

TEACHER'S GUIDE



THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA

Chicago Symphony Orchestra School Concerts

NOVEMBER 30, 2018 | 10:15 A.M. & 12:00 P.M.



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA



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Dear Teachers,

Welcome to the Chicago Symphony Orchestra's 2018/19 School Concert season—celebrating the 100th season of the CSO's concert series for children. Each concert this season will explore the origins of great music, what that music means to listeners in the 21st century and how composers, musicians and audiences build music's future.

Familiarizing your students with the repertoire prior to the concert will make the live performance even more exciting. In addition to exposing your students to this music through the lessons included in this Teacher's Guide, consider additional opportunities for them to hear it during your school day: at the start of your morning routine or during quiet activities, such as journaling. Depending on your teaching schedule, some of the activities in this guide could be completed after your concert, rather than before. Students' enjoyment of this music doesn't have to stop after the performance!

The intent of this curriculum is to engage and guide students to listen for specific things in each piece of music. In this document, you will find two lesson plans that easily can be executed by a classroom or music teacher, plus a reflection page for you and your students to complete after you have attended the concert. Our hope is that these plans will serve as an important resource leading into your day at Symphony Center.

Please look through this document and consider how and when you will use these lesson plans. Some activities may require you to gather materials, so plan accordingly. This document also includes historical content that will help you teach the lessons.

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

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,
Staff of the Negaunee Music Institute at the
Chicago Symphony Orchestra

THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA

ABOUT THE CONCERT:

Benjamin Britten's iconic introduction to the instruments of the orchestra pays tribute to Henry Purcell, one of the great English composers of the 17th century. This program is sure to inspire budding musicians throughout the audience.

The program:

The Chicago Symphony Orchestra

Edwin Outwater *conductor*

The Second City *guest artists*

Jen Ellison *director*

To include selections from:

BERNSTEIN *Overture to Candide*

DVOŘÁK *Symphony No. 9 in E Minor (From the New World)*

GRIEG *Suite No. 1 from Peer Gynt*

BRITTEN *The Young Person's Guide to the Orchestra*

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

LESSON 1: Themes and Variations with Instrument Families



FEATURED REPERTOIRE*

BERNSTEIN *Overture to Candide*

DVOŘÁK *Symphony No. 9 in E Minor (From the New World)*

GRIEG *Suite No. 1 from Peer Gynt*

BRITTEN *The Young Person's Guide to the Orchestra*



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

(free account required).

ESSENTIAL QUESTIONS

- How do we differentiate between the various types of instruments?
- How do different instruments collaborate to create a cohesive piece of music?

OBJECTIVES

Students will be able to:

- Distinguish the sounds of each family of instruments from one another
- Analyze the themes and variations of a piece of music

EVALUATION

Successful achievement of all activities includes students: comparing and contrasting the four instrument families while understanding what comprises an instrument family and comprehending the theme and variations of a piece of music.

KEY VOCABULARY

- **Composer:** a person who writes music
- **Conductor:** a person who leads or directs the performance of an orchestra
- **Instrument Family:** grouping of several different but related sizes or types of instruments
- **Theme:** a recognizable melody, upon which part or all of a composition is based
- **Variation:** music is repeated but altered in melody, rhythm, harmony, counterpoint, timbre, orchestration or any combination of these

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of the concert repertoire (e.g., laptop with speakers, iPhone dock, Spotify, etc.)
- **Viewing/Projection Device:** Elmo, overhead, SmartBoard, projectors, whiteboard/chalkboard, etc.
- Colored scarves or other items (4 different colors- 5 of each color)
- Four posters or pictures depicting the four instrument families
- **Theme and Variations** worksheet
- Pencils

INTRODUCTION

1. **Hook** the students by asking “what makes up a family,” exploring and engaging families in terms of similar looks/traits, hobbies and connections to one another.
2. **Tell** students that musical instruments also belong to families. It is where similar instruments are grouped based on various shared characteristics.
3. **Explain** that they are going to learn about instrument families and how those groups work separately and together.

TEACHING STEPS

Part I - Four Families

1. **Show** students a photo of the String family ([provided](#)). Ask students to identify characteristics that make these instruments similar (shape, color, etc.) and different (size, sound, etc.). Write their suggestions on the board. Display the photo or have a student hold on to it.
2. **Repeat** the same process with the Woodwind, Brass and Percussion families. You may need to explain that percussion instruments are struck or shook and may not have a similar look to one another.
3. **Display** the four instrument family photos and play excerpts from Grieg’s Suite No. 1 from *Peer Gynt*. Give students time to decide and point to the correct instrument family photo they hear in the following section of each movement of the piece:
 - a. Beginning of [Morning Mood](#) + 2:20 - woodwinds
 - b. Beginning of [Aase’s Death](#) - strings
 - c. [Anitra’s Dance](#) - percussion (triangle) + pizzicato (plucked strings)
 - d. [In the Hall of the Mountain King](#) 1:20 - features brass and percussion
4. **VARIATION** - You could play a variation of [Four Corners](#), depending on space, and have students stand at the center of the room, running to the corner containing the corresponding instrument family, before the excerpt ends (Note: teacher suddenly ends the track to create immediacy!)

Part II - Family Collaboration

1. After students are familiar with each family, **explain** that these groups of instruments collaborate to play in the orchestra, just like the way the students play with their friends.
2. **Assign** each instrument family a colored scarf, beanbag, whatever you may have.
3. **Write** on the board, Blue = Strings, Red = Percussion, Yellow = Brass, Green = Woodwinds.
4. **Pass** out the items so that each student has their own color.

-
5. **Play** an excerpt of [*The Young Person's Guide to the Orchestra*](#) asking students to raise their scarves when they think they hear the family of instrument to which they've been assigned. Encourage them to think independently, as peers around them may have a different colored scarf. At some moments, everyone's scarf should be raised.
 6. The following listening map can be referenced for the main theme, to assess understanding:
 - a. [0:00-0:20 Full Orchestra](#)
 - b. [0:24-0:42 Woodwinds](#)
 - c. [0:49-1:04 Brass](#)
 - d. [1:08-1:25 Strings](#)
 - e. [1:27-1:40 Percussion](#)
 - f. [1:44-2:02 Full Orchestra](#)
 7. **Ask** students why they raised their scarf at certain times and why not at other times.

Part III - Theme and Variation

1. **Explain** that in the activity above, each instrument family played something similar, and that this is called a variation. You can use a simple example and ask for student input on what makes something a theme vs. variation (ie: all cheese sandwiches have cheese and bread (theme) but some have cheddar, Swiss, muenster or pepperjack (variation), yet they are all still cheese sandwiches.)
2. **Ask** students to think about adjectives that describe each family of instruments.
3. **Distribute** the *Theme and Variation worksheet*.
4. **Listen** to the main theme and variations of the [*The Young Person's Guide to the Orchestra*](#).
5. Using the worksheet, **ask** students to write adjectives that describe each section of the music.
6. **Prompt** students by asking, "does the brass family sound strong? Do the woodwinds sound sweet?" This activity can be done individually or with a small group. Make sure to pause and replay the music multiple times.
7. When finished, **ask** students if they chose certain words for when the full orchestra was playing. If so, what were they? **Ask** what words they wrote to describe the variations on the theme.
8. **Explain** that the students should recall these words, or develop new ones, as they see and hear this music at Symphony Center.

ASSESSMENT

- **Observe** whether students can distinguish between the four instrument families while listening to a piece of music.
- **Observe** whether students can identify variations on a theme in a musical context.



Common Core Anchor Standards

CCSS.ELA-LITERACY.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-LITERACY.L.3.1.A Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.

CCSS.ELA-LITERACY.CCRA.SL.4 Present information, findings and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.

Illinois Arts Learning Standards

Music

Anchor Standard 4: Select, analyze and interpret artistic work for presentation.

MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about and purpose of varied musical selections.

Anchor Standard 7: Perceive and analyze artistic work.

MU:Pr7.1.2b Describe how specific music concepts are used to support a specific purpose in music.

Anchor Standard 8: Construct meaningful interpretations of artistic work.

MU:Pr8.1.2a Demonstrate knowledge of music concepts and how they support performers' expressive intent.

Illinois Social And Emotional Learning Standards

Goal 1, Standard 1: Develop self-awareness and self-management skills to achieve school and life success.

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

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

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

Name: _____

Date: _____

THEME AND VARIATION (Level One)

WORD BANK

Directions: Listen to the main theme and variations from *The Young Person's Guide to the Orchestra*. Using the word bank and boxes below, write words in each box to describe that section of music.

Soft	Angry	Exciting
Loud	Happy	Peaceful
Sweet	Cheerful	Surprised
Rough	Sad	

Full Orchestra

Woodwinds

Brass

Strings

Percussion

Name: _____

Date: _____

THEME AND VARIATION (Level Two)

Directions: Listen to the main theme and variations from *The Young Person's Guide to the Orchestra*. Using the boxes below, write words in each box to describe that section of music.

Full Orchestra

Woodwinds

Brass

Strings

Percussion

LESSON 2: Adventure at Symphony Center: Interpret and Improvise

 **FEATURED REPERTOIRE***
BERNSTEIN *Overture to Candide*
BRITTEN *The Young Person's Guide to the Orchestra*



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

ESSENTIAL QUESTIONS

- How does an audience experience a symphony concert?
- How do musicians interpret the works of composers?
- How does a listener connect to music?

OBJECTIVES

Students will be able to:

- Describe, through movement, the procedure of attending a symphony orchestra performance
- Discuss the ways composers use musical ideas to express themselves
- Improvise actions in response to orchestral excerpts

EVALUATION

Successful achievement of all activities includes students pantomiming the procedure of an orchestral concert and improvising actions that represent a theme and variations.

INTRODUCTION

4. **Hook** the students by asking them to pretend they are walking through the doors of Symphony Center. Explain the procedure of an orchestra warming up, tuning, and the entrance and purpose of a conductor.
5. **Create** a pantomimed experience where the students act out the process of attending a concert at Symphony Center for the first time.. (A script has been provided at the end of the lesson to help you lead this activity.)
6. **Play** the *Overture to Candide*.

KEY VOCABULARY

- **Composer:** a person who writes music.
- **Conductor:** a person who leads or directs the performance of an orchestra.
- **Usher:** A person who shows people to their seats.
- **Concertmaster:** The leader of the violin section who also helps the conductor.
- **Interpret:** Deciding how to play music written by a composer.
- **Improvisation:** To make up a story or musical passage without planning.

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of the concert repertoire (e.g., laptop with speakers, iPhone dock, Spotify, etc.)
- **Viewing/Projection Device:** Elmo, overhead, SmartBoard, projectors, whiteboard/chalkboard, etc.

-
7. After the music finishes, remind the students that they soon will attend a concert at Symphony Center, and that it is a very special place in the city of Chicago. If time allows, **ask** students if they have questions about the role of the ushers, concertmaster, conductor, audience, or musicians.
 8. **Make** a list of things the students are excited to see or hear.

TEACHING STEPS

Interpretation and Improvisation

8. **Play** the theme of [*The Young Person's Guide to the Orchestra*](#). Approx. 23 seconds.
9. **Tell** students to imagine that this music is the soundtrack to an idea or action.
10. **Have** students write down their ideas or actions that they imagine while listening **again** to the first 23 seconds of this piece.
11. **Choose** one student's response, and then have the class pantomime that action while listening to the **music**.
12. **Explain** to students that the composer, Benjamin Britten, changes the instruments and feel of the music several times. The musicians play differently in each variation. The conductor helps the orchestra decide how to play these changes. The conductor and musicians work together to interpret the ideas of the composer.
13. **Ask** students to look at the Theme and Variations worksheet they made in lesson 1.
14. **Using** the words the students brainstormed about each variation, students can improvise an action to represent the main theme.
15. Students will then **change** their actions to represent the changes in the variations.
16. **Model** and/or lead a discussion to help the students.

Example:

Theme: The music is joyful and loud - Pantomime playing in the park.

First variation: The woodwind section plays. The music is softer - Pantomime bending over to help a friend who fell, or pick flowers.

Second variation: The brass section starts, and the music is bolder and louder - Pantomime playing tag.

17. Play the music and have students demonstrate their ideas.

ASSESSMENT

- **Observe** whether students can describe, through movement, attending a symphony orchestra concert.
- **Observe** whether students can improvise an action to represent the theme.

“A VISIT TO SYMPHONY CENTER” PANTOMIME TEACHER SCRIPT

Welcome to Symphony Center! Orchestra Hall was built in 1904 and designed by Daniel Burnham – a famous architect responsible for some of the most well-known buildings in downtown Chicago. Watch out! Tourists taking pictures! Be careful on the sidewalk! There are busy people on their way to work or visiting for the day. We’re right across from the Art Institute, and close to Millennium Park.

Okay, let’s walk through the doors. Be careful—they’re heavy! Can we imagine how many millions of people have walked through these same doors for more than a hundred years? The red carpets in the building have the Chicago Symphony Orchestra logo on them. The floors are marble! It’s very beautiful. Look at the ushers in the red sport coats! They are working hard to make sure everyone gets a seat! Here we go, through the lobby, and into Orchestra Hall.

(Lead the students in and have them sit on the floor or in chairs as though they were in the concert hall)

WOW!!!! Look how big it is! And how the walls are decorated with gold! Look! The seats are covered in red velvet. When we sit in the seats, and look up at the gold, it gives us a very special feeling. We know we are about to hear beautiful music created by musicians who have spent many years preparing to play together. Let’s look up at the seats in the balcony and imagine all the other people who have sat there before us. We are a part of history! We are a part of Chicago! Look how high up it goes! Look at the shape of the room. It was purposefully built that way so the audience can hear the musicians even if they don’t use microphones.

(Choose a few students to come to the front of the class, and pretend they are musicians. Let them know that they will sit and pretend to warm-up their instruments.)

SHHHH...the musicians are coming out. They are all dressed in black! They look so formal. They must feel very special when they play their music on a big stage. Do they get nervous? What are they playing? It’s so noisy. It’s not a song at all! Oh wait, they are just warming up their instruments, the same way athletes warm-up their bodies. The music must be very difficult to play. They need to focus and get ready for the concert.

(Have one student stand and direct the orchestra to sing a tuning note)

That one violinist is standing. Why? Oh, that's the concertmaster. The concertmaster leads the orchestra to play the tuning note – a single note that everyone has to match perfectly. All those people, with so many different instruments, and they are taking the time to make sure that they are playing as a team.

(Choose a student to pretend to be the conductor)

Now who is coming? A man in a tuxedo with a big smile on his face. He bows, walks to the podium, and picks up a stick. It's a conductor's baton. He's the conductor! He will use the baton to lead the orchestra so that they all play together. He uses it to convey fast or slow tempos, loud or soft dynamics, and the many other ways that the musicians can interpret the notes. When the music starts, we can listen to how it sounds. We can watch the way the bows of the string instruments move together. We can see how the conductor's movements lead the musicians. We can feel the vibrations of the string bass, timpani drums, and low brass instruments buzzing in our chests. We can see the emotion in the faces of the musicians as they interpret the ideas of the composer who wrote the music. We can think about how the sound is amplified by the hall. We can think about what the composer must have been trying to say with his music. We can even watch to see if any of the musicians tap their toes, ever so softly, to the beat!

He's raising the baton!! Shhhh... Here we GO!

(Play the Overture to Candide)

Common Core Anchor Standards

CCSS.ELA-LITERACY.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-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

CCSS.ELA-LITERACY.CCRA.SL.4 Present information, findings and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.

Illinois Arts Learning Standards

Music

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

MU:Cr1.1.2. a. Improvise rhythmic and melodic ideas and describe connection to specific purpose and context (for example, personal, social).

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

MU:Cn11.1.1 a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.

Illinois Social And Emotional Learning Standards

Goal 1, Standard 1: Develop self-awareness and self-management skills to achieve school and life success.

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

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

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

Name: _____

Date: _____

Young Person's Guide to the Orchestra

POST-CONCERT REFLECTION

I remember hearing or seeing these three things at the concert:

1. _____
2. _____
3. _____

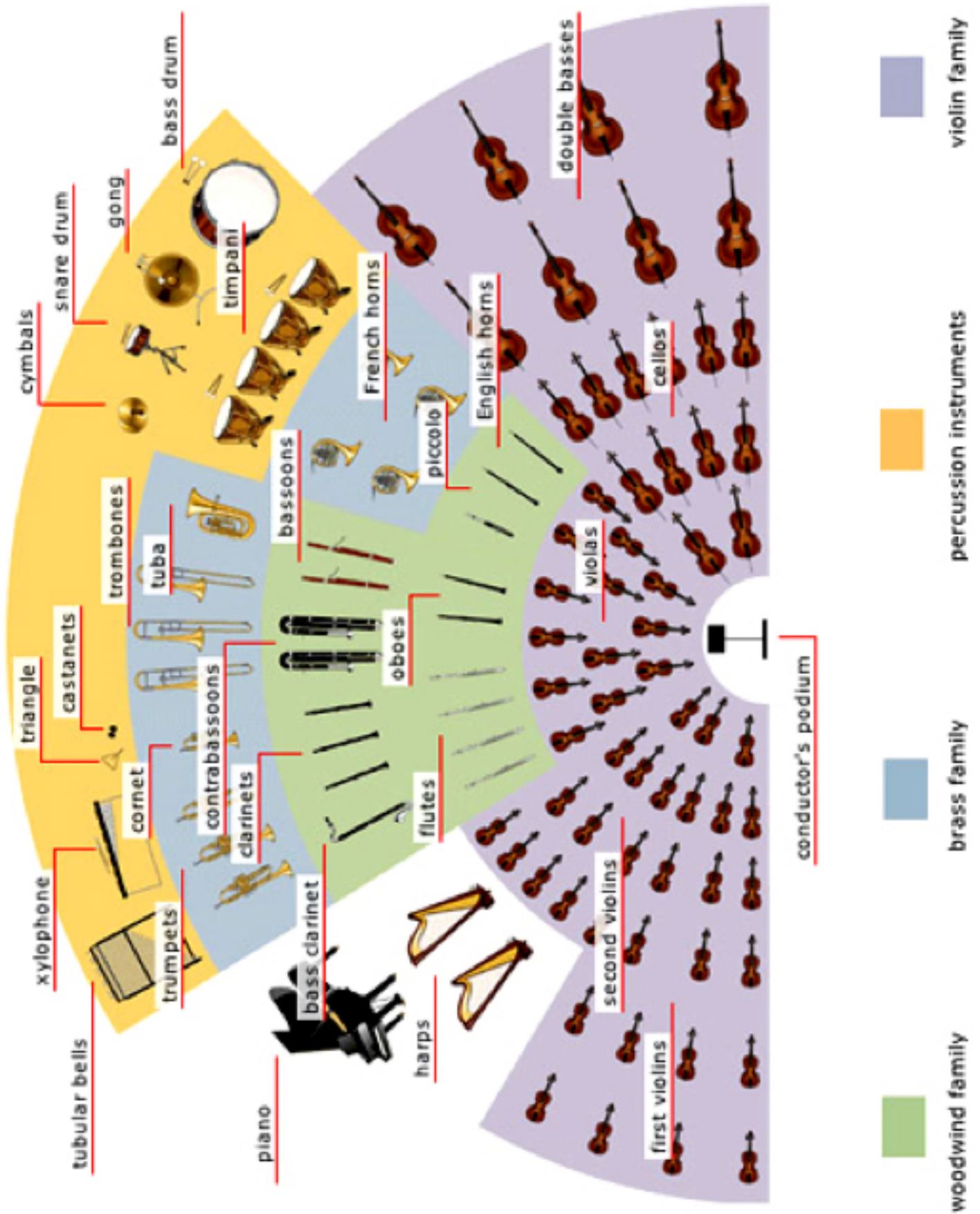
This is something I learned at the concert that I didn't know before:

I would like to know more about:

If I could ask a member of the CSO one thing,

I would pick someone from the _____ family and ask them this question:

Write or draw something special that you heard or saw at the concert.



Composer History

LEONARD BERNSTEIN [say: "BURN-styne"] was born on August 25, 1918, in Lawrence, Massachusetts. Although his birth name was Louis—the result of his grandmother's insistence—Bernstein's family preferred to call him Leonard, and many friends simply called him Lenny. Growing up in the Boston area, Bernstein regularly attended orchestra concerts with his father. However, a specific performance featuring piano prompted him to begin studying the instrument. Bernstein pursued a music degree at Harvard University, and during his undergraduate years, he met conductor Dimitri Mitropoulos, whose charisma greatly influenced Bernstein's ultimate decision to begin conducting. Bernstein continued his education at the Curtis Institute, and his conducting professor, Fritz Reiner (who served as the Chicago Symphony Orchestra's music director in the 1950s and early 1960s), was another of his great mentors. Bernstein allegedly earned the only "A" that Reiner ever awarded throughout his entire teaching career! Bernstein began his career in 1943 as the assistant conductor of the New York Philharmonic, but was suddenly thrust into the spotlight when guest conductor Bruno Walter caught the flu and could not conduct a concert at Carnegie Hall. Bernstein saved the day by stepping in to conduct with only a few hours' notice and without a single rehearsal! After that night, Bernstein was an immediate celebrity as the concert had been broadcasted across the nation on CBS Radio. Eventually, Bernstein worked his way up to the coveted position of Music Director with the New York Philharmonic. Beginning while working as the New York Philharmonic's Music Director, Bernstein's path once again intertwined with CBS—this time through television as the network broadcasted fifty-three Young People's Concerts. This televised series, as well as Bernstein's dedication to music education, has influenced orchestral music educators ever since.

Candide is an operetta (a lighter type of opera, both in terms of music and subject matter) based on Voltaire's 1759 novella of the same title. The operetta originally premiered in 1956 as a musical on Broadway, but the show was a complete disaster at the box office and only ran for two months. *Candide* has since gained enormous popularity, and its overture is one of the most frequently performed orchestral compositions by a twentieth-century American composer. The overture uses melodies from several of the other songs in the production, as well as melodies unique to the overture.

EDVARD GRIEG was born in Bergen, a seaport in Norway, on June 15, 1843. His first music teacher was his mother, who was a wonderful pianist. In fact, many members of the Grieg family were musical, so Edvard's parents didn't object when he wanted to be a musician. As a teenager, Edvard was sent to study at the best music conservatory in Europe—the Leipzig Conservatory in Germany. After he graduated, Grieg spent time in Copenhagen, Denmark, where he met and married his cousin Nina, who was an opera singer. Grieg had an active career as a pianist, giving concerts all over Europe. But every summer, he came back to Norway to compose. He became a great champion of Norwegian music, art and theater, which is why the great Norwegian playwright Henrik Ibsen asked Grieg to write music for his play *Peer Gynt*.

BENJAMIN BRITTEN was an expert in three different musical fields—conducting, composing and playing the piano. Britten was born in Lowestoft, a town on the English seacoast. (Born in 1913, his birthday, November 22nd, happens to be the same day of the patron saint of music, St. Cecilia.) Benjamin's father was a dentist; his mother loved to sing, and regularly held concerts in their home. From the moment he started playing the piano, Britten knew he wanted to earn his living as a composer. His first paying job was writing music for films. Britten was a pacifist—he didn't believe in fighting—so when it became obvious that England would go to war with Germany in 1939, Britten left for America. In the middle of World War II, he sailed back to his native country. When the war was over, the biggest opera company in England held a gala reopening, and commissioned Britten to write a new opera for the occasion. Britten was also asked to compose an opera when Elizabeth II was crowned Queen of England.

In 1945, **Benjamin Britten** was asked to write music for a children's film that explained all of the different instruments of the orchestra. Afterward, he took this movie music and turned it into a concert piece called *The Young Person's Guide to the Orchestra*. His inspiration for this composition was a tune by his favorite composer, Henry Purcell. Britten then wrote a set of variations on that tune. Each variation slightly changes the melody and features a different instrument, or group of instruments, in the orchestra.

Additional Resources:

Ball, Wesley. *Benjamin Britten's The Young Person's Guide to the Orchestra Teaching Strategies for the Classroom*. Milwaukee, WI; Hal Leonard Corporation, 2005.

Acknowledgments

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