



THE Music OF OUR Emotions



Welcome to the CSO for KIDS 2024-2025 School Concerts!

As humans, we need to feel our big emotions to process through them and move forward. Music provides an opportunity to do this. Listening to music allows us to acknowledge our feeling of anger while eliciting a sense of joy. Pyotr Ilyich Tchaikovsky's Symphony No. 4 is the perfect example of this magic. In its four movements, the composer takes us from anger, through sadness, to delight in the joy of others.

Familiarizing students with the repertoire prior to the concert will make the live performance even more meaningful for them. Think about providing additional opportunities for them to hear this music throughout the school day – at the start of a morning routine or during quiet activities, such as journaling. The ideas in this document will engage students and guide the teacher to listen for specific things in each piece of music. Consider preparing students for the experience by either only exposing them to Tchaikovsky's Symphony No. 4 prior to the concert, or use the strategies for the other repertoire instead, saving the excitement of Tchaikovsky's music for the performance. In either case, any of the activities in this guide could be completed after your concert rather than before. Students' enjoyment of this music need not stop at the end of the program! We hope this guide will serve as a useful resource for your day at Symphony Center.

We are excited to share our love of music and the CSO with your students this school year!

Staff of the Negaunee Music Institute at the Chicago Symphony Orchestra

About the concert:

Discover how music can help us understand and share our feelings. Born of a life filled with joy and sorrow, love and pain, the music of Tchaikovsky pulses with strong emotions. Daniel Bartholomew-Poyser and members of the CSO present the Russian composer's courageous journey and demonstrate how music helps all of us express our emotions.

The performers:

Members of the Chicago Symphony Orchestra
Daniel Bartholomew-Poyser conductor

Program includes selections from:

TCHAIKOVSKY Selections from Symphony No. 4

MONTGOMERY Starburst

MOZART Allegro assai from Symphony No. 40

BINGHAM Diamond

BEETHOVEN Tempo di menuetto from Symphony No. 8

PROKOFIEV Molto vivace from Symphony No. 1





TABLE OF CONTENTS

Program Information	1
TCHAIKOVSKY Symphony No. 4	3
MONTGOMERY <i>Starburst</i>	5
BINGHAM <i>Diamond</i>	5
MOZART Symphony No. 40 Allegro assai	6
BEETHOVEN Symphony No. 8 Tempo di menuetto	7
PROKOFIEV Symphony No. 1 Finale: Molto vivace	8
About the Conductor	8
Primary Lesson Plan Suggestion	9
Secondary Lesson Plan Suggestion	10
Role of the Audience	10
Cross Curricular Connections	11
Applicable Illinois State Learning Standards	12
Key Vocabulary	13
Acknowledgments	14



This guide has been intentionally designed with a wide range of ideas, some of which will be more appropriate for primary students while others for those in middle or high school. Choose topics and content that is most appropriate for your specific students and situation. Lesson plan suggestions are included near the end of this document. Any links in **brown** can be downloaded while links in **blue** are online resources. You will find key vocabulary linked to a glossary in **bold**.

TCHAIKOVSKY Symphony No. 4 in F Minor

Pyotr Tchaikovsky is considered the most popular Russian composer of all time. His music conveys the joys and sorrows of the human heart in a sincere way which few other composers have accomplished. At the age of four he already showed musical promise, but his parents pursued a career for him in government because being a musician was not a respected profession in Russia. He was a very sensitive boy so being sent far away from home to boarding school when he was 10 years old was extremely traumatic. His mother's unexpected death when he was 14 also had a great impact on him. At 21 he quit his civil servant job to dedicate his life to music. Tchaikovsky struggled with several dichotomies: balancing his proud Russian background with his strict European compositional training; his love for matter-of-fact classicism with a strong pull toward emotional romanticism, and most personally his homosexuality with society's intolerance.



Pyotr Ilyich Tchaikovsky
1840-1893

STRATEGIES TO SHARE THIS MUSIC

MOVEMENT I: *Andante Sostenuto*

- This symphony, composed in 1877 when Tchaikovsky was 37 years old, is often nicknamed “Fate.”
 - Play the **opening idea** or **theme** and ask students to first describe what they hear musically (instruments, **dynamics**, **tempo** etc.) and then what emotion they think Tchaikovsky had in mind.
- It is unusual to know what a composer was thinking as they were writing a specific piece of music, but in the case of Tchaikovsky's fourth symphony, we have that rare opportunity because he was exchanging letters regularly at that time with a **patron**. About the first movement he wrote, *“this is that fateful force which prevents the impulse to happiness from attaining its goal... It is an invincible force that can never be overcome — merely endured, hopelessly.”*
 - Watch this two minute **excerpt** and then turn and talk to a partner about whether the music matches Tchaikovsky's description and why.
- Watch Leonard Bernstein describe the emotional impact of music in this brief **video**.
 - Ask students to weigh in on the degree of emotion they felt as they heard the example using a fist of five.
- At the concert, the orchestra will be performing two excerpts from the first movement. Following the performance, consider sharing more of this movement with students. Tchaikovsky describes the middle section like this, *“Oh joy! Out of nowhere a sweet and gentle daydream appears. Some blissful, radiant human image hurries by and beckons us away.”*
 - Watch and listen to this **excerpt** and then discuss how this section is different musically and emotionally from the portion played at the concert.

MOVEMENT 2: *Andantino in modo di canzona*

- Canzona means a lyrical song. Tchaikovsky describes his second movement theme in this way. *“This is that melancholy feeling which comes in the evening when, weary from one's toil, one sits alone with a book. It is sad that so much is now in the past, albeit pleasant to recall one's youth.”*
 - Listen to the **theme** asking students to share their own analogies to describe it.

- Explain that in this movement, the sad **theme** appears five times and the instrument(s) playing it are accompanied differently each time.
 - Watch the first 1½ minutes of this **video** asking students to describe the **accompaniment** as the oboe plays the **solo** and how it is different from when the cello section plays it.
 - Use this **listening guide** as a visual representation. Project this orchestra seating **chart** to show students where to look for these instruments during the concert.
- Tchaikovsky uses a compositional technique in this movement to evoke strong emotion similar to what he did in his first movement.
 - Play this Mvt. 2 **excerpt** followed by this Mvt. 1 **excerpt** asking students first to describe what the composer does differently with the music and then to debate which of the two is more effective emotionally.

“Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness.”
--Maya Angelou

MOVEMENT 3: Scherzo: Pizzicato ostinato—Allegro

- Tchaikovsky was a brilliant **orchestrator** especially when playing one family of instruments against another.
 - Project this **chart** to play each of the **themes** of the third movement.
 - Watch this **video** to see the composer brings all three ideas together in the end. (Stop at the end of this movement.)

MOVEMENT 4: Finale: Allegro con fuoco

- Tchaikovsky used the beloved Russian **folk song** *The Little Birch Tree* as one of his themes in the final movement.
 - Share this **video** of a children’s chorus performing the piece to familiarize your students with the music. Then, play a small part of this **excerpt** and/or this **excerpt** asking students to raise their hands when they hear *The Little Birch Tree* song.
- Teach students to sing *The Little Birch Tree*, the **folk song** Tchaikovsky used in this fourth movement to celebrate his heritage.
 - Project the **music** and ask student to echo each of the four **phrases** after you on a neutral “loo.” Invite them to echo sets of two **phrases** and finally “loo” the whole song.
 - Invite volunteers to share an emotion adjective they think fits the music. Now sing the English words. Does their emotional assessment change?
- Conductors have said that Tchaikovsky placed more cymbal crashes in this one movement than possibly any other complete **symphony!**
 - Project this **video** asking students to watch for the cymbal player and listen for how often they hear it played.
- About the **finale** of this symphony Tchaikovsky wrote, *“If within yourself you find no reasons for joy, then look at others. Go among the people. See how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings.”*
 - Ask students to think about a time they were able to truly enjoy the joy of a friend or family member and after showing this **video**, ask them to show a thumbs up, down or in between to indicate whether this music sufficiently represented how they felt. (Stop the video at the pause.)
- Tchaikovsky said that his works *“have all been felt and lived by me and have come straight from my heart.”*
 - After having heard excerpts of all four movements of Symphony No. 4 at the concert, ask students to write about events or emotions they have personally experienced or invite them to learn more about Tchaikovsky’s life and conjecture as to notable events that may be reflected in this symphony.

“Music is the language of emotions.”
--Emmanuel Kant

MONTGOMERY *Starburst* and BINGHAM *Diamond*

Grammy award winning **Jessie Montgomery** grew up in New York City. She is a composer, violinist, and educator who has won many awards for her work including Musical America's 2023 Composer of the Year. Ms. Montgomery has just finished a three-year appointment as the Chicago Symphony Orchestra's Mead Composer-In-Residence. Her music is described as "turbulent, wildly colorful and exploding with life" and her compositions are performed regularly by leading orchestras around the world.



Jessie Montgomery
b. 1981

"Music is your own experience,
your thoughts, your wisdom.
If you don't live it, it won't come
out of your horn."

--Charlie Parker



Jonathan Bingham
b. 1989

Jonathan Bingham composes music for orchestra and small **ensembles** using both electronic and acoustic instruments. He has composed original film scores for over a dozen independently produced films. Mr. Bingham is also interested in researching and producing recordings of lesser-known composers through his *Cool Stories* project. Jonathan says he knew in high school that music was his career path but also warns "I don't recommend this path unless you feel it's a calling on your life or find purpose or meaning in being a composer."

STRATEGIES TO SHARE THIS MUSIC

- Concerts of classical music don't always include music composed within the lifetime of members of the audience. This concert includes two works written by young composers. Project the **chart** of Montgomery and Bingham to share some general information about who they are.
 - Use this **Venn diagram** as students listen to *Starburst* and document what they notice about the music.
 - Play *Diamond* as students do the same. Then lead a class discussion about the similarities students noticed in the music and its composers.
- What's in a title? *Diamond* is the first piece that Jonathan Bingham composed. It **premiered** April 14, 2010 on his 21st birthday. He says he named the piece after April's birthstone.
 - Play *Diamond* as students brainstorm their own list of other titles for the piece.
 - Alternately, ask students to write a detailed description of a diamond and then, while listening to the music, make a list of characteristics in the music that fit their description.
- Jessie Montgomery used a common definition of starburst, "the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly," to guide her composing. She chose to write the piece for string instruments alone.
 - As *Starburst* is played, ask students to make a list of instruments they would include if they were commissioned to compose a piece with the same title. After a minute, ask them to also consider **pitch**, **melodic direction**, **rhythm values** and expressive tools (**dynamics**, **articulation**, **tempo**) and write down how these would be used with this **template**.
- Jonathan Bingham not only composes music but has also made it his mission to bring into the spotlight the music of composers who did not have the opportunities he has had.
 - Watch the first two minutes of this **video** as he discusses his **Cool Story** project.

"Music is the tool to express life –
and all that makes a difference."

– Herbie Hancock

MOZART *Allegro Assai* from Symphony No. 40 in G minor

Wolfgang Amadeus Mozart [MOHT-sart] was a child **prodigy**. He began composing when he was 5 years old, was published by age 7, wrote his first symphony when he was 8 and an opera when he was 12. In his short life he composed over 800 musical works. Born in Salzburg, Austria he travelled all over Europe performing for royalty as he was also an excellent violinist and pianist. As an adult, he found it difficult to accept his status in life as musicians were treated as servants. He was famous throughout Europe and was paid well for his music and performances, but he saved very little. In the summer of 1788 when he composed his last three symphonies Nos. 39, 40 and 41, his life was difficult. He found it necessary to borrow money, he relocated his family from Vienna as his popularity there had waned and one of his children died. He died just three years later when he was 35 years old.



Wolfgang Amadeus Mozart
1756-1791

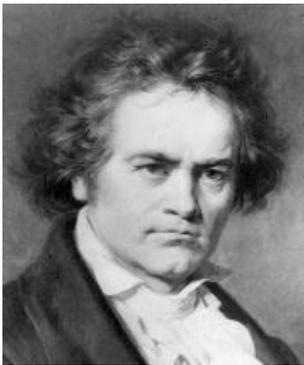
STRATEGIES TO SHARE THIS MUSIC

- Project the opening **theme** of Mozart's Symphony No. 40 and ask a volunteer to show the direction of the **melody** with their hand. Have all students "draw" the **melody** in the air with their hands.
 - Play this **clip** so that students can hear what the notation sounds like and then play this beginning **excerpt** as students count how many times they hear the idea.
 - Challenge students by playing the **development** of this theme as students tally on paper each time they hear that initial **theme**.
- Share this **video** with students of the *Allegro assai* from Mozart's Symphony No. 40 which visually represents the **pitch, rhythm, melodic direction, tone color** and **form** of the music.
 - Help students to analyze what they see. (Colors indicate different instruments, long/short lines show rhythm etc.)
- Perform a beat keeping movement to the **exposition** of this final movement of Mozart's Symphony No. 40.
 - Learn the movement using this **video** or these directions:
 1. Tap shoulders 4x then head 4x (repeat 4x)
 2. Tap one knee 2x then other 2x (repeat)
 3. Tap shoulders 4x head 4x
 4. Tap one knee 2x then other 2x (repeat)
 5. Tap shoulders 4x head 4x
 6. Pound one fist 2x then other 2x (repeat 2x)
 7. Open hands palms down pulse 2x one side then 2x other (repeat 6x)
 8. Pound one fist 2x then other 2x (repeat 4x)
 9. Open hands palms down pulse 2x one side then 2x other (repeat 6x),
 10. Palms up then hands down to lap to end section
 11. Arm perpendicular touch elbow with other hand then reverse (repeat 8x)
 12. One arm/hand straight at elbow up other down alternating (repeat 7x)
 13. Pound one fist 2x then other 2x (repeat 4x)
 14. Open hand palm down pat 2x then other hand 2x (repeat)
 15. Pound one fist 2x then other 2x (repeat)
 16. Open hands palms down pulse 2x one side then 2x other (repeat 3x)
 17. Palms up then hands down to lap to end section

"Music means different things to different people and sometimes even different things to the same person at different moments of his life."

--Daniel Barenboim

BEETHOVEN *Tempo di menuetto* from Symphony No. 8 in F Major



Ludwig van Beethoven
1770-1827

The talent of **Ludwig van Beethoven** [BAY-TOH-ven] was recognized at a young age, but his family did not have the financial means to support his musical abilities. When he was 17, his teacher gave him the opportunity to travel to Vienna, at that time the musical capital of the world. Unfortunately, his mother died while he was there and he had to return to his hometown of Bonn, Germany to help support his father and two younger brothers. He returned to Vienna in 1792 and stayed there the rest of his life. In his time composers created symphonies to entertain, but Beethoven set a new standard. His symphonies were longer, and he used them to express important ideas and deep feelings. He is most famous for his nine symphonies, but he also composed music for piano, singers and small groups of instruments. In his late 20's the composer began to lose his hearing, yet he remarkably composed most of his greatest music after that. In 1812 at the time he was composing *Symphony No. 8*, Ludwig van Beethoven was considered the European world's greatest living composer.

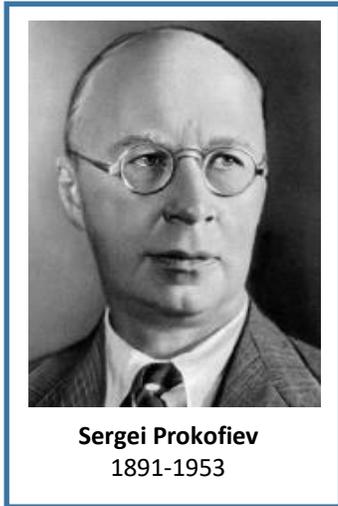
STRATEGIES TO SHARE THIS MUSIC

- The **minuet** was a popular dance done by royalty during Beethoven's time.
 - Learn a basic step using this **video** and step **diagram**.
 - Dance to this Chicago Symphony Orchestra **recording** with Sir Georg Solti conducting. Please note, although Beethoven included menuetto (**minuet**) in the title of this movement, he did not intend for a dance to be performed with it.
- By the time Beethoven composed his eighth **symphony** audiences had come to expect his third movement would be a **scherzo** which is usually rather fast, lighthearted and humorous music. Instead, he played a "double joke." In this **symphony** the third movement is slower and in a traditional dance **tempo**. Then the composer consistently uses **sforzando** (written as *sfz* or *sf*) which sound like mistakes to keep the listener off balance.
 - Project the **notation** or **score** allowing multiple volunteers to point out a **sforzando** symbol.
 - Play this **recording** asking students to raise their hand each time they hear sudden loud notes played.
- Use this **listening guide** to identify individual instruments and families of instruments playing in each section.
 - Print a copy for each student asking them to tap the beat on any instrument or family of instruments they hear playing in each section as this **video** is projected.

"Music has healing power. It has the ability to take people out of themselves for a few hours."

--Elton John

PROKOFIEV *Finale: Molto vivace* from Symphony No. 1 in D Major



Sergei Prokofiev [pruh-KOH-fee-ev] was born in Ukraine when it was a part of Russia. He is considered one of the greatest Russian composers of the 20th century. American children are familiar with him due to his collaboration with Walt Disney for the musical story *Peter and the Wolf*, but he is also known for his **symphonies, concertos, sonatas, ballets** and **operas**. When he was 11, he had already composed two operas and some piano pieces. He liked to write music with a more “modern” sound and sometimes disagreed with his music professors. His talent was recognized but his music sounded harsh and **dissonant**. One teacher called him “gifted but immature.” *Symphony No. 1* was in reaction to this criticism. He called it *Classical Symphony* because he intentionally mimicked the music of classical composers such as Mozart or Haydn. It was immediately popular when it was composed in 1917 and is still very popular today. During Prokofiev’s lifetime in Russia, he was expected to compose music that would support the communist revolution and make the people feel happy and proud of their country. Hoping that politicians would leave him alone, he tried to comply, but his music was still sometimes labeled as “formalist” and often it was not allowed to be performed.

STRATEGIES TO SHARE THIS MUSIC

- Prokofiev’s First Symphony has become the best-known of the seven he composed. It is one of the most frequently performed and recorded **symphonies** written in the 20th-century. His music references the **Classical Period** practice of alternating opposites: loud and soft, high and low, serious and superficial.
 - As this [video](#) is projected, ask students to circle any of the things they notice on the left side of this [worksheet](#). With a partner compare notes, did you have any differences?
- Before playing the [recording](#) or watching the [video](#), share that this music has been described as “like a fast ride on a galloping horse” and “like looking into the insides of a Swiss watch with all gears turning at once.”
 - Ask students to think of their own simile to describe the music and share their idea with a partner.
- A friend told Prokofiev that he believed there is no true joyfulness to be found in Russian music. Thinking about this, he composed this lively **finale**. He said, “*the public will no doubt just be content to hear happy and uncomplicated music for which it will, of course, applaud.*”
 - Give each student the right side of this [worksheet](#) and ask them to create emojis that fit the character of Prokofiev’s *Symphony No.1 Mvt.4* as this [recording](#) is played.

“Music acts like a magic key,
to which the most tightly
closed heart opens.”

--Maria von Trapp

About the Conductor

Daniel Bartholomew-Poyser knew that music would be his life’s work when he heard the music of John Williams played by his local junior high band. He says “I just remember seeing and feeling that and knowing. The feeling was I have to be part of that.” At 13 Daniel asked his band director for a musical selection to which he could listen in order to help the heartache he felt over the loss of a favorite aunt. He knew then that the beauty of music has the power to heal and to bring together all people despite their diversity. As a **conductor**, Bartholomew-Poyser is passionate about making all types of music accessible to all audiences. He has become known for his creative and innovative ideas in his home country of Canada as well as throughout the United States. Daniel shares a bit about his job in this [video](#).



PRIMARY LESSON IDEA: Beyond Sad, Mad and Glad!

Daniel Barenboim, former Music Director of the Chicago Symphony Orchestra has said that music is just vibrations in air—everything you hear in the music you bring to it yourself. This lesson focuses on our own emotions and how music can help us to feel them deeply, accept them and move on.

Click on the **red text** to hyperlink directly in this guide to the strategies suggested in this lesson.

1. Introduce the idea of music and emotions: [Tchaikovsky Symphony No. 4, I: *Andante Sostenuto*](#) **3rd strategy**
2. Label a music example with an emotion: [Tchaikovsky Symphony No. 4, I: *Andante Sostenuto*](#) **1st strategy**
3. Go beyond simple emotional labels: Watch the beginning of this [video](#) asking students to hold up one finger for sad, two for mad and three for glad. Stop the video once all students have labeled the emotion. Project the Emotion Emojis **chart** while students listen to the theme. Ask them to revise their emotion choice by choosing one of these or any other that comes to mind. Invite students to recall a time in their life when they have felt the emotion they have chosen.
4. Learn a song and choose an emotion beyond sad, mad or glad: [Tchaikovsky Symphony No. 4, IV: *Finale*](#) **2nd strategy**
5. Listen to a minute or so of [Diamond](#). Recalling the Emotion Emojis **chart**, ask students to turn to a neighbor and discuss possible emotions the composer is trying to convey. Follow this with [Bingham *Diamond*](#) **2nd strategy**
6. Experience a classical work through movement: [Mozart *Allegro Assai* from Symphony No. 40](#) **3rd strategy** After moving to the music, ask students to indicate with one (sad), two (mad) or three (glad) fingers their initial assessment of its emotion. (Expect disagreement!) Invite students to share what they hear in the music to support their choice. Why do they think their answers are different?
7. Illustrate an emotion to accompany music: [Prokofiev Symphony No. 1, IV: *Finale*](#) **3rd strategy**
8. Make a personal connection between music and emotions: Cross-Curricular Connections/Social Emotional **2nd strategy**

SECONDARY LESSON IDEA: How Did They Do That?

Composers elicit specific emotions from listeners by intentionally manipulating musical elements including rhythm, melody, harmony, form, tone color and dynamics. In this lesson students will explore the musical choices made by this program's featured composers and the resulting emotional effect.

Click on the **red text** to hyperlink directly in this guide to the strategies suggested in this lesson.

1. Use a visual representation of music to identify elements of music: [Mozart *Allegro Assai* from Symphony No. 40](#) **2nd strategy**
2. Identify music qualities that create a feeling of joy or happiness: [Prokofiev Symphony No. 1, IV: *Finale*](#) **1st strategy**
3. Explore instrument tone colors that bring specific emotions or ideas to mind: Use [Tchaikovsky Symphony No. 4, IV: *Finale*](#) **3rd strategy** to start discussing what effect the cymbal sound has on the music's intended emotions. Explore the effect of other instruments with this **chart**. Depending on time and interest, watch these CSO musicians share about their instruments: [bassoon](#), [cello](#), [flute](#), [oboe](#), [trumpet](#)
4. Describe the musical characteristics of an extremely emotional excerpt of music: [Tchaikovsky Symphony No. 4, II: *Andantino in modo di canzona*](#) **3rd strategy** Identify what is the same and what is different. How does the difference affect the emotion?
5. Choose musical characteristics to hypothetically compose a piece: [Montgomery Starburst](#) **3rd strategy**
6. Focus on dynamics and the effect they have on emotions: Begin with [Beethoven *Tempo di menuetto* from Symphony No. 8](#) **2nd strategy**, then compare Tchaikovsky's fate theme from Mvt 1 with the strings theme Mvt 3.
7. Investigate the expressive power of tempo, articulation and dynamics by changing any of these characteristics in repertoire your class or ensemble already know or are rehearsing. Encourage student suggestions on how to change the performance. Play and possibly record the original and the modification. Discuss with a partner first and then share observations with the class.
8. Create a music characteristics profile for the emotions of Joy, Sadness and Anger using this **worksheet**.

The Role of the Audience

Our conductor and musicians have invested a great deal of time and effort in preparing for this performance, but an excellent concert experience also requires a responsible audience. For many students, this may be their first time in a formal performance setting. Please take some time prior to attending this performance, to prepare your students for this. These **suggestions** by the Ann Arbor Symphony Orchestra or this **projectable pdf** may be helpful resources.



Cross-Curricular Connections

LANGUAGE ARTS

- Brainstorm a list of adjectives for emotions beyond Sad, Mad and Glad. Ask different students to create an emoji (optional **template**) for each emotion on the list. Display each emoji on the board. Give four students each a dry erase marker and as different musical selections are played, ask them to silently put a tally under the emotion they think best fits the music, then give their marker to a different student who will do the same. Stress silence as the music is played. Here are links to recordings of each of this concert's music selections: [Montgomery](#), [Tchaikovsky Mvt. 1](#), [Mozart](#), [Bingham](#), [Tchaikovsky Mvt. 2](#), [Tchaikovsky Mvt. 3](#), [Beethoven](#), [Prokofiev](#), [Tchaikovsky Mvt. 4](#)
- Choose a piece of music you enjoy listening to and imagine you are its composer. Write a letter to the musicians playing your new music describing what you were thinking about when you wrote the piece.

SCIENCE

- Assign one of the following online articles to small student groups and allow time to read, discuss and summarize within the group. Allow each group to share a few highlights about the article with the class. September 2017: [Scientists pinpoint 27 states of emotion](#); January 2019: [What You Think About Your Emotions Matters](#); August 2019: [Music, Emotion and Well-Being](#).
- Share this [link](#) with students to access on a digital device giving them 5-10 minutes to explore the music connected with emotions. Create small groups to discuss the experience.

SOCIAL EMOTIONAL:

- Share the quotes about music's emotional impact from this guide using this **chart**. Invite students to choose one quote with which they resonate. After sharing their thoughts with a partner, ask students to journal about a time in their lives when music has been especially helpful for them emotionally.
- Project the Emotions Emojis **chart**. Ask students to choose an emotion of their choice and think of a piece of music they listen to that fits the emotion they selected. Pair students who chose the same or similar emotions to share their selections with each other.

VISUAL ART

- During his residency with the Boulder Symphony Orchestra, composer Jonathan Bingham had the opportunity to collaborate with visual artist Will Day. Watch this 2 minute **video** about their introduction. This resulted in a commission which became the piece *Quaternity*. You can listen to this piece and read Jonathan's description of the process on his [website](#). Invite students to investigate other current collaborations between contemporary visual artists and composers.
- Read aloud Dr. Seuss's [My Many Colored Days](#) and discuss whether students agree with the emotions the author connects to specific colors. Watch the Minnesota Orchestra's Notes Alive **video** version of the book accompanied by an original orchestra score. Ask students write down what they notice about the music performed for each of the colors/emotions and then divide into one group per color to discuss how they would change the music to fit the emotion. Consider a project for individuals or small groups in which they create and record a soundscape using classroom instruments or found sounds to describe a specific emotion paired with a color.
- Project this **picture** asking students to copy one of the face squares on paper labeling it with the emotion they think it depicts. Then invite students to write down a different emotion and create their own square face to illustrate it.



Applicable Illinois State Learning Standards

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.

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.

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

CCSS.ELA-Literacy.CCRA.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings

Illinois Arts Music Learning Standards

Anchor Standard 2 Organize and develop artistic ideas and work.

MU:Cr2.1.3 Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context

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

MU: Pr4.1.2.d Demonstrate understanding of expressive qualities and how performers use them to convey expressive intent.

Anchor Standard 7 Perceive and Analyze artistic work.

MU: Re.7.1.2.a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

Anchor Standard 8 Construct meaningful interpretations of artistic work.

MU:Re8.1.5a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Anchor Standard 11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

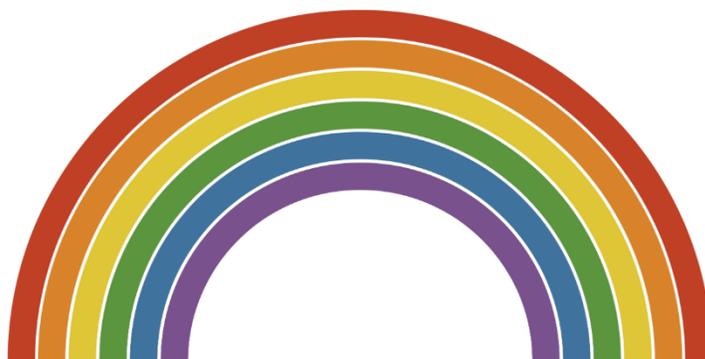
MU:Re11.1.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life as developmentally appropriate

Key Vocabulary

- **accompaniment:** a musical background to a melody
- **articulation:** the way sounds are performed (for example smoothy connected or sharply separated)
- **ballet:** a story told through dance and music
- **Classical Period:** music composed from around 1750-1820 which was refined, simple and balanced
- **commission:** a formal request for an artistic work to be created in exchange for payment
- **concerto:** a composition for a solo instrument accompanied by an orchestra
- **conductor:** a person who musically leads an orchestra or other musical group in the performance and interpretation of works written for groups of instruments
- **dissonance:** a combination of notes that creates a harsh, jarring or unpleasant sound
- **dynamics:** the loudness and softness of music
- **ensemble:** a group of people who perform instrumental or vocal music
- **exposition:** the initial presentation of a composition's main idea(s)
- **finale:** the final section or movement of a composition
- **folk song:** a song that emerged from a culture or country, usually of unknown authorship
- **form:** the order of phrases or sections, or the plan of a piece of music
- **melody:** a series of pitches moving upward, downward, or staying the same
- **minuet:** a popular dance in the 18th century in which couples moved to a pattern in triple time
- **opera:** a drama with costumes and scenery, in which all or most of the words are sung
- **orchestra:** a large group of musicians who play together on various instruments, usually including string, woodwind, brass, and percussion instruments
- **orchestrator:** a music professional who arranges a composer's score for an orchestra or other music ensemble
- **patron:** a person who gives financial support or other support to a person, organization, cause, or activity
- **phrase:** a group of notes with a beginning and end that conveys a musical idea
- **pitch:** the highness or lowness of a sound
- **premiere:** the debut or first public presentation of a work
- **prodigy:** a child who displays an exceptional talent for music at a young age
- **rhythm:** combinations of longer and shorter sounds and silences
- **scherzo:** a musical composition, typically fast and in $\frac{3}{4}$ time; an Italian word meaning "joke"
- **score:** written music, often showing all the parts to be performed together
- **sforzando:** a note or phrase played with a sudden, strong emphasis
- **solo:** music written for or performed by one person
- **sonata:** a musical work composed for one or more instruments with three or four movements
- **symphony:** a large musical work composed for orchestra, consisting of three or four movements
- **tempo:** the speed of the music's beat
- **theme:** the main music idea of a piece of music
- **tone color:** the special sound of each instrument or voice, also called timbre



We are glad you are joining us for **THE MUSIC OF OUR EMOTIONS!**
We hope this experience will inspire you to draw on the power of music
in both the easy and difficult times of your life.



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