students **complete** the worksheet together with you as a class. Be sure to play the sample excerpts of each instrument, so students can hear what each instrument sounds like.

Answers to worksheet: *Guitar, English Horn, Castanets*

[String Instrument](#)

[Woodwind Instrument](#)

[Percussion Instrument](#)

## Activity Three: What Do You Hear? What Can You Imagine?

1. **Distribute** the [Imagery of Spanish Music](#) listening worksheet found on pages 12-14. Alternatively, project the worksheet and have students work on their own paper.
2. **Tell** students that they are going to **listen** to a sneak preview of the concert they'll be attending.
3. **Listen** to the musical excerpts listed on the worksheet one at a time. While listening, have students **describe** what they are hearing (e.g., "I hear guitars playing"; "This song is dance music because the tempo is fast and I can tap my feet to the beat", etc.).
4. Have students **share** their ideas with a partner or in a class discussion.
5. **Listen** to each excerpt as a class one more time. Have students **draw** what they hear either on the worksheet or a separate piece of paper.
6. Have students **share** their work with a partner or the whole class.
7. **Repeat** for each additional excerpt.

- 🎧 **Bizet** [Suite from Carmen, Aragonaise](#)
- 🎧 **Giménez** [Intermedio from El Baile de Luis Alonso](#)
- 🎧 **Falla** [The Three-Cornered Hat Suite No. 2: The Miller's Dance](#)
- 🎧 **Falla** [The Three-Cornered Hat Suite No. 1: The Grapes](#)
- 🎧 **Albéniz** [Córdoba from Cantos de España](#)
- 🎧 **Falla** [Nights in the Gardens of Spain I. En el Generalife](#)
- 🎧 **Rimsky-Korsakov** [Capriccio espagnol, Movements III-V](#)





## Activity Four: Fandango!

1. Share the following descriptions of Spanish dances with your students.

**Flamenco:** A traditional Spanish dance that uses arm and hand movements that tell a story, punctuated by clapping and percussive footwork. Flamenco is part of an oral tradition passed down by families and it differs from locale to locale. As it traveled through Andalusia, and eventually South America, it incorporated the local dance traditions and rhythms of different communities and cultures.

**Fandango:** One of the many flamenco rhythms and the name for a gathering of people where song and dance is performed.

**Palmas:** Rhythmic handclaps that flamenco dancers perform to accompany their dancing.

**Compás:** The rhythm used for the palmas.

2. Watch a video that features the 12-beat compás, using [this YouTube link](#).
3. Practice the compás with your class. First start by saying the numbers out loud, making sure to emphasize the bold numbers below:

1 2 **3** 4 5 **6** 7 **8** 9 **10** 11 **12** (repeat)

4. After your students have mastered speaking the rhythm, have them clap the rhythm while still speaking the numbers. Repeat until the pattern is learned by the class. Use the YouTube video as a guide as necessary.
5. Try moving the pattern to another part of the body! Start the pattern by moving it to your feet, stomping with your right foot, then left foot on the bold numbers.
6. After that, get creative! Have students work with a partner to find another way to perform the flamenco rhythm. Have each pairing share their rhythm with the class.

**Assessment:**

**Observe** whether the student can identify and locate the origin of Spanish music.

**Observe** whether the student can identify instruments that help to create the unique Spanish sounds.

**Observe** whether the student can analyze Spanish music characteristics and connect those elements to an illustrated visualization.

**Use Extensions A, B, or C to extend this activity.**

**Extensions:**

**A.** Read the book *Lola's Fandango* by Anna Witte.

**B.** Play the descending chord pattern below on pitched instruments of your choice (recorders, Boomwhackers™, keyboards, guitars, Orff pitched instruments or a combination of pitched instruments). Split the students into small groups and assign them a chord. Have each chord group play its chord for a full bar of 3/4 time (three counts), going through the chord progression below.

| 3/4 METER | 123     | 123     | 123     | 123     |
|-----------|---------|---------|---------|---------|
| Chord     | A Minor | G Major | F Major | E Major |
|           | E       | D       | C       | B       |
|           | C       | B       | A       | G#      |
|           | A       | G       | F       | E       |

**C.** Watch a video of a flamenco performance [here](#). Listen to the compás and see if any are familiar!



**Common Core State Anchor Standards:**

CCSS-ELA.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

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

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



## National Core Arts Standards

### Anchor Standard 7: Perceive and analyze artistic work

#### Kindergarten

- **MU:Re7.2.K** With guidance, demonstrate how a specific music concept is used in music.

#### 1st Grade

- **MU:Re7.2.1** With limited guidance, demonstrate and identify how specific music concepts are used in various styles of music for a purpose.

#### 2nd Grade

- **MU:Re7.2.2** Describe how specific music concepts are used to support a specific purpose in music.

#### 3rd Grade

- **MU:Re7.2.3** Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music and context.

### Anchor Standard 8: Interpret intent and meaning in artistic work.

#### Kindergarten

- **MU:Re8.1.K** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

#### 1st Grade

- **MU:Re8.1.1** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

#### 2nd Grade

- **MU:Re8.1.2** Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.

#### 3rd Grade

- **MU:Re8.1.3** Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

Name: \_\_\_\_\_



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This instrument comes from many cultures including ancient Sumaria and Egypt and is closely associated with its renaissance cousins: lute and vihuela. It belongs to the STRING FAMILY of musical instruments.

String Instrument



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This instrument is the descendent of a North African instrument. It belongs to the WOODWIND FAMILY of musical instruments.

Woodwind Instrument



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This instrument originated from the Phoenicians in Lebanon, is centuries old, and is considered one of the National Instruments of Spain. These belong to the PERCUSSION FAMILY of musical instruments.

Percussion Instrument

## Imagery of Spanish Music Listening Worksheet

Using the table below, describe what you hear as you listen to each piece of music. Can you hear a certain instrument? Does the music make you imagine a place or a story? After that, draw what you imagined in the box next to what you've described.

| Title  | Composer                            | Describe what you hear | Draw what you imagine |
|--|-------------------------------------|------------------------|-----------------------|
| <i>Aragonaise</i><br>from <i>Carmen</i>                  | Bizet<br><b>[say bee-ZAY]</b>       |                        |                       |
| <i>Intermedio</i><br>from <i>El Baile de Luis Alonso</i> | Giménez<br><b>[say hee-MEN-ehz]</b> |                        |                       |





| Title   | Composer                                     | Describe what you hear | Draw what you imagine |
|---|--|------------------------|-----------------------|
| <p>Córdoba<br/>from <i>Cantos<br/>de España</i></p>                           | <p>Albéniz<br/><b>[say ahl-BEH-nees]</b></p> |                        |                       |
| <p>En el Generalife<br/>from <i>Nights<br/>in the Garden<br/>of Spain</i></p> | <p>Falla<br/><b>[say FAH-yah]</b></p>        |                        |                       |





| Title                         | Composer  | Describe what you hear | Draw what you imagine |
|-------------------------------|---|------------------------|-----------------------|
| <i>Capriccio<br/>espagnol</i> | Rimsky-Korsakov<br><br>[say RIM-skee KOR-suh-cough] |                        |                       |



# LESSON 2 Moving to Music

Students will explore music inspired by the sounds of Spanish dance rhythms through movement.

## FEATURED REPERTOIRE\*

-  **Bizet** *Aragonaise* from *Carmen*
-  **Giménez** *Intermedio* from *El Baile de Luis Alonso*
-  **Falla** *En el Generalife* from *Nights in the Gardens of Spain*
-  **Rimsky-Korsakov** *Capriccio espagnol, Movements III-V*

## OBJECTIVES

Students will be able to:

- Identify and locate the origin of Spanish music
- Identify and move to the sound of the tambourine
- Describe, through words and movement, different articulations in Spanish music
- Connect music to movements that describe the sounds
- Create an original dance piece inspired by the music

## ESSENTIAL QUESTION

- How does creating movement to music create a deeper understanding of Spanish music and dance traditions?

## EVALUATE

Successful achievement of all activities would include students identifying the sound of the tambourine through movement, distinguishing between legato and staccato articulation in two contrasting pieces and creating movements inspired by Spanish music and dance.

## KEY VOCABULARY

- **Composer** a person who writes music
- **Dance Composition** a written plan for dance
- **Excerpt** a short sample of a larger piece of music
- **Articulation** a musical note's strength, attack and length
- **Legato** music that is smooth and connected
- **Staccato** music that is choppy and separated
- **Tambourine** a percussion instrument
- **Castanets** a traditional Spanish percussion instrument

## MATERIALS



- **My Fandango** dance composition template (see page 21)
- Pencils, markers, crayons
- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)

## Introduction

1. **Hook** the students by telling them, "There are only about four professional castanet players in the world. **Composers** who want to write music inspired by Spain, sometimes choose to represent the **castanet** sound with **tambourine**. Raise your hands when you hear the sound of the tambourine in *Aragonaise* from *Carmen*."
2. **Play** the excerpt.
3. **Play** the excerpt again, but this time, have the students **walk** when they hear the tambourine in the music and **freeze** in place when the tambourine stops.

## TEACHING ACTIVITIES Activity One: Comparing Articulation

### FEATURED REPERTOIRE

-  **Giménez** *Intermedio* from *El Baile de Luis Alonso*
-  **Falla** *En el Generalife* from *Nights in the Gardens of Spain*



1. Draw the following diagram on the board, or project something similar.

**Smooth (Legato)** ————— **Chopy (Staccato)**

"Articulation is how musicians and composers describe the strength, attack and length of notes in the music. A simpler way to describe the music would be to ask if it sounds smooth or choppy. In the musical world we say Legato and Staccato. Let's listen to short examples of two songs and decide how staccato or legato they are."

2. Play each excerpt above once. After each song plays, have a student put a magnet or other marker on the line representing how smooth or choppy the song sounds to them.
3. Have students discuss the answers as a class.

*\*Falla's En el Generalife from Nights in the Gardens of Spain is more legato and Intermedio is more staccato, but where the students' answers fall on the continuum is subjective.*

4. Listen to each excerpt again. Have students move through the room while the music is playing. Students should use their bodies to show the articulation of the music. Demonstrate or describe using sweeping, stretching or other smooth, legato motions to move to *En el Generalife* from *Nights in the Gardens of Spain* and choppy, disjointed, staccato motions for *Intermedio*. If space is an issue, students can move their arms from their seats.

## Activity Two: Creating a Dance

### FEATURED REPERTOIRE

 **Rimsky-Korsakov** *Capriccio espagnol, Movement V: Fandango*



*"We're going to listen to a short excerpt of music. When the music stops, we are going to brainstorm a list of movement words that come to mind when you hear this music."*

1. **Play** the excerpt and write student answers on the board, guiding student answers away from descriptions of sound like "loud" or "fast" toward action words like "sway", "stomp", "clap", "glide", "flick", "bend" or "turn".
2. Put students in small groups. Distribute [My Fandango](#) dance composition template on page 21.
3. Each group will choose three motions, create an order and practice its dance for approximately five minutes while the teacher plays the music.
4. Have each group perform their Fandango for the class. Teacher should indicate the change of motion every 20 seconds through an agreed upon signal.

### Assessment:

**Observe** whether the students raise their hands or move to identify when the tambourine is playing.

**Observe** whether students are making smooth or choppy motions during the excerpts.

**Observe** whether groups have created three movements inspired by the music and performed them for the class.



### Common Core State Anchor Standards:

CCSS-ELA.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

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

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

### National Core Arts Standards

#### Anchor Standard 7: Perceive and analyze artistic work

##### Kindergarten

- **MU:Re7.2.K** With guidance, demonstrate how a specific music concept is used in music.

##### 1st Grade

- **MU:Re7.2.1** With limited guidance, demonstrate and identify how specific music concepts are used in various styles of music for a purpose.

##### 2nd Grade

- **MU:Re7.2.2** Describe how specific music concepts are used to support a specific purpose in music.

##### 3rd Grade

- **MU:Re7.2.3** Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music and context.

##### 4th Grade

- **MU:Re7.2.4** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music and context (such as social and cultural).

##### 5th Grade

- **MU:Re7.2.5** Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music and context (such as social, cultural and historical).





## Anchor Standard 8: Interpret intent and meaning in artistic work.

### Kindergarten

- **MU:Re8.1.K** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

### 1st Grade

- **MU:Re8.1.1** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

### 2nd Grade

- **MU:Re8.1.2** Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.

### 3rd Grade

- **MU:Re8.1.3** Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

### 4th Grade

- **MU:Re8.1.4** Demonstrate and explain how the expressive qualities (such as dynamics, tempo and timbre) are used in performers' and personal interpretations to reflect expressive intent.

### 5th Grade

- **MU:Re8.1.5** Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre and articulation) are used in performers' and personal interpretations to reflect expressive intent.



## **Anchor Standard 9: Apply criteria to evaluate artistic work.**

### **Kindergarten**

- ▶ **MU:Re9.1.K** With guidance, apply personal and expressive preferences in the evaluation of music.

### **1st Grade**

- ▶ **MU:Re9.1.1** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

### **2nd Grade**

- ▶ **MU:Re9.1.2** Apply personal and expressive preferences in the evaluation of music for specific purposes.

### **3rd Grade**

- ▶ **MU:Re9.1.3** Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

### **4th Grade**

- ▶ **MU:Re9.1.4** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

### **5th Grade**

- ▶ **MU:Re9.1.5** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

.....

# MY FANDANGO

Dance Composition Template

Name: \_\_\_\_\_

**Which 3 action words did you choose?**

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

**Put them in an order:**

|              |               |              |
|--------------|---------------|--------------|
| <i>First</i> | <i>Second</i> | <i>Third</i> |
|--------------|---------------|--------------|

.....

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

# Spanish Rhythm and Dance

## Postconcert Reflection

My class went to the concert and heard members of the Chicago Symphony Orchestra perform *Spanish Rhythm and Dance*.

I remember hearing or seeing these three things:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

This is something I learned at the concert that I didn't know before:

\_\_\_\_\_

I would like to know more about:

\_\_\_\_\_

If I could ask a Chicago Symphony Orchestra musician one thing, I would ask:

\_\_\_\_\_

Write or draw something special that you heard or saw at *Spanish Rhythm and Dance*.



## Composer History

**GEORGES BIZET** was born in France in 1838 to parents who were also musicians. His parents wanted him to become a composer, so they even hid books from him so he would spend more time on his music than reading, which he loved. Bizet composed operas, his most famous being *Carmen*. When it first opened in Paris, the opera received poor reviews. Bizet died during the first round of performances of *Carmen*, so he did not get to see the success it would receive after opening in Vienna. *Carmen* remains one of the most popular operas ever written.

**GERÓNIMO GIMÉNEZ** was born in Spain in 1854. By the time he was 12 years old, Giménez was already performing as a member of the first violins at the Teatro Principal in Spain. By the age of 17, he was conducting opera and zarzuela performances in his hometown of Seville. Giménez primarily wrote zarzuelas—a traditional form of Spanish musical comedy—but he also wrote several orchestral and chamber works throughout his career.

**MANUEL DE FALLA** was born in Spain in 1876 and became one of Spain's most important musicians of the 20th century. He is even featured on Spain's 1970 100-pesetas banknote. He developed an interest in native Spanish music, particularly Andalusian flamenco. He was influenced by other composers in Paris, including Ravel, Debussy and Dukas, but much of his music still contained a strong nationalistic character.

**ISAAC ALBÉNIZ** was born in Spain in 1860 and became one of Spain's great national composers. He was a child prodigy, who gave his first public piano performance at the age of 4. Albéniz traveled widely, living in London and Paris, where he taught, composed and performed. He is most famous for his piano music and included authentic folk melodies and rhythms from his native country in his compositions.

**NIKOLAI RIMSKY-KORSAKOV** was born in Russia in 1844. During his childhood, Rimsky-Korsakov enjoyed listening to Russian folk songs, church music and opera. Rimsky-Korsakov composed his first symphony while on a navy ship. After he left the navy, he was asked to teach at the St. Petersburg Conservatory, which is now named for him. Rimsky-Korsakov was also one of a group of five famous Russian composers known as "The Five" (as in five fingers).



## Additional Resources for *Spanish Rhythm and Dance*

### Books:

#### **Lola's Fandango**

Written by Anna Witte; Illustrated by Micah Archer

### Ensemble Español Resources:

Ensemble Español presents over 100 Spanish dance educational programs and residencies throughout Chicago and the U.S., serving over 20,000 students annually in the three styles of Spanish dance.

Learn more about their educational programming [here](#).

View some of their performance videos [here](#).

## Additional Resources from the Negaunee Music Institute

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

Learn more about the CSO's program focused on in-school residency [here](#).

Learn more about the CSO's program focused on teacher professional development and collaboration [here](#).

Classroom resources:

**Orchestra Explorers** is a rich set of curricular resources for classroom and music teachers. Each of the three sets include lesson plans, a recording of music performed by the Chicago Symphony Orchestra and guided listening segments featuring musicians from the CSO, student worksheets, posters and online extended resources. Follow the link to learn more and request these resources for your classroom.

**Dream Out Loud** is a music education advocacy campaign that utilizes the unique individual stories of Chicago Symphony Orchestra members to inspire young musicians to continue their musical studies and to stick with it during periods of challenge or frustration. Dream Out Loud offers a set of eye-catching posters, print and video profiles telling each musician's story. Follow the link to learn more and request materials for your classroom.





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