



NEW HAVEN SYMPHONY ORCHESTRA

Teacher Resource Guide

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Time Out!

Rhythms of America

86th Annual Young People's Concert

William Boughton, conductor

Chris Brubeck, trombone



Dear Teachers,

The New Haven Symphony Orchestra is thrilled to partner with you and your students for our 86th annual Young People's Concert. We believe that music is a vital piece of any student's overall education, and are determined to keep that belief at the forefront of our mission to bring high quality, affordable performances that inspire and delight our audiences.

This year's YPC theme is "Celebrating our American Heritage," and we are excited to bring Chris Brubeck back as our featured guest artist. The program highlights several types of American genres (classical, minimalism, jazz, and musicals) and composers (Aaron Copland, Dave Brubeck, Duke Ellington, and Steve Reich). It was our aim to make this program as diverse as America itself!

This Resource Guide holds links and information to help you prepare your classrooms for the YPC experience. Pick and choose information to fit into your own classroom's needs. Each activity supports one or more of the National Core Arts standards and each writing activity supports at least one of the CCSS E/LA anchor standards for writing. Other academic subject areas can also be easily connected to this guide.

As always, a review sheet is located in the back of this Resource Guide - please feel free to send in artwork that your students complete, or take a few moments to fill out the digital survey. Your feedback is invaluable to us, and we love seeing and hearing about the musical journey that you took with your students throughout the school year!

With gratitude,

Your New Haven Symphony Orchestra



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Time Out!

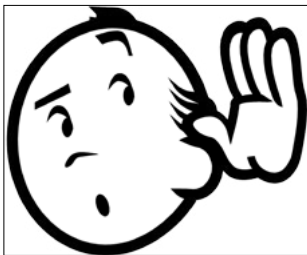
Teacher Resource Guide

Teacher Introduction

The NHSO is proud to contribute to the musical education of students across Connecticut. The units of this guide cover biographical, historical, and musical information pertaining to the music selections that you will hear at the YPC concert in April.

Four types of activities can be found within each unit:

Listening



Playing/Singing

Writing



Exploring



TIPS FOR USE

- Each unit covers the work of one composer and provides flexible activities that can be used in:
 - Music rooms
 - Physical education classes
 - Academic subject classrooms
 - Anywhere! (using a little of your creativity!)
- Information can be easily adapted for elementary and middle school students. Pick and choose the activities and information that you wish to include from each unit.
- Throughout the Teacher Resource Guide, hyperlinks are provided for easy use. Perfect for your SMART Board! Links are blue, as seen below. Give it a try:

NEW HAVEN SYMPHONY ORCHESTRA

NOTE: Hyperlink boxes will not appear on the page when this guide is printed.

UNIT STRUCTURE

Each unit includes the following sections:

COVER SHEET

- Timeline: List of each composer's dates and composition dates.
- Watch & Listen: YouTube links to each piece.
- The Buzz: Brief description of the style and influence of each composer.

BIOGRAPHY

- Biographical facts are provided in list form. Choose which facts you wish to include.
- List of significant national/international awards.
- List of other notable works.

LISTEN & LEARN

- Listed for each piece:
 - Title
 - Movement titles
 - Form
 - Orchestration
- A brief history of the piece to provide context before listening.

MUSICAL ACTIVITIES

- For the music of each composer, there are 3 activities:
 - Write: prompts for student responses to the concert music
 - Discuss: ideas for class discussion about the concert music
 - Make Music: activities for students to sing and/or play

EXPLORE MORE

- Suggestions for how to find more about each composer and composition, for example:
 - Suggested Recordings
 - Further Reading
 - Watch & Learn

Resources can be visited by clicking on the capitalized descriptors, such as:

AMAZON

YOUTUBE (Try clicking these words!)

WEBSITE



STANDARDS

This guide is designed to support the following National Core Arts standards:

MU: Cr.1.1.3-6a	MU: Pr.4.1.3-6a	MU: Re.7.1.3-6a	MU: Cn.10.0.3-6a
Cr.1.1.3-6b	Pr.4.2.3-6a	Re.7.2.3-6a	Cn.11.0.3-6a
Cr.2.1.3-6a	Pr.4.2.3-6b	Re.8.1.3-6a	
Cr.3.2.3-5a	Pr.4.3.3-6a	Re.9.1.3-6a	
	Pr.6.1.3-6a		

And the following CCSS E/LA Anchor Standards:

CCSS.ELA-LITERACY.CCRA.W.1	CCSS.ELA-LITERACY.CCRA.R.1	CCSS.ELA-LITERACY.CCRA.SL.2
CCSS.ELA-LITERACY.CCRA.W.2	CCSS.ELA-LITERACY.CCRA.R.2	CCSS.ELA-LITERACY.CCRA.SL.3
CCSS.ELA-LITERACY.CCRA.W.3	CCSS.ELA-LITERACY.CCRA.R.3	CCSS.ELA-LITERACY.CCRA.SL.4
CCSS.ELA-LITERACY.CCRA.W.4	CCSS.ELA-LITERACY.CCRA.R.4	CCSS.ELA-LITERACY.CCRA.SL.5
CCSS.ELA-LITERACY.CCRA.W.7	CCSS.ELA-LITERACY.CCRA.R.5	CCSS.ELA-LITERACY.CCRA.SL.6
CCSS.ELA-LITERACY.CCRA.W.9	CCSS.ELA-LITERACY.CCRA.R.6	
	CCSS.ELA-LITERACY.CCRA.R.7	CCSS.ELA-LITERACY.CCRA.L.1
	CCSS.ELA-LITERACY.CCRA.R.8	CCSS.ELA-LITERACY.CCRA.L.2
		CCSS.ELA-LITERACY.CCRA.L.3
		CCSS.ELA-LITERACY.CCRA.L.4
		CCSS.ELA-LITERACY.CCRA.L.5

ADDITIONAL RESOURCES

MUSICAL ELEMENTS WORKSHEET (page 63)

Great for ANY musical example!

- Use this worksheet for any musical example in the Resource Guide or that you play in class.
- Students can create a catalogue of worksheets to consistently review music they listen to.

MAKE-A-MOVE GUIDE (page 64)

Moving to music is a great way to stay healthy!

- Use this guide for ideas to get students moving-to-music.
- Students can create their own steps, too!


TOOLKIT EVALUATIONS & RESPONSES

Your feedback is incredibly valuable!

- Please take a few moments to complete the Teacher Evaluation and Student Response Forms.
- Please feel free to submit anonymous forms if that is more comfortable.
- An online evaluation can be found [here](#).
- Please return the completed forms to the New Haven Symphony Orchestra.

Forms located at the back of the Resource Guide. (Print pages 65-68)

CONCERT REPERTOIRE

Click each  to watch and listen.

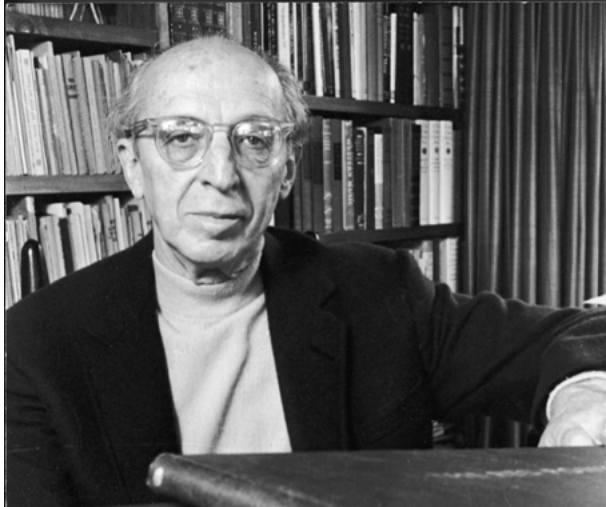
	"Hoedown" from <i>Rodeo</i>	Aaron Copland (1900-1990)
	<i>Unsquare Dance</i>	Dave Brubeck (1920 - 2012)
	<i>Black and Blue</i>	Fats Waller (1904 - 1943)
	<i>Cultural Confluence</i>	Chris Brubeck (b. 1952)
	<i>River Suite</i> II. The Meander	Duke Ellington (1899 - 1974)
	<i>Clapping Music</i>	Steve Reich (b. 1936)
	<i>Shaker Loops</i> IV. A Final Shaking	John Adams (b. 1947)
	<i>Take Five</i>	Dave Brubeck
	"America" from <i>West Side Story</i>	Leonard Bernstein (1918 - 1990)

Listed in concert program order. Program subject to change.

Unit 1

Hoedown

by Aaron Copland



WATCH AND LISTEN

Hoedown

THE BUZZ

Aaron Copland is perhaps one of the most famous American composers in history. His compositional style and techniques were often described as sounding inherently “American” and often would evoke feelings of wide open plains, national pride, and nostalgia for the American audiences (and also audiences of all kinds). While he wrote symphonic works, he also wrote opera (*The Fertile Land*), music for ballets (*Appalachian Spring*) and movies (*Our Town*).

AARON COPLAND (1900-1990)

1900	Born in Brooklyn, NY.
1907-1912	Began experimenting on the piano, beginning to notate (or write out) short little compositions.
1913	Began taking formal piano lessons, playing a lot of classical music by Mozart, Beethoven, and Chopin.
1917	Began taking private theory/composition lessons with Rubin Goldmark, rather than continuing on to college.
1921	Began studying composition at the American Conservatory, in Fontainebleau, France.
1930s	Wrote a lot of ballets and patriotic works, for which he is most remembered.
1940s	Started writing the scores to such films as <i>Our Town</i> , <i>Of Mice and Men</i> , and <i>The Heiress</i> , which won him an Academy Award.
1942	Composed <i>Lincoln Portrait</i> and <i>Fanfare for the Common Man</i> for the Cincinnati Symphony Orchestra, the latter of which premiered in March of 1943.
1958	Began to focus more on conducting and traveling internationally for the majority of the later part of his career.
1990	Died in Cortland Manor, NY.

COPLAND ON COMPOSING

“You compose because you want to somehow summarize in some permanent form your most basic feelings about being alive, to set down... some sort of permanent statement about the way it feels to live now, today.”

NOTABLE WORKS

For a full list of Copland’s works, [CLICK HERE](#)

Rodeo	Old American Songs
Appalachian Spring	The Tender Land
Quiet City	Our Town score
Billy the Kid Suite	Ceremonial Fanfare
El Salon Mexico	Symphony #3
Lincoln Portrait	Down a Country Lane



Click the  to watch and listen.

Hoedown

- Last section of a full ballet called *Rodeo*.
- The other parts of the ballet are entitled “Buckaroo Holiday”, “Corral Nocturne”, “Ranch House Party”, and “Saturday Night Waltz.”
- Meant to portray American cowboys, which had been a popular part of American culture.
- Ballet was choreographed by Agnes de Mille, one of the most famous choreographers of the time.
- After the premiere of the ballet, Ms. De Mille was asked by Richard Rodgers and Oscar Hammerstein II to choreograph the famous Broadway musical *Oklahoma!*

Ballet

- Type of dance performance that tells a story.
- Originated in Italy in the 1400s and was developed by the French and Russians.
- There is no speaking in a ballet, the dancers speak using their movements, which are typically very graceful and flowing
- *Rodeo* is considered one of the earliest examples of a true American ballet.
- Tells the story of a Cowgirl who has to compete against many other women for the attention and love of the Champion Roper.



FORM: Orchestral movement (from a ballet)

ORCHESTRATION:

2 flutes	1 piccolo
2 oboes	1 English horn
2 clarinets	1 bass clarinet
2 bassoons	4 horns
3 trumpets	3 trombones
1 tuba	Timpani
Xylophone	Bass drum
Snare drum	Triangle
Wood block	Cymbals
Piano	Strings

SCORE: [CLICK HERE](#)

WRITE

Whether it was his ballets or his film scores, Aaron Copland wrote a lot of music that went along with a story. With the knowledge that “Hoedown” is about cowboys, listen to the piece and create your own story. Keep the following questions in mind as you write:

- Where is the story taking place?
- During what time period does the story take place?
- Who are the main characters? What are their names?
- What are the main characters’ jobs?
- Is this a happy story or a sad story?
- Does something happen to the main characters?
- Is there an evil villain?
- Is there a love interest?
- Do the main characters interact with anyone?
- How does the story end?

DISCUSS

This piece uses a lot of different instruments to help the story of the ballet move forward. Watch a video of the ballet being performed and consider the following questions:

- What are the different parts of the orchestra that you hear?
- When is each instrument used?
- How does it sound when only one section is playing?
- How does it sound when all the sections are playing together?
- What are some feelings or emotions that you felt when listening to the piece?
- Does it seem like any instruments match up with any of the characters at all?
- How would you describe how the dancers are moving?
- How does the music add to the story?

MAKE MUSIC

This music was written specifically to be danced to. As a class, listen to the piece from beginning to end, and write down some adjectives to describe the music. Create a list of adjectives on the board.

Discuss how you might translate each adjective into a specific movement or dance. As a class, decide on some set movements for each adjective.

The teacher will play the piece again, and at random intervals point to a different adjective on the board. Students will perform the prescribed dance move until the teacher switches to another.

OPTIONAL: Play the piece again, and freestyle! Let students create their own individual dance moves for any given adjective.

Additional Resources

SUGGESTED RECORDINGS

2003	<i>Copland Conducts Copland</i>	AMAZON
1990	<i>Aaron Copland - Greatest Hits</i>	AMAZON

FURTHER READING

<i>Aaron Copland</i> (<i>Getting To Know The World's Composers</i>) Written by Mike Venezia	AMAZON
<i>Ballet for Martha:</i> <i>Making Appalachian Spring</i> Written by Anita Ganeri	AMAZON
<i>What to Listen for in Music</i> Written by Aaron Copland	AMAZON

WATCH & LEARN

Leonard Bernstein explains "What is American Music?"	YOUTUBE
<i>Hoedown</i> Original Choreographed Ballet	YOUTUBE
<i>Looney Hoedown</i>	YOUTUBE
<i>Hoedown Listening Map</i>	YOUTUBE
<i>Hoedown commercial</i>	YOUTUBE

Unit 2

Unsquare Dance by Dave Brubeck



WATCH AND LISTEN

Unsquare Dance

THE BUZZ

Dubbed “one of Jazz’s first pop stars” by the *Los Angeles Times*, Dave Brubeck was a prominent American composer in the 21st century. Brubeck originally went to college to become a veterinarian but switched over to music. He created the Dave Brubeck Quartet, which was active as a performing ensemble from 1951 until his death in 2012. Dave lived the latter part of his life in Wilton, Connecticut.

DAVE BRUBECK (1920 - 2012)

1920	Born in Concord, CA.
1924	Began taking formal piano lessons.
1938 - 1942	Went to College of the Pacific. Originally studied veterinary science, but switched his major to music
1942 - 1946	Enlisted in the U.S. Army, and led one of the Army's first racially integrated bands.
1946	Enrolled in Mills College and studied composition with Darius Milhaud, a famous French composer
1947 - 1949	Created different performance ensembles including the Dave Brubeck Octet and the Dave Brubeck Trio
1951	Created the Dave Brubeck Quartet with famous saxophone player Paul Desmond.
1961	<i>Unsquare Dance</i> was released by the Quartet as a single.
1988	The Dave Brubeck Quartet accompanied President Ronald Reagan to Russia to perform at the Reagan-Gorbachev Summit.
2000	Was declared a "Jazz Master" by the National Endowment for the Arts.
2003	Inducted into the American Classical Music Hall of Fame
2009	Received the Kennedy Center Award, presented to him by President Barack Obama on his 89th birthday.
2012	Died in Norwalk, CT at 91 years old.

BRUBECK ON JAZZ

"Jazz stands for freedom. It's supposed to be the voice of freedom: Get out there and improvise, and take chances, and don't be a perfectionist – leave that to the classical musicians."

NOTABLE WORKS

Over 240 jazz pieces including well-known pieces like:

- *Take Five*
- *Blue Rondo a la Turk*
- *In Your Own Sweet Way*
- *The Duke*
- *Theme from "Mr. Broadway"*



For a full list of Dave Brubeck's works, [CLICK HERE](#)

WRITE

Dave Brubeck mostly composed jazz music. In the previous quote about jazz, Dave said that jazz musicians shouldn't be afraid to make mistakes and that everything does not have to be perfect to be music.

- Can you think of a time in your life that you tried something even though you knew you might mess up?
- Was it a good experience?
- Was it scary?
- Were you happy you tried what you did?
- What did you learn from the experience?
- How will you use that experience going forward in your life?
- Do you see some parallels between your experience and Dave's quote about jazz?

DISCUSS

Dave Brubeck was specific in that he wanted this piece played by a double bass, a piano, a drum kit, and clapping.

- What comes to mind when thinking about ways to describe each individual instrument?
- What instrument family does each instrument belong to?
- Why do you think Dave picked these four instruments to play together for this piece?
- Do you think they make a good combination?
- What would this piece sound like if it was played by 8 people instead of 4? What about by 20 people? Or by 2 people?

MAKE MUSIC

This piece uses $7/4$ time, which is not a common time signature. It is easier to split the counting into smaller sections (1 2, 1 2, 1 2 3) instead of counting to 7. How might we split up other time tricky time signatures such as $5/4$ or $9/4$?

Create a small rhythmic ostinato in $7/4$, $5/4$, and $9/4$ that can be broken down into smaller, simpler sections.

On either mallet instruments, recorders, or singing, play the rhythmic ostinato that fuels *Unsquare Dance*, which can be found in the score attachment (left hand of the piano and tambourine part). Be sure to scaffold with the shorter, broken down counting at first.

For differentiated instruction, split the class up into small groups by ability level. Those who are struggling can continue to work on the original *Unsquare Dance* ostinato. Those who are achieving moderate success can add pitches to the $5/4$ ostinato and apply that to their instruments or singing. Those who demonstrate a firm grasp on the time signature can add pitches to the $9/4$ rhythmic ostinato. Students can take turns performing what their groups worked on at the end of the class.

Additional Resources

SUGGESTED RECORDINGS

1961	“Unsquare Dance” from <i>Dave Brubeck’s Greatest Hits</i>	AMAZON
1961	“Unsquare Dance” from <i>On Time</i>	AMAZON

FURTHER READING

<i>It’s About Time</i> The Dave Brubeck Story Written by Fred M. Hall	AMAZON
<i>Improvisations and Compositions:</i> The Idea of Cultural Exchange Written by Ilse Storb	AMAZON

WATCH & LEARN

Unsquare Dance (choreographed)	YOUTUBE
2014 Japanese Ice Skating Championships	YOUTUBE
Dances inspired by Unsquare Dance	YOUTUBE
“The Cup Game” with Unsquare Dance	YOUTUBE

Unit 3

Black and Blue

by Fats Waller



WATCH AND LISTEN

Black and Blue

THE BUZZ

Fats Waller was one of the most influential jazz musicians in New York City (specifically Harlem) during the 1920s and 30s. Besides his excellent piano abilities, he was also known for his outgoing personality that never failed to entertain his audiences.

THOMAS WRIGHT “FATS” WALLER (1904 - 1943)

- 1904 Born in New York City (Harlem), the youngest of 11 children
- 1910 Began playing the piano
- 1914 Began playing the organ in his father’s church
- 1918 His mother died, and he moved in with a family friend and began taking lessons with legendary jazz pianist James P. Johnson
- 1922 Recorded first album for the Okeh record label
- 1926 Began recording exclusively for Victor Records
- 1929 Wrote music for the revue *Hot Chocolates*, which gave Louis Armstrong his Broadway debut
- 1934 Began a radio show called “Rhythm Club” with his jazz sextet group
- 1938 Toured Europe
- 1943 Died of pneumonia on a cross-country train ride from New Mexico to New York City

WALLER ON RHYTHM

“You get that right tickin’ rhythm, man, and it’s ON!”

NOTABLE WORKS

For a full list of Fats Waller’s works, [CLICK HERE](#)

- | | |
|----------------------------|--------------------|
| Ain’t Misbehavin’ | Honeysuckle Rose |
| Blue Turning Grey Over You | Black and Blue |
| Handful of Keys | I Ain’t Got Nobody |
| Jitterbug Waltz | |



Click the  to watch and listen.

Black and Blue

- Written in 1929 - Music by Fats Waller, Lyrics by Harry Brooks and Andy Razaf
- Part of an off-Broadway Revue called Hot Chocolates that ran from June 20, 1929 to December 14, 1929
- Famed singer Edith Wilson sang the original version in the musical. Louis Armstrong and Ethel Waters both later recorded different versions of it that gained more popular success than Wilson's original.

Black and Blue lyrics

1. Out in the street, shufflin' feet
Couples passin' two by two
While here am I, left high and dry
Black, and 'cause I'm black I'm blue

2. Browns and yellors, all have fellers
too
Gentlemen prefer them light
Wish I could fade, can't make the grade
Nothing but dark days in sight

3. Cold, empty bed, springs hard as lead
Pains in my head, feel like old Ned
What did I do to be so black and blue?

4. No joys for me, no company
Even the mouse ran from my house
All my life through I've been so black and blue

5. I'm white inside, it don't help my case
'Cause I can't hide, what is on my face, oh!

6. I'm so forlorn, life's just a thorn
My heart is torn, why was I born?
What did I do to be so black and blue?

7. 'Cause you're black, folks think you lack
They laugh at you, and scorn you

What did I do to be so black and blue?

FORM: Jazz standard

JAZZ STANDARD: A **standard** is a piece of music that is so popular and played so often that it is often instantly recognizable to musicians. Standards are often some of the first things that musicians learn when they are beginning to learn the genre.

ORCHESTRATION: Various

SCORE: [CLICK HERE](#)

WRITE:

“Black and Blue” was originally written to be a part of a musical. It was sung with lyrics, and a few people have become famous by recording the song in their own version. Listen to both an instrumental and vocal version of the song, and answer the following questions:

- Which one did you like better? Why?
- Did one of them sound more sad than the other? Why?
- Do you think it makes a difference if lyrics are used in a song?
- When you are sad, would you rather listen to music that has words or no words? Why?

DISCUSS:

Read through the lyrics together as a group and talk about their meaning:

- What is making the person singing the lyrics sad?
- Does s/he think that s/he can do anything to fix the situation?
- How does the music reflect the song’s meaning?

MAKE MUSIC:

The image shows two staves of musical notation in 4/4 time. The first staff contains the lyrics: "Cold em - pty bed", "springs hard as lead", and "pains in my head,". The second staff contains the lyrics: "feel like old Ned.", "What did I do?", and "to be so black and blue?". The melody is written in treble clef with a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, 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Additional Resources

SUGGESTED RECORDINGS

1947 Louis Armstrong: Live from Symphony Hall AMAZON

1957 Ain't Misbehavin': Fats Waller Hits and Jazz AMAZON

FURTHER READING

Ain't Misbehavin': The Story of Fats Waller
Written by Ed Kirkeby AMAZON

Fats Waller: His Life and times
Written by Joel Vance AMAZON

Jazz Musician Biographies, vol. 3
Written by R.B. Grimm AMAZON

WATCH & LEARN

Louis Armstrong sings Black and Blue (1965) YOUTUBE

Ethyl Waters sings Black and Blue (1930) YOUTUBE

Chris Brubeck plays Black and Blue (begins at 2:48) YOUTUBE

Fats Waller Jazz Story animated YOUTUBE

Fats Waller 1938 Live radio broadcast YOUTUBE

Unit 4

Cultural Confluence

by Chris Brubeck



THE BUZZ

Chris Brubeck is much more than “Dave Brubeck’s son” - he is a world-renowned composer in his own right, as well as an incredible trombonist. He frequently travels around the world to continue his father’s legacy of promoting great Jazz music.

CHRIS BRUBECK (b. 1952)

- 1952 Born in Los Angeles, California
- 1970s Began touring and recording with his father, Dave Brubeck. He plays trombone, bass, piano, guitar, and sings.
- 1980s Began working with his brother, Dan Brubeck (drummer) and formed the Brubeck Brothers Quartet. Also formed a trio, Triple Play. These are his two main touring and musical groups.
- 2006 Served as composer-in-residence at the Harry Mancini Institute in Los Angeles.
- 2009 Co-wrote *Ansel Adams: America* with his father, a multi-media composition that has music playing along to 100 of Adams' photographs. The composition was nominated for a Grammy.
- Played with his brothers, Darius, Dan, and Matthew at an all-star tribute to his father at the Kennedy Center awards.

BRUBECK ON COMPOSITION

“Stravinsky said that composition is selective improvisation, meaning that the same kernel of an idea that you have up on the stand as a jazz musician is the same one you write down as a composer.”

NOTABLE WORKS

For a full list of Chris Brubeck's works, [CLICK HERE](#)



Unit 5

River Suite (The Meander) by Duke Ellington



WATCH AND LISTEN

“The Meander”

THE BUZZ

Duke Ellington is one of the most prolific American composers, with over 1000 tunes credited to his name. A fixture in Harlem during its Renaissance, he also launched the careers of some of the best jazz musicians during the 20th century.

DUKE ELLINGTON

- 1899 Duke Ellington was born in Washington D.C. to parents who both played the piano and sang.
- 1906 Ellington began taking piano lessons with a family friend. Friends began calling him “Duke” because he dressed and spoke well.
- 1914 Wrote first composition, “Soda Fountain Rag” at age 15.
- 1923 Moved to New York City to begin a four-year engagement with the *Hollywood Club*, an important fixture in the NYC scene. Became the band leader within two years.
- 1927 His band became the house band at Harlem’s *Cotton Club*. At its height, the band had 14 members: 6 brass, 4 reeds, 4 rhythm.
- 1957 Performed at the Newport Jazz Festival, re-igniting a career that had slowly dwindled due to economic factors of the Depression and the rise of Swing music.
- 1959 Wrote his first movie score, *Anatomy of a Murder*. Continued writing the scores for movies throughout the 1960s.
- 1974 Died a few weeks short of his 75th birthday from complications of pneumonia and lung cancer.

PERCY GRAINGER ON ELLINGTON

“The three greatest composers who ever lived are Bach, Delius and Duke Ellington. Unfortunately Bach is dead, Delius is very ill but we are happy to have with us today The Duke.”

NOTABLE WORKS

For a full list of Duke Ellington’s works, [CLICK HERE](#)

- | | |
|--|----------------------------------|
| Take the A Train | I Got it Bad and that Ain’t good |
| In a Sentimental Mood | Caravan |
| Satin Doll | Don’t Get Around Much Anymore |
| It Don’t Mean a Thing if it Ain’t got That Swing | |



Sophisticated Lady

Mood Indigo

Click the  to watch and listen.

The River Suite

In his final years, Ellington wrote different pieces that seemed to have visual aspects tied to them, from film music to suites to this piece, *The River*, later turned into a ballet about the different ways that water moves from rivers to the ocean. Some people called it a “metaphor from death to rebirth.” Ellington wrote 12 movements for this suite, seven of which were choreographed by American Ballet’s Alvin Ailey after being orchestrated by Ron Collier. Later, five movements were collected into a Concert Suite.

The movements are listed below, with the Concert Suite movements in bold:

- | | |
|-------------------------------|--|
| 1. The Spring | 7. The Whirlpool |
| 2. The Run | 8. The River |
| 3. The Meander | 9. The Neo-Hip-Hot Kiddies Communities |
| 4. The Giggling Rapids | 10. The Village of the Virgins |
| 5. The Lake | 11. Her Majesty the Sea |
| 6. The Falls | 12. The Spring |

To prepare for writing this suite, Ellington studied scores from past composers who had written about water, including Debussy’s *La Mer*, Handel’s *Water Music*, and Britten’s *Peter Grimes*.



On Death to Rebirth

On the process of following the water from its source to its ending, Ellington said, “The river is no longer a river. It has passed its point of disembarkation and here we realize the validity of the foundation of religion which is the HEAVENLY ANTICIPATION OF REBIRTH.”

FORM: Symphonic Suite

ORCHESTRATION:	2 Flute	4 Horn	Percussion	Violin
	2 Oboe	3 Trumpet	Tympani	Viola
	2 Clarinet	3 Trombone	Harp	Cello
	2 Bassoon	1 Tuba	Piano	Bass

SCORE: [CLICK HERE](#)

WRITE:

Imagine that you are going to go on a journey that follows a path of water from the very top of a mountain all the way to a beach.

- What types of water would you encounter? (Ponds, rivers, streams, etc.)
- Describe how the water would move (Slow, fast, lazy, etc.)
- What do the surrounding areas look like?
- Are you nervous at any point?

DISCUSS:

Listen to other pieces about water that helped Duke Ellington write this piece:

- *La Mer*, Claude Debussy
- *Water Music*, Georg Handel
- *Peter Grimes* (Sea Chanteys), Benjamin Britten
- *Une Barque sur la Ocean*, Maurice Ravel

Describe the water in each one. How do they sound similar? How do they sound different?

MAKE MUSIC:

Explore ways that composers depict the ocean, including:

Dynamics:**Chromatic movement:**
Stretto entrances:

Additional Resources

SUGGESTED RECORDINGS

1993	<i>Still: Symphony No. 1; Ellington: Suite from The River</i> Detroit Symphony Orchestra	AMAZON
2014	<i>Duke Ellington: Suite from The River - Toshio Mayuzumi: Essay for String Orchestra</i> Louisville Symphony Orchestra	AMAZON

FURTHER READING

<i>Duke Ellington: His Life in Jazz with 21 Activities</i> Stephanie Stein Crease	AMAZON
<i>Duke Ellington: The Piano Prince and his Orchestra</i> Andrea Davis Pinkney	AMAZON
<i>Duke Ellington (Getting to Know the World's Greatest Composers)</i> Mike Venezia	AMAZON
<i>Duke: A Life of Duke Ellington</i> Terry Teachout	AMAZON

WATCH & LEARN

Duke Ellington on Dreaming	YOUTUBE
"A Barometer of Freedom" - Duke Ellington Documentary	YOUTUBE
On the Road with Duke Ellington	YOUTUBE

Unit 6

Clapping Music by Steve Reich



WATCH AND LISTEN

Clapping Music

THE BUZZ

Steve Reich is an American composer, and American composer and music critic Kyle Gann has called Reich “...America’s greatest living composer.” Reich was a pioneer of “minimalist music” in the 1960s and has really pushed the boundaries of what 20th century music can be. He is known for using more nontraditional methods of making music, such as electronic cassette tapes, microphones, and clapping, as you will see in his piece, *Clapping Music*.

STEVE REICH (1936 - Present)

1936	Born in New York City.
1950 - 1954	In addition to piano lessons, he also learned how to play the drums and more about jazz music.
1957	Graduated from Cornell University with a major in philosophy and a minor in music.
1958 - 1963	Began graduate school for music composition at both Julliard and then later Mills College in Oakland, California.
1963 - 1965	Wrote the film soundtracks for the films <i>Plastic Haircut</i> , <i>Oh Dem Watermelons</i> , and <i>Thick Pucker</i> .
1965	Composed <i>It's Gonna Rain</i> , his first major piece. This piece features his trademark phasing technique.
1970	Studied African drumming at the University of Accra in Ghana, after which he wrote a 90-minute piece entitled <i>Drumming</i> that was inspired by what he learned.
1971	His ensemble, Steve Reich and Musicians, began touring the world performing his music. They continue to tour to this day with many of the original members.
1972	Composed <i>Clapping Music</i>
1990	Received a Grammy Award for Best Contemporary Composition for his piece <i>Different Trains</i> .
1999	Won another Grammy Award for Best Contemporary Composition for his piece <i>Music for 18 Musicians</i> .
2009	Awarded the Pulitzer Prize for Music for his piece <i>Double Sextet</i> .

REICH ON COMPOSING


“I write music, and I want people to listen to it and care about it and have it make some difference in their lives. When I’m fortunate for that to happen, then of course I feel very, very good about it.”

NOTABLE WORKS

For a full list of Reich’s works, [CLICK HERE](#)

Drumming	Different Trains
Clapping Music	Electric Counterpoint
Music for 18 Musicians	Six Pianos



Click the  to watch and listen.

Clapping Music

- Written in 1972 by Steve Reich.
- This piece is an example of **minimalism**: There is minimal musical material being utilized over and over again in many different ways.
- Reich was on tour in Brussels with his ensemble, and he watched a flamenco music performance (flamenco: music and dance form of Southern Spain, big focus on hand clapping). He used this performance as inspiration for the piece.
- Reich said that he wanted to “create a piece of music that needed no instruments beyond the human body.”
- **The way it works**: there are two performers. One of the performers claps the exact same rhythms over and over again for the entire piece. The other performer starts out clapping the same rhythm, but after 8-12 measures, shifts one eighth note to the right. They continue this pattern until the second performer has shifted all the way back to where they started and the two performers are clapping the same rhythm together again.
- The clapping rhythm can be heard at the beginning of the 2012 song “On Top of the World” by the American band Imagine Dragons

PHASING

A short and usually simple musical idea is repeated over and over again in unison by two different instruments or people. After a while, one of the instruments either begins to speed up or slow down slightly. At first, it creates a sort of echo, but as they get farther and farther away from each other, it becomes more obvious. After a time playing different things, the timing will usually work out that the two instruments will end up in unison again.

CLICK HERE for a video of *It's Gonna Rain*, another one of Steve Reich's pieces that uses phasing.

FORM: Minimalism

ORCHESTRATION: 2 people clapping

SCORE: [CLICK HERE](#)



Two of the percussionists from the London Sinfonietta performed “Clapping Music”

WRITE

Write down a simple sentence with 7 words. It can be about anything that you want. Once you write it, read it out loud. Repeat it a couple of times until you remember how the rhythm of the sentence sounds. Once you do, rewrite the sentence, but start your new sentence with the second word of the old sentence and move the first word to the end. Look at the example below as a model:

Sentence 1: I really love the New Haven Symphony

Sentence 2: Really love the New Haven Symphony I.

Think about how the words fit together. Does it make sense anymore? Think about the rhythm of the words now. Do you say certain words differently?

Keep rewriting the sentences, moving the first word to the end each time and repeating. Keep the previous questions in mind. Once you get back to your first sentence, think about how putting words in a different order might make you speak differently.

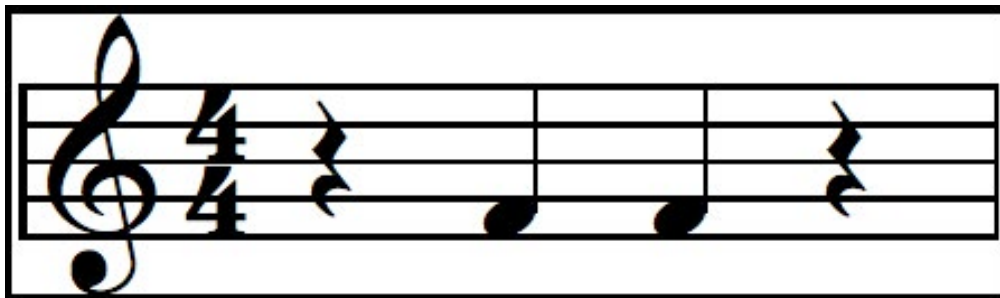
DISCUSS

This piece relies a lot on teamwork. The two performers have to listen to each other and make sure that they are lining up at some parts, but for others they need to know their own parts when they don't line up.

- What are some important factors to teamwork?
- Who is the most important performer in the piece? Is one performer more important than the other?
- Why is teamwork important in music?
- Why is teamwork important in general?

MAKE MUSIC

Create a simple clapping pattern in 4/4 time using quarter notes and quarter rests like the example below:



Perform this rhythm with clapping multiple times in a row with the entire class. Split the class in half. Have one half continue clapping the first pattern. Teach the second half of the class a new, altered pattern. Have them perform it simultaneously. Have the two groups switch parts. Afterward, discuss the challenges of performing two concurrent rhythms that may or may not match up.

Depending on how the class does, you can expand this activity to include harder rhythms. Additional differentiation can occur by splitting the class into smaller groups and giving them all specific rhythms of varying difficulty depending on student competency level.

Additional Resources

SUGGESTED RECORDINGS

1982	<i>Steve Reich: The ECM Recordings</i>	AMAZON
2000	<i>Music for 18 Musicians</i>	AMAZON
2016	<i>Steve Reich: Sextet - Clapping Music - Music for Pieces of Wood</i>	AMAZON

FURTHER READING

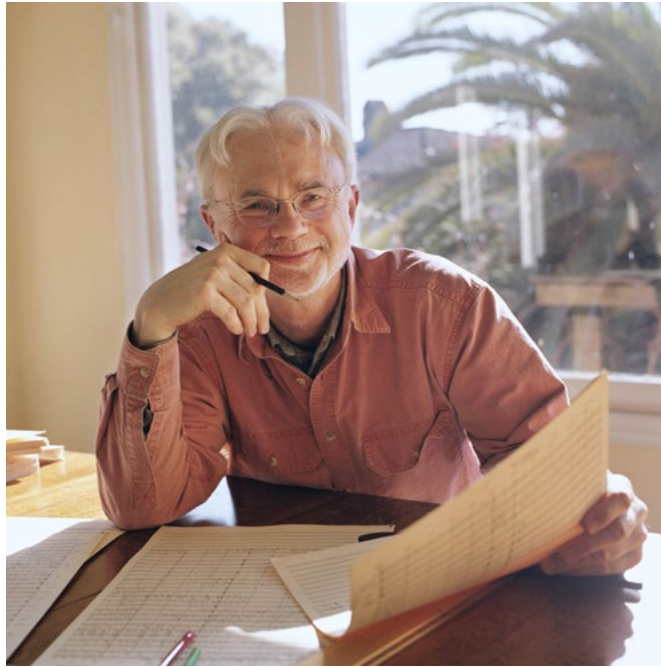
<i>Writings About Music</i> Written by Steve Reich	AMAZON
<i>Four Musical Minimalists: Lamonte Young, Terry Riley, Steve Reich, Philip Glass</i> Written by Keith Potter	AMAZON
<i>Writings on Music, 1965 - 2000</i> Written by Steve Reich and Paul Hillier	AMAZON

WATCH & LEARN

Two hands clapping the rhythms in Clapping Music	YOUTUBE
Phasing of Ringtones	YOUTUBE
Steve Reich on his musical influences	YOUTUBE

Unit 7

Shaker Loops by John Adams



WATCH AND LISTEN

A Final Shaking

THE BUZZ

A staple among American composers, John Adams originally rose to prominence with his minimalist-inspired works in the 1960s and 1970s. Later, he branched out into writing operas, some of which came with controversy attached to them due to their political nature.

JOHN ADAMS (b. 1949)

- 1947 Adams is born in Worcester, MA.
- 1954 Began playing the clarinet, learning from his father.
- 1957 Began composing music. By age 14, he had already begun to hear performances of his pieces.
- 1965 Attended Harvard University, where he completed his undergraduate and graduate degrees.
- 1978 Completed *Shaker Loops*.
- 1987 Completed and premiered *Nixon in China*, an opera about Nixon's historic visit.
- 1991 Completed and premiered *The Death of Klinghoffer*, an opera about the 69-year old Israeli citizen that was assassinated during the hijacking of the Achille Lauro in 1985.
- 2003 Received the Pulitzer Prize for Music for his *Transmigration on Souls*, a memorial piece for the victims of 9/11.

ADAMS ON HIS ARTISTRY

“Great artists never lose touch with life’s essential simplicities, which they relish for the skill it gives them in competing with popular culture. It’s a very complicated thought but one that, I think, explains the crisis of contemporary music. It certainly spoke to my feelings about myself as an artist.”



NOTABLE WORKS

For a full list of John Adams' works, [CLICK HERE](#)

Nixon in China	Harmonielehre	Phrygian Gates
Doctor Atomic	On the Transmigration of Souls	China Gates
Short Ride in a Fast Machine	Harmonium	My Father Knew Charles Ives
The Death of Klinghoffer	Hallelujah Junction	

Click the  to watch and listen.

Shaker Loops

- Began as a different piece entirely, called *Wavemaker*, where Adams was trying to depict ripples in water. It was not a commercial success, but Adams liked the timbre and sound of parts of the piece, so reworked the material into his first version of *Shaker Loops*.
- Originally written as a string septet (three violins, one viola, two cellos, and one double bass) in 1978.
- Adams expanded it for string orchestra in 1982, which quickly became the more popular version.
- The Shakers are a religious sect who give praise by their “ecstatic shaking and trembling.” Adams was interested in their experience and also credits the idea to the shaking of the instruments’ bows while playing the piece.



Shakers in upstate New York
in the late 1800s

Adams on the difference between this and other minimalist works

“Although being in its own way an example of ‘continuous music,’ *Shaker Loops* differs from most other works of its kind because it sees so much change within a relatively short amount of time. Also it avoids the formal and temporal purity of much ‘minimal’ music by not adhering to a single unbending tempo throughout. This less severe approach allows a freer movement from one level of energy to another, making a more dramatic experience of the form.”

FORM: Loops and Phases

ORCHESTRATION: String Orchestra
Violin, Viola, Cello, Bass

SCORE: [CLICK HERE](#)

WRITE:

John Adams says that he was inspired to write this piece because of how the Shaker religion worshiped in their Church - they would dance and shake and move faster and faster.

Write about a moment that you've had in your life where you did something over and over again that led to a moment of happiness like the Shakers would have experienced. Some things that might have happened like this include:

- Practicing an athletic move over and over until you did it correctly in a game or competition
- Running faster and faster until you couldn't run anymore
- Going faster and faster while going down a big hill (skateboarding, sledding, skiing, etc.)

DISCUSS:

Both John Adams' *Shaker Loops* and Steve Reich's *Clapping Music* use the idea of Minimalism. But both pieces of music are very different from one another. Talk about how the two pieces are similar and different from one another:

- How are the loops different?
- How are musical elements (harmony, melody, texture, rhythm) different?
- How do they both make you feel?

MAKE MUSIC:

Pick a scale (blues, pentatonic, major, minor, etc.) and compose some short loops. Then:

1. Arrange them in a way that makes sense. Think about how many times you'll repeat each loop (or designate a specific number for each loop).
2. Think about tempo. How fast will you play the loops? Will the loops be at different speeds?
3. Think about texture. Do you want all the loops to be played at once, all the time? Or do you want a smaller amount of loops to be played sometimes?
4. Add in dynamics. When would you get loud? When would you get soft?
5. Think about timbre. On which instruments should the loops be played? Do you want them to sound differently? Or all the same?
6. Try running through the piece with some friends or classmates. Do you want to tweak any element? Or keep it the same?

Additional Resources

SUGGESTED RECORDINGS

2004	<i>Variations/Shaker Loops</i>	AMAZON
2017	<i>John Adams/Shaker Loops</i>	AMAZON

FURTHER READING

<i>Hallelujah Junction: Composing an American Life</i> John Adams	AMAZON
<i>The John Adams Reader: Essential Writings on an American Composer</i> Thomas May	AMAZON
<i>Schwann Opus: An Interview with John Adams</i> Author Unknown	AMAZON

WATCH & LEARN

John Adams Dishes on Pop Culture	YOUTUBE
How to rehearse with the composer present	YOUTUBE
How to shape a piece as a conductor	YOUTUBE
About Shaker Loops	YOUTUBE
NEA Interview with John Adams	YOUTUBE

Unit 8

Take Five

by Paul Desmond



WATCH AND LISTEN

Take Five

THE BUZZ

Perhaps the second most famous member of the Dave Brubeck Quartet after Dave Brubeck himself, Paul Desmond was a very talented alto saxophone player and composer. Known for his lighter, melodic playing, Desmond wrote and performed on “Take Five”, the most famous song ever performed by the Dave Brubeck Quartet.

PAUL DESMOND (1924 - 1977)

1924	Born in San Francisco, CA
1936	Began taking formal lessons on the clarinet
1942	Attended San Francisco State College, where he first began playing the alto saxophone. He was also drafted into the Army, where he served for three years
1945	Began working as a musician in San Francisco, where he first met Dave Brubeck
1951	Became a founding member of the Dave Brubeck Quartet
1959	Wrote <i>Take Five</i> , arguably the Quartet's most well-known song
1967	The Dave Brubeck Quartet split up, and Desmond moved onto other projects
1969	Performed at the New Orleans Jazz Festival with Gerry Mulligan, another famous jazz saxophonist
1970s	Reunited with members of the Quartet for reunion tours around the country
1977	Passed away from lung cancer in New York City


DESMOND ON THE CONNECTION BETWEEN LITERATURE AND JAZZ

“Writing is like jazz. It can be learned, but it cannot be taught.”

NOTABLE WORKS

For a full list of Paul Desmond's works, [CLICK HERE](#)



Click the  to watch and listen.

Take Five

- One of the biggest-selling jazz pieces in history
- Part of Dave Brubeck Quartet's album *Time Out*
- Called *Take Five* because it was written in 5/4 time
- Features the saxophone on the main melody, and a large improvised drum solo in the middle of the piece
- First performed at the Village Gate nightclub in New York City
- Sometimes when the Quartet performed this piece, they would each take an improvised solo and then leave the stage when they were finished, leaving just the drummer on stage to finish the song
- When Paul Desmond passed away, he left the money that he earned from the song (called **royalties**) to the American Red Cross. The Red Cross gets about \$100,000 a year from the song.

Time Out

- One of the best-selling jazz albums of all time
- Inspired by a trip the Quartet took to Eurasia
- Dave Brubeck saw a group of Turkish street performers playing a song in 9/8 time signature, which was more common in that area of the world
- He was intrigued, and decided to write an album of music with a lot of uncommon time signatures, which is why the album has the name it does
- In addition to the different time signatures, he also wanted to try and use some of the different instruments, melodies, and harmonies that were used by the different cultures of Eurasia



FORM: Jazz standard

JAZZ STANDARD: A **standard** is a piece of music that is so popular and played so often that it is often instantly recognizable to musicians. Standards are often some of the first things that musicians learn when they begin to learn the genre.

ORCHESTRATION: Piano
Double Bass
Saxophone
Drumset

SCORE: [CLICK HERE](#)

WRITE:

The recording of this song that is most famous has two **improvised** solos in the middle of the track, first in the alto saxophone and then the drums right afterwards. **Improvisation** in music is when the player or singer makes up what s/he is playing on the spot - there's no sheet music to read.

Sometimes writers do this by free writing. Set a timer for between 3 - 5 minutes, and then start writing whatever comes to your mind. After the time is up, ask yourself some questions and reflect on the activity:

- Does what you wrote make sense?
- Does it tell a story? Or is it just random sentences strung together?
- Did you enjoy free writing? Or would you rather have been given directions on what to write?

DISCUSS:

Although Paul Desmond, alto saxophonist in the Dave Brubeck quartet, actually wrote "Take Five," many people think that Dave Brubeck wrote the song.

- How/Why do you think people make this mistake?
- How would you feel if you were Paul Desmond? Dave Brubeck? The rest of the quartet members?
- What would you do to fix this?

MAKE MUSIC:

Take a well-known melody in 3/4 or 4/4 and rewrite it in 5/4. For example, Happy Birthday:



becomes a bit different:

A grand staff of music with treble and bass clefs and a 5/4 time signature. The melody in the treble clef is: a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4. The bass clef part consists of: a whole rest, followed by a series of chords (G4, A4, B4, C5) in the first measure, and then quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4 in the second measure.

Additional Resources

SUGGESTED RECORDINGS

2011	<i>Take Five</i>	AMAZON
2017	<i>Take Five: Great Jazz Instrumentals</i>	AMAZON

FURTHER READING

<i>Take Five: The Public and Private Lives of Paul Desmond</i> Doug Ramsey	AMAZON
<i>Take Five: A Story of Jazz in the Fifties</i> Barry Powell	AMAZON

WATCH & LEARN

Dave Brubeck on the origins of Take Five's rhythms	YOUTUBE
The Original Take Five video	YOUTUBE
What Take Five would sound like in 4/4	YOUTUBE
Paul Desmond audio on playing with the Dave Brubeck Quartet	YOUTUBE

Unit 9

“America” from *West Side Story* by Leonard Bernstein



WATCH AND LISTEN

“America”

THE BUZZ

Called “one of the most prodigiously talented and successful musicians in American history”, Leonard Bernstein was an American composer, conductor, and pianist. Bernstein wrote many pieces of classical music, but he might be most famous for composing the music to some of Broadway’s most famous musicals, such as *On the Town*, *Candide*, and *West Side Story*. Bernstein was also a longtime conductor of the New York Philharmonic, one of the best orchestras in the world. In addition to conducting, he would also give televised lectures on classical music so that his audience would have a better understanding of what they were hearing.

LEONARD BERNSTEIN (1918 - 1990)

1918	Born in Lawrence, MA
1931	Began taking formal piano lessons
1939	Graduated from Harvard University with a degree in music
1942	Premiere of <i>Sonata for Clarinet and Piano</i> , his first published work, which he played the piano for on the recording.
1943	Debut as substitute conductor of the New York Philharmonic
1953	Became the first American to conduct at the famous La Scala Opera House in Italy
1954	Presented the first of his televised lectures on classical music, focusing on Beethoven's <i>Fifth Symphony</i>
1957	<i>West Side Story</i> premiered on Broadway at the Winter Garden Theater in New York City
1971	Premiered his famous <i>Mass</i> as the first ever performance at the John F. Kennedy Center for the Performing Arts in New York City
1980	Received the Kennedy Center Honor for Lifetime of Contributions to American Culture
1989	Was awarded the National Medal of the Arts, but refused to take it as a protest against a grant that was taken away from the National Endowment for the Arts
1990	Passed away in New York City at 72 years old

BERNSTEIN ON COMPOSING

"I'm not interested in having an orchestra sound like itself. I want it to sound like the composer."

NOTABLE WORKS

For a full list of Leonard Bernstein's works, [CLICK HERE](#)

Candide	Fanfare for the Common Man
West Side Story	Missa Brevis
Chichester Psalms	Wonderful Town
On the Town	Trouble in Tahiti
On the Waterfront	Dybbuk



Click the  to watch and listen.

West Side Story

- More modern retelling of *Romeo and Juliet* by Shakespeare
- Tells the story of two rival gangs, the Sharks and the Jets in New York City
- The Jets are white and the Sharks are Puerto Rican, and a lot of the rivalry stems from their differences
- Tony, a member of the Jets falls in love with Maria, whose brother is a member of the Sharks
- They have to find a way to make their love work even though their friends hate each other
- This musical has a lot of dancing, and many of the fights between the Sharks and the Jets are shown through dance.

“America”

- Sung by Anita (who is Maria’s brother Bernardo’s girlfriend) and the rest of the Sharks
- Talks about the differences between life in America and life in Puerto Rico
- Anita thinks that life is much better for them in America, though Bernardo sings about how things are still difficult for them being from a different country
- This song has a lot of Latin influences, in terms of instruments, melodies, and rhythms
- This song is a big dance number, and it is one of the most popular and well-known songs of the entire musical



FORM: Arrangement

ARRANGEMENT: An arrangement takes an already existing song and rewrites the music for a different set of instruments. This song was originally written for singers. Since the NHSO doesn’t have any singers, they will be playing an arrangement that is written for a full orchestra

ORCHESTRATION:

1 piccolo	4 horns	Timpani	Glockenspiel	Snare Drum
2 flutes	3 trumpets	Bass drum	Clave	Tambourine
2 clarinets	3 trombones	Bongos	Cymbals	Triangle
2 bassoons	1 tuba	Castanets	Hi-hat	Vibraphone
Strings		Chimes	Maracas	Xylophone

SCORE: [CLICK HERE](#)

WRITE

West Side Story was inspired by William Shakespeare’s *Romeo and Juliet*. The original story took place in Verona, Italy and featured a boy and a girl who fell in love, even though their families were fighting with each other. *West Side Story* took this same storyline and moved it to 1950s.

Use a specific story as a reference point (something simple such as Eric Carle’s *The Hungry Caterpillar* or *The Cat in the Hat*). Have students create a basic outline for how they want to retell the story. Things to think about changing include:

- Characters
- Setting
- Time Period
- Smaller Events/Details

DISCUSS

West Side Story is an example of a Broadway musical, which tells the story with singing and dancing.

- What are the different parts or components of a story?
- What are the different parts or components of music?
- What are the different parts or components of dancing?
- Are there any similarities between the three? Any differences?
- How does music help the story move along?
- Why do you think the characters break into song so often? What is the purpose of that?
- In this musical, dancing is also meant to act as fight scenes. What are some other things that dancing can be used to represent?

MAKE MUSIC

Have students sing through a classic American folk song (examples include “America the Beautiful,” “My Country ‘Tis of Thee,” “This Land is Your Land”). Compare and contrast any of these songs to “America” from *West Side Story* in terms of the following concepts:

- Lyrics
- Instrumental Accompaniment
- Tempo
- Dynamics
- Style
- Emotion
- The role of the performer (Who are they? How can you tell through the music?)
- The role of the audience

Additional Resources

SUGGESTED RECORDINGS

2004	<i>West Side Story, Remastered</i>	AMAZON
2004	<i>Bernstein</i>	AMAZON

FURTHER READING

<i>A Study Guide for Leonard Bernstein/Stephen Sondheim’s West Side Story</i>	AMAZON
The Somewhere Project The Weill Institute/Carnegie Hall	SOUNDFLY
<i>Romeo and Juliet and West Side Story</i> Norris Houghton	AMAZON

WATCH & LEARN

The Somewhere Project Social Issues in <i>West Side Story</i>	YOUTUBE
The Somewhere Project The Music of <i>West Side Story</i>	YOUTUBE
“America” from <i>West Side Story</i> in HD	YOUTUBE

MUSICAL ELEMENTS WORKSHEET

NAME _____

COMPOSER: _____

COMPOSITION: _____

METER

Is there a beat?

Does it stay the same?

TEMPO

Is the music fast or slow?

Does it change or stay the same?

SOUND

Does the piece sound major or minor?

Does it change or stay the same?

INSTRUMENTATION

What solo instrument(s) do you hear?

Does the full orchestra play?

DYNAMICS

Is the music mostly loud or soft?

Does it change or stay the same?

MOOD / CHARACTER

What is the mood of the music?

Does it change or stay the same?

HOW DOES THIS MUSIC MAKE YOU FEEL?

MAKE-A-MOVE



clap



**hum or
sing along**



snap fingers



stomp feet



jump



sway



spin like a top



bend your knees



**step forward,
backward, left, or right**



**Play a pretend
instrument**

EVALUATION & RESPONSE

CONCERT REVIEW

Thank you for attending the 2018 NHSO Young People's Concert.
We hope that you enjoyed *TimeOut!*

The New Haven Symphony Orchestra works to continually improve and hone our programs.

We strive to consistently serve the needs of students and teachers and be **your** Symphony.

Thank you for sharing your valuable feedback with us. We use it!
Please send evaluations and responses to the address below.
Feel free to contact us at any time with ideas, questions, and suggestions.

Caitlin Daly, Education Director
New Haven Symphony Orchestra
4 Hamilton Street
New Haven, CT 06511

Education@NewHavenSymphony.org

If you'd rather fill out the evaluations on-line, you can [CLICK HERE](#).

THANK YOU!

STUDENT RESPONSE FORM

CONCERT REVIEW

Thank you for attending the 2018 NHSO Young People's Concert.
We hope that you enjoyed *Time Out!*

NAME _____ GRADE _____ AGE _____

SCHOOL _____

Where did the concert take place? _____

Think about the concert experience and create your own written review of the performance.

Write a few sentences for each question.

What did you see and hear? _____

What did you like? Please explain why. _____

What did you find interesting? _____

What was your least favorite part? Please explain why. _____

What was your overall opinion of the performance? _____

STUDENT RESPONSE FORM
SHARE YOUR THOUGHTS

Thank you for attending the 2018 NHSO Young People's Concert.
We hope that you enjoyed *Time Out!*

NAME _____ GRADE _____ AGE _____

SCHOOL _____

Your opinion is very important and helpful! Please tell us what you thought of the show.
Draw a picture or write a letter to Chris Brubeck, Maestro Boughton, NHSO musicians, or everyone!

TEACHER EVALUATION FORM

Thank you for attending the 2018 NHSO Young People's Concert.

We hope that you enjoyed *Time Out!*

NAME _____

POSITION _____

SCHOOL _____

EMAIL _____

PHONE _____

Which venue, date, and time did you attend?

What grade level(s) did you prepare and bring to the concert?

Approximately, how many students did you bring?

Did you use the NHSO Teacher Resource Guide before the concert? YES NO

Did you find the guide helpful? YES NO

Please explain how you used it and what you liked/disliked.

Prior to the concert, did you receive appropriate logistical info? YES NO

Was there any other info you would have found helpful?

At the concert, were you happy with your seats? YES NO

If not, please explain.

How was the dialogue & music at the concert?

Please feel to attach an extra sheet with further comments about how we can improve.

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