

# TEACHER'S GUIDE



## Tchaikovsky Spectacular

CSO SCHOOL CONCERTS

May 1, 2015 10:15 & 12:00



negaunee  
music  
INSTITUTE

at the Chicago Symphony Orchestra



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**Dear Teachers,**

It is with great excitement that we introduce you to the newly redesigned preparatory materials for the Chicago Symphony Orchestra’s School Concerts. Over the past year, we have used surveys and focus groups to gather feedback from educators about their needs and the ways that they prepare students for their visit to Symphony Center. Many teachers have stated that they would enjoy receiving more robust lesson plans. In response to this request, we convened a group of exceptional music educators from the Chicago area and invited them to create lesson plans that could be utilized by both music and classroom teachers. This guide is the product of that effort.

It is our hope that you will find these plans an indispensable resource for you and your students as you anticipate your day at Symphony Center. We know from talking to teachers and from observing children at Orchestra Hall that the better prepared a child is before coming to a concert, the more engaged they are during the performance. We’ve seen this engagement when teachers have used our [Orchestra Explorers®](#) materials to prepare their students for a concert: students sitting on the edge of their seats during the performance of *The Firebird*, spontaneously singing “Simple Gifts” at the performance of *Appalachian Spring* or excitedly pointing to the musicians on stage because they recognize them from the *Pastoral* Symphony curriculum. This is the kind of engaged experience that we would like all of our young patrons to have when they attend a Chicago Symphony Orchestra School Concert, and it is our hope that, in your skilled hands, this guide will help prepare your students for an amazing experience.

Please take 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 Also included in this document are additional resources and historical content that will help you as you prepare to teach these lessons.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 continuously refine these resources with your input.

Thank you and we look forward to welcoming you and your students to Symphony Center.

Sincerely,

**Staff of the Negaunee Music Institute**  
at the Chicago Symphony Orchestra



# TCHAIKOVSKY SPECTACULAR

## ABOUT THE CONCERT:

Music communicates! It is a universal language that transcends words and depicts people, things and experiences using musical elements including melody, rhythm and harmony. Each of the 2014/15 CSO School Concerts focuses on one of the unique things that composers often portray in music.

On Friday, May 1, the Chicago Symphony Orchestra, conductor [Edwin Outwater](#) and the amazing young dancers from [Hubbard Street 2](#) will lead the audience on an interactive exploration of all of the emotions expressed in the music of Russian master Pyotr Ilyich Tchaikovsky: wonder, yearning, anger, love, sadness, joy and more! New choreography by Hubbard Street 2 will highlight the instruments and musical elements that communicate emotion and invite the audience to join in the fun.

## THE PROGRAM:

**Pyotr Ilyich Tchaikovsky** [Trepak FROM \*The Nutcracker\*](#)

**Pyotr Ilyich Tchaikovsky** [Symphony No. 5, Mvt. 2](#)

**Pyotr Ilyich Tchaikovsky** [Symphony No. 2, Mvt. 2](#)

**Pyotr Ilyich Tchaikovsky** [Symphony No. 4, Mvt. 1](#)

**Pyotr Ilyich Tchaikovsky** [Romeo and Juliet](#)

**Pyotr Ilyich Tchaikovsky** [Miniature March FROM Suite No. 1 in D Minor](#)

**Pyotr Ilyich Tchaikovsky** [Symphony No. 6, Mvt. 4](#)

**Pyotr Ilyich Tchaikovsky** [Élégie FROM Serenade for Strings in C Major](#)

**Pyotr Ilyich Tchaikovsky** [Symphony No. 4, Mvt. 4](#)

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 Changing Emotions

Students will listen to specific pieces of music, map the changing emotions and create movements that represent these emotions.

## FEATURED REPERTOIRE

-  **Pyotr Ilyich Tchaikovsky** [Symphony No. 5, Mvt. 2](#)
-  **Pyotr Ilyich Tchaikovsky** [Symphony No. 4, Mvt. 1](#)



Click this icon throughout the document to listen to tracks on Spotify®!

**OBJECTIVES** Students will be able to:

- Listen to and identify the emotions expressed in the music
- Map out where the emotions change in the music
- Compare and contrast the emotions of two different arrangements of the same melody
- Create movement that expresses emotion

## ESSENTIAL QUESTIONS

- How does music express emotion?
- What musical elements are used to express emotion?
- Can movement express emotion?

## EVALUATION

Successful achievement of these activities will result in the identification of emotions that students hear expressed in the music. Students are able to draw an emoticon or write an emotional description that corresponds to the music. Students are able to identify the musical elements: tempo, timbre and dynamics that Tchaikovsky used to express emotion. Students are able to create movement that corresponds to the emotion they hear expressed in the music. Teacher will assess students based on the objectives above as beginning, developing, accomplished or exemplary.

## KEY MUSIC VOCABULARY

- **Tempo:** the speed of the music's beat
- **Dynamics:** how loudly or softly music is played
- **Texture:** how thick or thin the music sounds

## MATERIALS

- Listening Map for Symphony No. 5, Mvt. 2
- Sheet music for *Little Birch Tree*
- 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. **Ask** students why we use maps.
2. **Tell** students that they will be using a listening map to help understand where the music is going and the emotion it is expressing.
3. **Distribute** the listening map for Tchaikovsky's Symphony No. 5. **Discuss** what students see on the map. See page 7.

## TEACHING STEPS

### Part I: Listening Map

1. Have students **listen** to [Symphony No. 5, Mvt. 2](#), while following along with the listening map. Tell students to think about what emotions they are feeling while they listen.
2. Have students **discuss** or **write** about what emotions they felt while listening to the music. If needed, break down the music using the suggested time marks below. Students should explain these emotions using music vocabulary, for example:

*"I felt excited during this part because the music was fast and loud."*

3. **Play** the opening to the movement: 0:00-0:43.
4. **Ask** students what emotion they felt in the music. Try to illicit feelings other than happy/sad. For example, if students say this music is sad, suggest other words like heartbroken, mournful, sorrowful, sorry or gloomy.
5. **Ask** students to explain what musical elements they heard in the music that describes the emotion.

6. **Repeat** the above steps for the remaining sections of the listening map.

0:43-2:05

2:05-2:45

2:45-3:12

3:12-3:38

3:38-4:18

7. **Listen** to each excerpt again. This time, have students draw emoticons (facial expressions) on the listening map that matches each section of music.
8. After the students have completed their listening maps, have them **share** their work with the class, explaining their reasoning for their chosen emotions.

*How did the emotions change throughout the excerpt?*

## Part II. Little Birch Tree

Compare the emotion of the Russian folk song *Little Birch Tree* to Tchaikovsky's *Symphony No. 4, Mvt. 4*.

1. Play the YouTube video of [Little Birch Tree](#).
2. Ask students to write a short narrative or create their own emoticon that expresses/represents the emotion(s) they felt while listening to *Little Birch Tree*.
3. Give students the music/lyrics to the first verse of *Little Birch Tree*. See page 8. Have students sing along with the YouTube video.
4. **Listen** to the excerpt from [Symphony No. 4](#) that features *Little Birch Tree* (0:00–0:29).
  - Can you identify when *Little Birch Tree* is being performed?
  - How does it sound different from the children's choir?
  - Does the symphony version make you feel the same or different as the choir version?
5. **Ask** students to describe the emotions they felt when listening to this music. **Identify** the musical elements that expressed the emotions they felt.
  - Is the music loud or soft? (dynamics)
  - Is the music fast or slow? (tempo)
  - Are there many instruments playing or a few instruments playing? (texture)
  - Can you identify the instruments that you hear? (timbre)
  - When different instruments play *Little Birch Tree*, do your feelings change? How? (timbre)
  - Why do you think Tchaikovsky used *Little Birch Tree* in his symphony, but made it sound different?

## Part III. Movement

As a group, students will create movements that express three emotions they felt in *Tchaikovsky's Symphony No. 4*.

1. **Decide** if you want students to be seated or standing for this activity.

*Note: For this movement activity, you should decide if you want students to be seated or standing.*
2. **Listen** to [Symphony No. 4, Mvt. 4](#) from the beginning to 2:40.
3. As a whole group, **brainstorm** movement ideas that correspond to the emotion students felt when listening to *Symphony No. 4*.
4. **Choose** three movements that the class will do together. Number them 1, 2 and 3.
5. **Practice** each of the movements in order.
6. As a whole group, **create** a beginning shape and an ending shape for this piece.

7. **Practice** the movement as a whole class. Call out the following elements to create the dance:

- *Beginning shape*
- *Movement 1*
- *Movement 2*
- *Movement 3*
- *Ending shape*

8. Play Symphony No. 4 and repeat the above activity.

9. Ask students how creating and performing these movements made them feel differently about the music.

*\*Do this lesson again after attending the concert. Students may have new ideas or be inspired by the movement of the dancers featured in this performance.*

### Assessment

1. **Observe** whether students can identify emotions conveyed in music.
2. **Observe** whether students can write a narrative or draw an emotion to describe the emotions heard in the music.
3. **Observe** whether students can compare and contrast the melody in the Russian folk song *Little Birch Tree* to the melody as it is arranged in Tchaikovsky's Symphony No. 4, Mvt. 4.
4. **Observe** whether students can create movement to match the emotion the music depicts.

**Common Core State Standards** CC.R.L.1; CC.SL.1; CC.SL.4; CC.SL.5; CC.L.5.a

### National Core Arts Anchor Standards

*MU: Pr4.1.2: Select, analyze and interpret artistic work for presentations (Demonstrate and explain purpose of musical selections)*

*MU: Pr4.3.2: Select, analyze and interpret artistic work for presentations (Demonstrate understanding of expressive qualities and how creators use them to convey expressive intent)*

*MU: Re7.1.3: Perceive and analyze artistic work (Demonstrate or describe how music connects to specific purposes)*

*MU: Re7.2.3: Perceive and analyze artistic work (Demonstrate and describe how music can be informed by social and personal context)*

*MU: Cr2.1.2a: Organize and develop artistic ideas and work (Demonstrate and explain expressive intent)*




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

# Tchaikovsky Listening Map Symphony No. 5, Mvt. 2

**0:00 Start**

**WHAT EMOTIONS DO YOU FEEL AS YOU LISTEN TO THE MUSIC?**

In the balloons below, draw emoticons that represent the emotions that you feel when you listen.




**0:43-2:05 French Horn**

Empty balloon for drawing emotions.



**2:45-3:12 Cello**

Empty balloon for drawing emotions.




**3:12-3:38 Strings**

Empty balloon for drawing emotions.



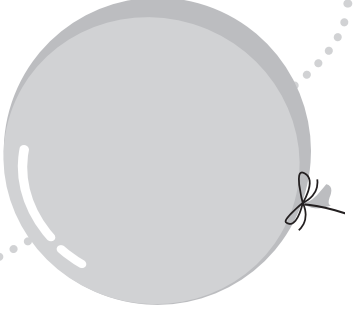
**2:05-2:45 Oboe**

Empty balloon for drawing emotions.



**3:38-4:18 Strings**

Empty balloon for drawing emotions.



The Little Birch Tree – Melody and Lyrics



See the little birch in the meadow.  
See the leaves a-dancing when the wind blows.  
Loo-li loo, when the wind blows.  
Loo-li loo, when the wind blows.

From the little tree, take three branches.  
Make three silver flutes from silver branches.  
Loo-li loo, silver branches.  
Loo-li loo, silver branches.

From a branch I'll carve a balalaika.  
With the flutes I'll play my balalaika.  
Loo-li loo, balalaika.  
Loo-li loo, balalaika.

As I play my tingling balalaika,  
I'll remember you my lovely birch tree.  
Loo-li loo, little birch tree.  
Loo-li loo, little birch tree.

# LESSON 2 Dance As If...

In this lesson, students will identify emotions heard in music and create movements and a dance map to represent those emotions.

## FEATURED REPERTOIRE

- 🎧 **Pyotr Ilyich Tchaikovsky** [Élégie](#) FROM [Serenade for Strings in C Major](#)
- 🎧 **Pyotr Ilyich Tchaikovsky** [Symphony No. 6, Mvt. 4](#)

**OBJECTIVES** Students will be able to:

- Identify emotions heard within a piece of music
- Communicate what they have heard through movement and dance

## ESSENTIAL QUESTIONS

- How does music express emotions?
- How can physical movements represent emotions found in music?

**EVALUATION** Successful achievement of this activity will result in the identification of emotions represented in the featured repertoire and creation of dance movements to represent those emotions.

## KEY MUSIC VOCABULARY

- **Locomotor Movement:** movement in which the body travels across space, like running, walking or rolling
- **Non-locomotor Movement:** movement in which the body remains anchored to one spot by a body part, like bending, twisting or stretching

## MATERIALS

- Serenade for Strings Listening Map
- Musical recordings of the featured repertoire listed above
- Sound system for music excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)
- Pencils and paper

## TEACHING STEPS

### Part I: Listening Map

1. **Play** Serenade for Strings (until 4:00). After listening, **ask** students what emotions they felt while listening to the music. Use the Serenade for Strings Listening Map as a guide.
2. Have students use musical elements to support their choices, for example:  
*"I felt sad during this part because the music was soft and slow."*
3. Have students **write or draw** down the emotions they chose on the listening map. Encourage students to identify more complex emotions than happy, sad or angry.  
*Why does this music make you feel sad? Does it feel like loss? Or longing?*
4. Have students **share** their choices with a small group or the class.

### Part II: Movement

1. Have the class **brainstorm** prompts for the Dance As If... activity that would inspire clear and creative physical responses. For example, dance as if:
  - *You are a sheet of paper that was dropped from the 91st floor of a building*
  - *The floor is covered in mouse traps*
  - *Your body is made of bubble gum*
2. **Split the class** into two groups and have one group act as the audience while the other group acts as the dancers, then switch. Perform activity until the prompts are done. Have the audience look for the following:
  - *Clarity in performance (Can the audience identify the prompt?)*
  - *Unique responses*
  - *Similarities and differences*
3. Now take new prompts from the class, directly from the emotions that they identified in the music in part I. Complete the Dance As If... activity again.
4. Have students **complete** a Dance Map using the movements they just identified for each emotion they felt while listening to the music. Play the excerpt again as needed.
5. Have students **perform** their Dance Map with a small group or the whole class.

*Optional: repeat the activity with Symphony No. 6, Mvt. 4.*



### Assessment:

1. **Observe** whether students can identify emotions conveyed in music.
2. **Observe** whether students can write a narrative or draw emoticons to describe the emotions heard in the music.
3. **Observe** whether students can create movements that match the emotions the music depicts.
4. **Observe** whether students can complete a dance map to match the movements they've created.

**Common Core State Standards** CC.R.L.1; CC.SL.1; CC.SL.4; CC.SL.5; CC.L.5.a

### National Core Arts Anchor Standards

*MU: Pr4.1.2: Select, analyze and interpret artistic work for presentations (Demonstrate and explain purpose of musical selections)*

*MU: Pr4.3.2: Select, analyze and interpret artistic work for presentations (Demonstrate understanding of expressive qualities and how creators use them to convey expressive intent)*

*MU: Re7.1.3: Perceive and analyze artistic work (Demonstrate or describe how music connects to specific purposes)*

*MU: Re7.2.3: Perceive and analyze artistic work (Demonstrate and describe how music can be informed by social and personal context)*

*MU: Cr2.1.2a: Organize and develop artistic ideas and work (Demonstrate and explain expressive intent)*

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

# Serenade for Strings Listening Map

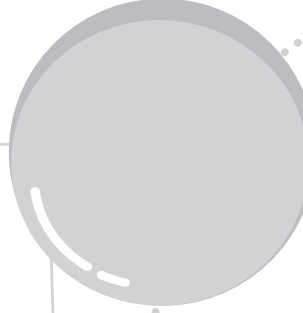
0:00  
Start



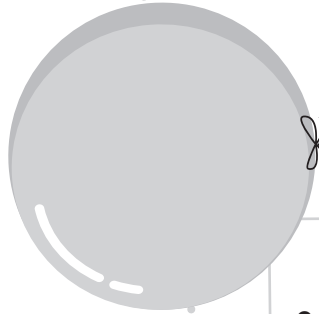
1:53  
Strings



3:06–4:00  
Strings



2:23  
Cello



## WHAT EMOTIONS DO YOU FEEL AS YOU LISTEN TO THE MUSIC?

In the balloons below, draw emoticons that represent the emotions that you feel when you listen.

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

# Serenade for Strings Dance Map

0:00  
**Start**

1:53 **Strings**

Emotions

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Movement

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



2:23 **Cello**

Emotions

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

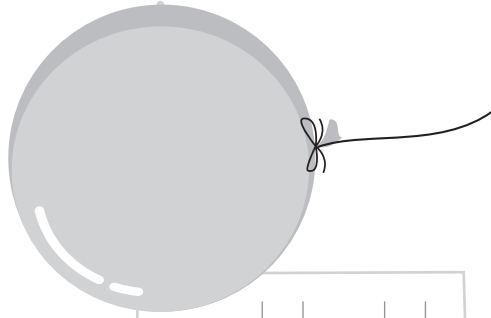
Movement

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



3:06–4:00 **Strings**

Emotions

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

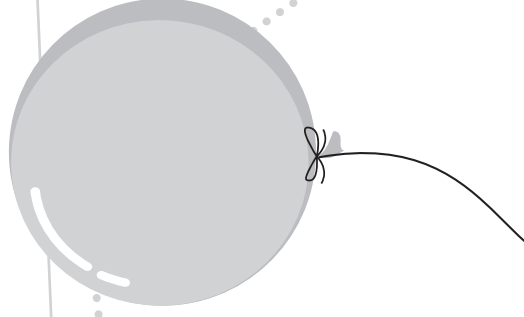
Movement

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



What movements can represent the emotions you hear in the music?

**Draw** the same emoticons that you chose for your listening map in the balloons below.

In the boxes next to the balloons:

- **write** the **emotion** (like happiness or fear)
- **write and describe** the **movement** (like waving your arms or quickly ducking down) that you've chosen to represent that emotion

# LESSON 3 *Romeo and Juliet*

In this lesson, students will learn how to use movement to express emotions heard in music and create a story to represent the emotions heard in music.

## FEATURED REPERTOIRE

- 🎧 **Pyotr Ilyich Tchaikovsky** [Romeo and Juliet](#)
- 🎧 **Pyotr Ilyich Tchaikovsky** [Symphony No. 2, Mvt. 2](#)

**OBJECTIVES** Students will be able to:

- Identify emotions heard within a piece of music
- Communicate what they have heard through movement and imaginative storytelling

## ESSENTIAL QUESTIONS

- How does music express emotions?
- How does music tell a story?
- How can physical movements represent emotions found in music?

**EVALUATION** Successful achievement of this activity will result in the identification of emotions represented in the featured repertoire and use of physical movement and imaginative storytelling to portray them.

## KEY VOCABULARY

- **Locomotor Movement:** movement in which the body travels across space, like running, walking or rolling
- **Non-locomotor Movement:** movement in which the body remains anchored to one spot by a body part, like bending, twisting or stretching

## MATERIALS

- *Romeo and Juliet* Listening Map
- Musical recordings of the featured repertoire listed above
- Sound system for music excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)
- Pencils and paper (optional)



## Teaching Steps:

### INTRODUCTION

1. **Play** [Symphony No. 2, Mvt. 2](#).
2. Have students use **improvised movements** to express what they are hearing in the music.
3. Guide them to **reflect** whether they are experiencing stationary movement or moving across the room (locomotor vs. non-locomotor motion).

*Were you moving across the room, or did you stay in one place?*

### PART I. STORYTELLING

1. **Play** *Romeo and Juliet* (from 14:34 to the end) without revealing the name of the piece.
2. After listening, have students **identify** what emotions they felt while listening to the music, this time using the *Romeo and Juliet* Listening Map on page 17 as a guide. Have students use musical elements to support their choices, for example:  
*"I felt scared during this part because the music was loud and choppy."*
3. Have students **write** down the emotions they chose on the Listening Map.
4. Based on the emotions that they felt in the music, have students **create** a comic strip that can represent what they felt and heard in the music at the timestamps provided on the listening map. Play the excerpt again as necessary, and encourage students to use musical elements to support their choices.

*What scene do you think is happening here? Is there a battle? What are your characters doing at each moment?*

5. Have students **share** their stories with a small group or the class, time allowing.

### PART II. MOVEMENT

1. Listen to the excerpt again, with students using their comic strips as guides. As they listen, **ask** students what movements their characters would be making in each panel. Use the following questions to guide their work:  
*How would they be moving? Are they going across a room or walking? Are they twisting or bending, or sitting down? What kind of emotions are they feeling and how would you represent them with movement? Would they be making happy, sad, or angry faces? What would that look like?*
2. Have students practice the movements that they have identified. Play the excerpt again and have the students perform their movements along with the music, acting out the stories they've created.

*Extension: break students up into groups, with each student taking turns to perform their movements and stories for their classmates. The other students in the group can be their audience. Switch and repeat as time allows.*



## ASSESSMENT

1. **Observe** whether students can identify emotions conveyed in music.
2. **Observe** whether students can write a narrative or draw a comic strip to describe the emotions heard in the music and create a story.
3. **Observe** whether students can create movements to match the emotions the music depicts.

**Common Core Standards** *CC.R.L.1; CC.SL.1; CC.SL.4; CC.SL.5; CC.L.5.a*

## National Core Arts Anchor Standards

*MU: Pr4.1.2: Select, analyze and interpret artistic work for presentations (Demonstrate and explain purpose of musical selections)*

*MU: Pr4.3.2: Select, analyze and interpret artistic work for presentations (Demonstrate understanding of expressive qualities and how creators use them to convey expressive intent)*

*MU: Re7.1.3: Perceive and analyze artistic work (Demonstrate or describe how music connects to specific purposes)*

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*MU: Cr2.1.2a: Organize and develop artistic ideas and work (Demonstrate and explain expressive intent)*

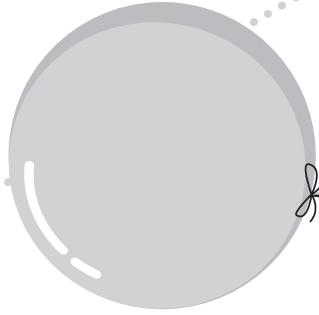
Name: \_\_\_\_\_

# Romeo and Juliet Listening Map

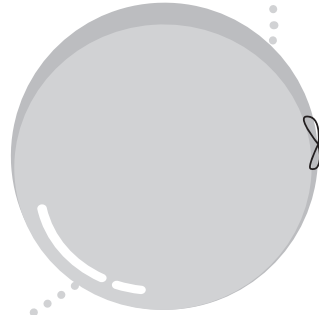
14:34  
**Strings**



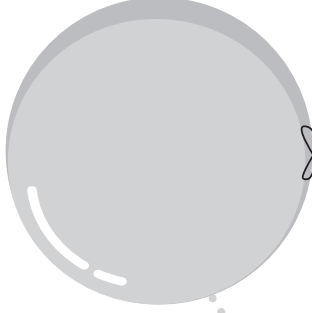
15:23  
**Full Orchestra**



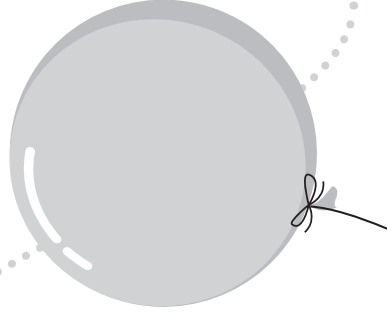
16:29  
**Percussion**



17:44  
**Silence/Strings**



19:32  
**END**



## WHAT EMOTIONS DO YOU FEEL AS YOU LISTEN TO THE MUSIC?

In the balloons below, draw emoticons that represent the emotions that you feel when you listen.



# TCHAIKOVSKY SPECTACULAR Composer History

**PYOTR ILYICH TCHAIKOVSKY** was born on May 7, 1840 in Russia's Ural Mountains. When he was eight years old his family moved to the capital, St. Petersburg. Tchaikovsky showed musical talent as a child, but his parents insisted that he study law because being a musician was not an "acceptable" profession. Eventually he gave up practicing law and began attending the St. Petersburg Conservatory. After graduation, Tchaikovsky began teaching at the conservatory in Moscow, which is now named after him. For many years Tchaikovsky had a patroness, a wealthy widow named Nadezhda von Meck. Tchaikovsky and von Meck never met one another, but communicated by letter during their 14-year friendship. Tchaikovsky's Fourth Symphony is dedicated to his patroness. Tchaikovsky composed a wide array of musical forms including symphonies, concertos, songs and operas, but he is probably best known for his ballets, most especially, *The Nutcracker*.



# Additional resources for Tchaikovsky Spectacular

## BOOKS ABOUT EMOTIONS

### [Feelings \(Reading Rainbow Book\)](#)

Written and Illustrated by Alikei

### [The Way I Feel](#)

Written and Illustrated by Janan Cain

### [Alexander and the Terrible, Horrible, No Good, Very Bad Day](#)

Written by Judith Viorst, illustrated by Ray Cruz

### [Today I Feel Silly: And Other Moods That Make My Day](#)

Written by Jamie Lee Curtis, illustrated by Laura Cornell

### [The Feelings Book](#)

Written by Todd Parr

### [The Most Magnificent Thing](#)

Written and Illustrated by Ashley Spires

## VIDEOS

[Szerenád](#)—George Balanchine ballet to Serenade for Strings

## LINKS

[Hubbard Street Dance Chicago](#)

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# Acknowledgments

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Pam Wiese, *Music Teacher, Longfellow Elementary School, District 97*

**Project team:**

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Katy Clusen, Coordinator of Learning Programs

Alyssa Crance, Coordinator of School and Family Programs

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