



89th Annual Young People's Concert Teacher Resource Guide

Alasdair Neale, Music Director

With contributions from:

Michaela Nuñez, 2022 Summer Intern

Rex Sturdevant, K-4 General Music Teacher, Melissa Jones Elementary,
Guilford, CT & NHSO Education Committee member

Ta'LannaMonique Lawson-Dickerson, Director of Political Education,
Citywide Youth Coalition & Youth Services Manager, New Haven Pride Center

Dear teachers,

The past several years have been nothing short of challenging, to say the very least. Your New Haven Symphony Orchestra is incredibly excited to bring back our 89th Annual Young People's Concert - the first since the Coronavirus shut down the world just two weeks before we were supposed to perform our 87th series.

Since the inception of this series, we have watched tens of thousands of students discover the beauty of live orchestras for the first time, and have been involved with their continued musical journeys and subsequent growth afterwards. What a lucky bunch we are! But none of this would be possible without the vision and fortitude of you – the teachers who work with them every day. We are looking forward to seeing you all again, in person, and will never take for granted the joy and enthusiasm as we watch students experience their first full orchestral sounds.

This resource guide is meant to be a starting point for creation of your own lesson plans that you can tailor directly to the needs of your individual classrooms. The information included in each unit is organized in list form to quickly pick and choose facts and activities that will work for your students. Each activity supports one or more of the National Core Music Standards and the writing activities support at least one of the CCSS E/LA anchor standards for writing. Other academic subject areas can also be easily connected to this guide.

See you soon!

A handwritten signature in cursive script that reads "C. Daly-Gonzales".

Warmly,

Caitlin Daly-Gonzales,

NHSO Education Director

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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. Each unit ends with multiple activities, each labeled with their category, such as “discuss” or “perform.”



Tips For Use

Each unit covers the work of one composer and provides varied activities that can be used in music rooms, physical education classes, academic subject classrooms, or anywhere if you get creative!

Throughout the guide, hyperlinks are provided for easy use. Links are also typed out so students can use a hard copy of the sheet to visit resources themselves or with a parent.

When playing recordings for your students, you don't need to play the whole piece at once. Certain pieces are a bit longer with less well-defined contrasting sections, so you are encouraged to play a section, discuss or do an activity, and go back to listening.

Standards

This guide is designed to support the following Core Music Standards:

Cr1.1.3-6a	Pr4.2.3-6b	Re7.1.3-6a	Cn10.0.3-6a
Cr2.1.3-6a	Pr4.3.3-6a	Re7.2.3-6a	Cn11.0.3-6a
Cr2.1.3-4b	Pr5.1.3-5b		
Cr3.2.3-4a	Pr6.1.3-6b		

And the following CCSS E/LA Anchor Standards:

CCSS.ELA-LITERACY.CCRA.W.3 CCSS.ELA-LITERACY.CCRA.W.3 CCSS.ELA-LITERACY.CCRA.W.3

Additional Resources

Musical Elements Worksheet pg. 45

- Use this worksheet for any musical example in the Resource Guide or the rest of your curriculum.
- Students can create a catalogue of worksheets to consistently review music they listen to.

Make-a-move guide pg. 46

- Use this for ideas to get students moving to music. It's good for the body and the mind!
- Students can create their own steps, too!

Evaluation and Responses pgs. 47-50

Your feedback is incredibly valuable! Please take a few moments to complete the Teacher Evaluation and Student Response forms. Feel free to submit anonymous forms if that is more comfortable. Please return the completed forms to the New Haven Symphony Orchestra.

Concert Program



"Juba Dance" from Symphony No. 1
Florence Price

Danzón No. 2
Arturo Márquez



"Variazione finale in modo di Rondo per Orchestra"
from Variaciones Concertantes
Alberto Ginastera

Star Wars Suite
John Williams



"Berceuse" and "Finale" from The Firebird Suite
Igor Stravinsky

Introduction to the Orchestra



The orchestra is a large ensemble of instruments with four main sections: the string section, the brass section, the woodwind section, and the percussion section. The orchestra is led by a conductor (sometimes called a “maestro” or “maestra”), who stands at the front of the ensemble during the concerts and determines things like tempo and dynamics. Orchestras started developing in the 18th century, and are still a very popular way to hear music played live today. They can play anything from very old music all the way up to movie soundtracks!

The String Section



Violin- highest pitched orchestral string; held under the chin on the left shoulder



Viola- bigger and lower in pitch than a violin; held in the same manner



Cello- lower than a viola but higher than a bass; held between the legs



Upright bass- lowest orchestral string; the player either sits on a high stool or stands

Strings vibrate on the instrument, producing the sound, or “pitch.” The “strings” on a string instrument are made out of metal (usually steel), BUT the earliest instruments had strings made out of sheep intestines!

In order to get the strings to vibrate, a player can either drag the bow across the strings or pluck the strings with the fingertips (called “pizzicato”). The bow is a stick made of wood or hard plastic that has horsehairs (from their tails; it doesn’t hurt horses!) strung across it. The hair can be tightened or loosened, which also affects the sound quality.

In order to change notes, the length of the string can be adjusted by placing the fingers on the strings along the neck of the instrument. The right hand holds the bow, while the left hand is responsible for changing the pitches.

The Woodwind Section

Flute- The orchestral flute is held horizontally, and the musician blows across the “tone hole” as if blowing across the top of a bottle to make a sound. It is typically made out of copper and zinc, though professional flutes are made out of silver. The flute has a very airy and light sound. It is common to find a piccolo in most flute sections as well, which is a smaller flute with the highest range in the woodwind section. There are usually 2-3 flute players in an orchestra, depending on the piece.



Clarinet- The clarinet is normally made out of wood. It has a single piece of wood on the mouthpiece called a “reed,” which vibrates to produce sound. It has a mellow sound and large range. You may see a larger instrument with the clarinets called the bass clarinet, which has a much lower range than the clarinet. There are generally 2-3 clarinet players in an orchestra, depending on the piece.

Oboe- Oboes are usually made out of wood. They have two reeds that vibrate against each other. The oboe is in the shape of a cone, meaning it is wider at the bottom than at the top. The oboe sounds very sharp and bright, and often is used as a solo instrument in the woodwind section because it can cut through the rest of the orchestra well. You may also see an English horn, which is a larger version of the oboe with a lower range. There are normally 2-3 oboe players in an orchestra, depending on the piece.



Bassoon- The bassoon is the lowest instrument of the orchestral woodwind sections. It is made of wood, has a double reed, and is conical like the oboe. It has a very warm, reedy sound that works well for both solo and ensemble playing. You may also see a larger instrument in the bassoon section called the contrabassoon, which is a larger version of the bassoon with a lower range. There are generally 2-3 bassoon players in an orchestra, depending on the piece.

The Brass Section

Trumpet- The trumpet is the highest-pitched of all the brass instruments. There are different types of trumpets in different keys and sizes, though the one most commonly used in orchestras is called a C trumpet (meaning it is in the key of C). The player presses “valves” to change the pitch. There are typically either two or three different trumpet parts for most orchestral pieces.



Horn- Also called the French horn, this instrument is circular in shape due to having a lot of coiled-up tubing. The left hand presses valves, like the trumpet, while the right hand goes inside the bell of the horn and can be used to adjust tuning. There can be anywhere from 1-4 horns in a typical orchestra, though some very big pieces (like Mahler's *Symphony No. 8* or Strauss's *An Alpine Symphony*) call for as many as 8 horns.

Trombone- The trombone has a lower range than a French horn but a higher range than a tuba. Players move the “slide” to change the pitch up or down. Many orchestral pieces will often be written for 3 trombones. The first two parts are usually written for tenor trombones (higher) and the third part is written for a bass trombone (lower).



Tuba- The tuba is the lowest and largest of the orchestral brass instruments. The instrument is so large that it usually has to sit on the player's lap when they play. The tuba has valves like the trumpet and horn. There is typically only one tuba in most orchestral pieces, and some pieces do not have a tuba part at all.

The Percussion Section

Percussion instruments are hit, shaken, or rubbed to make a sound. There are two subcategories of percussion: unpitched and pitched. Unpitched instruments (like the snare drum) have no discernible pitch and are primarily used for rhythms. Pitched instruments (like the marimba) can play specific notes so they are used to play chords or melodies. There are usually 2-3 percussionists in an orchestra, with one only playing timpani and the rest covering every other percussion need.



Bass drum- The bass drum is the largest drum in the orchestra. It has a low, booming sound and is usually hit with a larger mallet with a felt head.



Cymbal- The cymbals are typically made of copper or something similar. They are crashed into each other to create a sound. Cymbals can also be placed on stands for use either in an orchestral setting or a drum set.



Triangle- The triangle is made out of steel or brass. It is struck with a small metal beater, and its sound rings long after it's been hit.



Marimba- To play the marimba, the musician will use a mallet with a yarn head to hit the wooden bars. The shorter the wooden bar is, the higher the pitch will sound. There are tubes underneath the marimba called resonators, which amplify the sound.



Snare drum- Snares, the small metal wires on the bottom of the drum, give the snare drum its distinct sharp sound. It is typically hit with a wooden drumstick.



Tambourine- There are small metal jingles built into the wooden frame. Typically one side of the tambourine has a drum head made of plastic or animal hide. This instrument can be shaken or struck.



Timpani- The timpani are a set of 4 or 5 drums that are each tuned to a specific pitch. The player uses foot pedals to change the pitches. The larger the drum is, the lower the pitch will be. Timpani are usually played with mallets with a felt head.

Besides these percussion instruments, there are tons more that are used in all sorts of ensembles! At the upcoming concert, and at any other concerts you go to, look for the percussion instruments and try to pick out which ones weren't featured on this list.

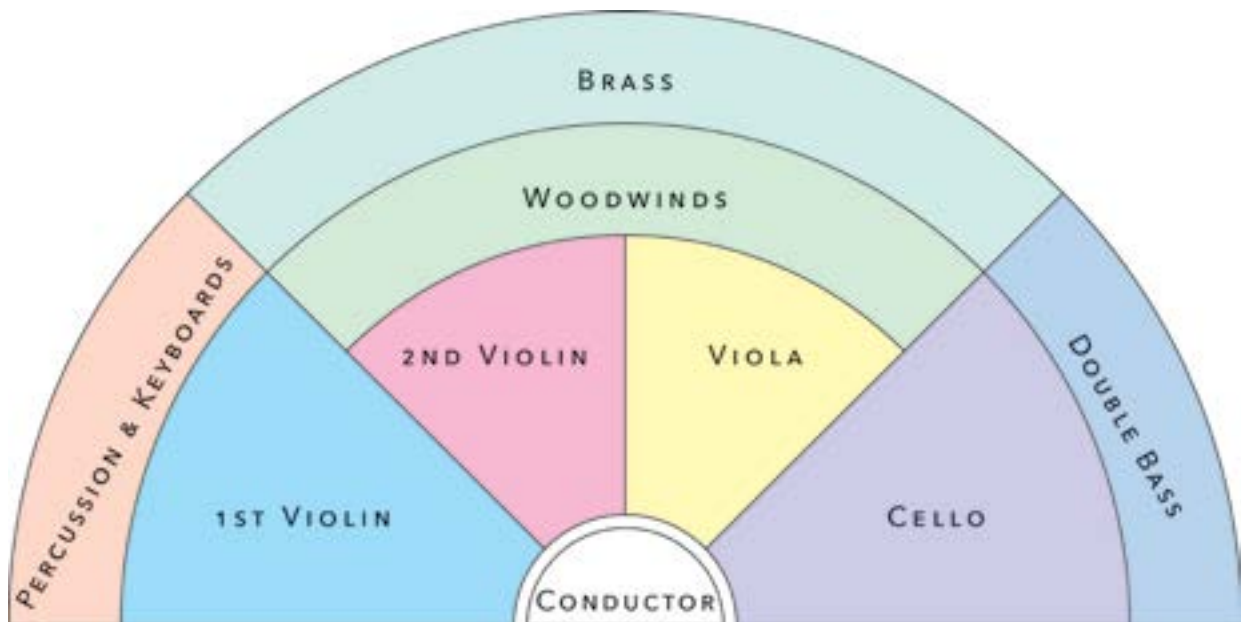
Other Instruments

Sometimes an orchestra piece will require a piano and/or a harp. When a pianist hits the keys, hammers inside the piano hit strings of different lengths, sounding the note. The piano is considered a part of BOTH the string and percussion families!



The harp is a member of the string family. Players use their fingers to pluck the strings and their feet to change pitches by adjusting the pedals.

This is an example of a common seating chart for an orchestra, but there are a lot of different ways for an orchestra to be set up.



What are the similarities and differences between the way the New Haven Symphony Orchestra (top) and the National Symphony (bottom) set up their musicians?



Meet the Maestro

Alasdair Neale is the conductor of the New Haven Symphony Orchestra. He was born in Scotland, raised in England, and came to the United States to study at Yale University about 30 years ago. Now he's returned to New Haven after living and working all over the United States. For 12 years he was the Associate Conductor of the San Francisco Symphony and Music Director of the San Francisco Symphony Youth Orchestra. He began directing the Marin Orchestra in San Rafael, California, in 2001, and has also served as Music Director of the Sun Valley Music Festival in Idaho for 25 years.



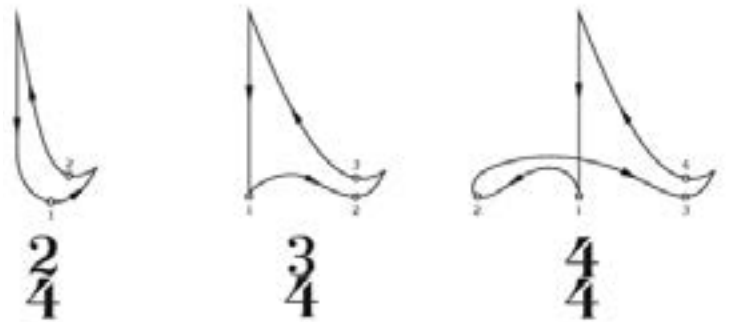
In addition to being an invigorating and artistic conductor, Alasdair has a diverse background as a musician. He started playing flute at nine years old and started cello when he was eleven. When he was studying at Cambridge University in England he considered becoming a music teacher, but his supervisor insisted that he become a conductor.

Alasdair is in very high demand -- he has been featured as a guest conductor all over the United States and Europe, and has also worked with the Sydney Symphony in Australia. The Miami Herald said of his work with the New World Symphony in Miami, "For sheer musical insight and artistic command, this gifted conductor sets a standard that is hard to surpass."

What does a conductor do?

It's tempting to think a conductor just keeps time like a metronome, but their role is much more complex. They do keep the whole ensemble at the same tempo, but they also decide on and signal dynamics and stylistic choices. For example, a conductor smoothly sweeps their arms back and forth for long and gentle notes, but quickly snaps their wrists for short or accented notes.

Conductors also help musicians keep track of where they are in the music. They “cue” players by looking or gesturing at them so they know when to start playing after a rest. Another way conductors help is with different beat patterns depending on how many beats are in a measure.



Some of the most common conducting patterns

Some of the videos for which links are provided in this packet feature their conductors prominently. Watch the conductors carefully. What do they change about their hands and face when the music changes? Do you notice them giving cues to musicians or changing their conducting pattern?

For extra examples of particularly expressive conductors, watch these:

Carlos Kleiber: <https://youtu.be/d3-jlAamGCE?t=210>

Comparison of multiple conductors: <https://youtu.be/OoZdwam7wgg>

Alondra de la Parra: <https://www.youtube.com/watch?v=pjZPHW0qVvo>

About the Concert Hall

The John Lyman Center for the Performing Arts is the main stage at Southern Connecticut State University.

It is a thrust stage, which means that a large part of it sticks out into the audience. In some performances, it can make the audience feel like they are a part of the fun!



Click the picture above to get to a 360 view of the building!

Concert Etiquette

The audience is an important part of any performance! Read on to learn about how to be the best audience member possible for the orchestra.

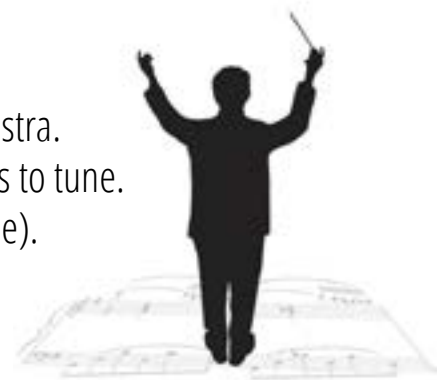
WHEN YOU ARRIVE at the Young People's Concert:

- Find your seats, remove your coat, and get situated.
- Turn off all devices that make noise or create light.
- Look around the concert hall/auditorium at the architecture and decor.
- Acoustics: Imagine how sound from the orchestra may bounce around the hall
- Locate the rest rooms and use them before the show.
- Watch and listen as musicians assemble on the stage and begin warming up.



DURING the Young People's Concert:

- Be respectful to the performers by remaining quiet and not talking.
- There is no photography or video allowed during the concert.
- The concert begins when the concertmaster enters to tune the orchestra.
- Watch as the concertmaster signals the oboe to give an "A" for others to tune.
- Applaud for the entrance of the conductor (and soloist, if there is one).
- When they are ready to begin, pay attention and be a good listener.
- Watch the movements of the performers and listen carefully.
- Listen for your favorite instrument or piece.
- Wait to applaud until a piece has ended. (The conductor lowers their arms.)
- Please remain seated until the end of the concert.



AFTER the Young People's Concert:

- Continue applauding until you feel you have properly thanked the performers.
- After the applause, stay seated for important announcements about dismissal.
- When you return to school, complete the Concert Evaluation Forms.
- Send evaluations and student artwork to the NHSO.



Symphony No. 1

"Juba Dance"



Listen and Watch:

<https://www.youtube.com/watch?v=sY6ljIZ-12w>

Florence Price

1887 - 1953

Florence Price was born in Little Rock, Arkansas, in 1887. Her father was a dentist and her mother was a music teacher who taught Florence her first music lessons. Florence was very smart - she graduated high school at age 14 and was the valedictorian of her class. She went to the New England Conservatory in Boston for college. Afterwards, she moved back to Arkansas for a little bit before moving with her whole family up to Chicago in 1927.



Valedictorian: A person who graduates “first” in their class, with the highest academic grades and achievements. They usually give a speech at the graduation ceremony.



Just like Florence and her family, around 6 million African-American families moved from southern states to northern cities like New York, Detroit, and Chicago. This became known as “The Great Migration.” They hoped for better jobs, education, and to escape unfair laws that targeted them down South. Although some aspects of their lives were better, they were still met with racism and unfair treatment at work, school, and home.

In 1934, the Chicago Symphony Orchestra played her *Symphony No. 1*, making Florence the first African-American woman to have a big orchestral piece performed by a major American orchestra. After she died in 1953, her music was lost and never performed. However, in 2009, many of her musical pieces were found in a random house’s attic, and orchestras around the world have started playing her music again!

What is Juba?

Juba is a style of dance that was very popular in the American south and islands in the Caribbean. It came from enslaved people that were captured in Africa and brought across the Atlantic Ocean.

Because slave masters didn't allow the people they enslaved to have drums, they began "patting juba," or using their hands to pat rhythms on their arms, legs, and chest. Sometimes, performers patted juba while others danced, and sometimes the dancers patted juba themselves. Later, music and words were added to these rhythms and dances.



Click on the photos below to see videos and hear audio tracks for more information on this amazing historical artform! (See page 44 for the written-out URLs.)



Activities

Connect/Discuss

Understanding the historic and cultural context surrounding Price's music is crucial. Situate Price's career in American history, and invite students to make connections to prior learning about figures such as Martin Luther King, Jr., and movements such as the Great Migration. Have students create a timeline of Price's career to better understand the obstacles she had to overcome throughout her life, and even after her death, as we work to honor her legacy. Invite students to compare and contrast Price's career with other musicians who were part of the Great Migration, such as Muddy Waters or Howlin' Wolf, through Venn diagrams or artistic representations of their choice.

Perform

Share the history of the hambone, or juba dance, with your students, emphasizing its importance to Black American culture. Lead students in learning some of the basic movements of the hambone by watching instructional videos from experts such as Dave Ruch or Devin Walker. Then, work as a whole class, or in small groups, to compose a four- or eight-beat hambone-inspired body percussion ostinato to perform to sections of Price's "Juba Dance."

Create

“Juba Dance” makes extensive use of syncopation. Have students listen to predetermined passages of the work, and lead the students in representing the rhythm through movement—clapping, walking, body percussion, or even moving with scarves or ribbons. Then, have students sit down and use words to describe the patterns in their movements, and lead them to the understanding that a two-beat short-long-short pattern happens throughout the music. Lead students in notating this uneven, two-beat, short-long-short rhythm pattern using Unifix cubes, Legos, or pictures on whiteboards. Then, have students compose eight-, sixteen-, or thirty-two-beat rhythm patterns combining the new short-long-short rhythm pattern along with any previously learned rhythm concepts. Students might use a mix of iconic and standard notation, as well as recording software, to preserve their ideas and share them with others.

The image shows a musical score for the "Juba Dance" section of Price's Symphony No. 1. The tempo is marked "Allegro". The score consists of five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts play a syncopated melody with accents. The Viola part plays a steady eighth-note accompaniment. The Violoncello part plays a syncopated bass line. The Contrabass part is mostly silent.

Danzón No. 2



Listen and Watch:

<https://www.youtube.com/watch?v=ZXeWixwEz4>

Arturo Márquez

b. 1950



Arturo Márquez was born in Alamos, Mexico, in 1950. He was the firstborn of nine children to his parents Aurora Navarro and Arturo Márquez, Sr. Márquez was named after his father, a mariachi and violin player who played in a string quartet. His father's rehearsals were some of Márquez's first experiences with music, where he got to listen to traditional music such as rancheras, corridos, cumbias, waltzes, polkas, and ballads. In 1962, the Márquez family moved to La Puente, California. As a junior high student, Márquez began studying the violin, as well as other instruments, drawing inspiration from "Javier Solis, sounds of mariachi, the Beatles, Doors, Carlos Santana, and Chopin."

At the age of 17, Márquez returned to the Mexican state of Sonora, and continued to study the violin, as well as the piano and trombone. One year later, at the age of 18, he became the director of the Municipal Band of Navojoa. In 1970, Márquez entered the Mexican Musical Conservatory, or Conservatorio Nacional, where he studied composition with Federico Ibarra, Joaquín Gutiérrez Heras, and Héctor Quintana. Later, he would be given the exciting opportunity to expand his learning through a scholarship from the French government to study composition with Jacques Castérède. Following this, he was awarded the prestigious Fulbright Scholarship, which enabled him to earn a Master of Fine Arts degree from the California Institute of the Arts.

Márquez is 72 years old and lives in Mexico City with his family. In addition to his work as a composer, he was taught composition at several institutions and schools in Mexico. He is lauded as one of the most important Mexican composers of his generation.

In the 1990s, Márquez was introduced to the musical and artistic landscape of Latin ballroom dancing. Drawing inspiration from the intricate footwork and pulsating rhythms of the dance music, Márquez composed a series of Danzones, which fuse dance music from Cuba and the Veracruz region of Mexico. *Danzón No. 2*, commissioned by the National Autonomous University of Mexico, is the most popular work from this series. It is so well-loved by audiences that it has even been referred to as the second national anthem of Mexico!

Danzón No. 2 opens with a slow, expressive clarinet solo that introduces the main melody, and sets the tone for the rest of the piece. The claves establish a gentle rhythm that helps create the syncopated nature of the rhythm in Mexican dance music. The oboe joins the clarinet, almost representative of two dancers that move together to the music. From there, the melody moves to the strings, and then throughout the orchestra, building in intensity and passion. According to Márquez himself, “The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms... it is a very personal way of paying my respects and expressing my emotions towards truly popular music.”

Click on the photos below to see some dance videos that correspond with the music! (See page 44 for the written-out URLs.)



Activities

Connect/Discuss

Danzón No. 2 has been referred to as the “second national anthem of Mexico.” Have students listen to the actual Mexican National Anthem, with or without lyrics. Have students compare and contrast *Danzón No. 2* and the Mexican National Anthem on points such as rhythm, melody, instrumentation, and mood. Discuss why the Mexican people might take pride in either work as a representative musical expression of their country. Then, invite students to listen and think about *The Star Spangled Banner*, the national anthem of the United States. Give students the prompt to think about which song or songs they would select as the “second national anthem of the United States.” Students might even make a playlist of songs that could represent the United States. Have students share their selections or playlists in small groups, with emphasis on why they feel their song is a great fit for the job.

Perform

Driving rhythm and syncopated ostinati are important features of *Danzón No. 2*. Listen to the first four minutes of *Danzón No. 2* with students (ending at the piano solo), and work together to notate the time stamps where they feel the work transitions to a new section. Then, have students work individually, in small groups, or as a class, to compose ostinati they could perform on body percussion to the music. Work with students to perform the ostinati successfully to the recording, changing tempi where needed. Then, in a future class meeting, work with students to identify moments in the ostinati where the movements could be performed with a partner—for example, students might clap a partner’s hands on beat 4, or gently fist bump on beat 1. Discuss the cultural context for the partnered movements—this is meant to represent the partner dances that are traditionally performed to this style of music.

Conduct

Danzón No. 2 invites the performers to envision the dance movements that might accompany the music, and challenges the conductor to create a dance-like atmosphere with the ensemble. With students, watch several different conductors interpret sections of *Danzón No. 2* (many video recordings are available on YouTube!). Then, invite students to conduct two contrasting sections of the work—perhaps the sparsely orchestrated introduction or intensely rhythmic climax. Have students work in small groups to discuss the gestures, facial expressions, and pattern sizes that would best match each section of music. Then, students can present their conducting choices in small groups, individually, or on a digital platform such as FlipGrid.



Variaciones Concertantes

“Variazione finale in modo di Rondo per orchestra”



Listen and Watch:

https://www.youtube.com/watch?v=HWm3U_kPneg

Alberto Ginastera

1916 - 1983

Alberto Evaristo Ginastera was born on April 11th, 1916, in Buenos Aires, Argentina, to Catalanian and Italian immigrants who loved farming, trade, and crafts. When he was 5, Alberto began to show his talent for music, so his parents started him in private lessons. At age 12, Alberto started attending music school and graduated with honors from the National Conservatory of Music in 1938. Alberto received many awards and won competitions for his music during his time as a student. So when he graduated, the school wanted him to come back as a teacher.

While Alberto was growing up, the country of Argentina was going through some big challenges. They were changing the way their government would be run, and many people did not agree with how they were being treated. They created organizations and groups to stand up and make their voices heard. Alberto used his music to have his voice heard. His earlier compositions used native Argentinian rhythms, symbols, and stories that spoke of the military government, which he felt inhibited artistic expression, liberty, and democracy.



In 1942, while Alberto was teaching, he was accepted into a fellowship in the United States to study music with world-famous composers. Unfortunately, World War II started, and he had to postpone his trip. While he waited, he still composed, started a family, and continued to speak up. In 1945, Alberto and his family were finally able to go to the United States. While in the United States, he visited famous music schools like Julliard, Colombia, and even came here to Yale! Alberto started to gain fame in America and internationally. In 1947, he and his family moved back to Buenos Aires in Argentina, where Alberto became a professor at several music schools and even created his own school named the Conservatory of Music and Scenic Arts at La Plata. During this time, most of Alberto's major pieces were commissioned by institutions like the New York Philharmonic and the U.S Library of Congress.

Commissioned: When someone pays someone else to create a piece of artwork. Paintings, dances, music, books, and poems can all be commissioned.

Throughout Alberto's life, he was known for his unique techniques in tone, pitch, and rhythms. Using a mixture of Argentinian rhythms, influences from his time in America, and his advanced musical skills, he became one of the most internationally famous South American musicians of his time, known for his operas and piano concertos. As he grew as a musician, he moved away from his nationalist work to become the person who brought modern music education to Argentina. Alberto even composed music for movies!

Ginastera and his family moved back to America in 1968 for two years and then settled in Geneva, Switzerland. There, he composed his last opera and passed away on June 25, 1983, at the age of 87.

Variaciones Concertantes received its premiere in Buenos Aires, Argentina, in 1953. Like many of Ginastera's compositions, *Variaciones Concertantes* draws inspiration from Argentine culture. The work does not reference any particular folk songs; rather, Ginastera uses his own rhythmic and melodic ideas to evoke the atmosphere of Argentina. Ginastera referred to this approach as "subjective nationalism."

Throughout the work, all of the instruments in the chamber orchestra are featured in a solo context. The final movement begins with a driving pulse in the strings and features the melody in the piccolo and clarinet, before trading it off to the brass section, and eventually around the entire orchestra. This movement represents a malambo, a competitive gaucho dance. The driving repeated notes represent the tapping feet of the malambo, with the virtuosic interjections from solos and sections evoking images of intricate choreography.



Gauchos were Argentinian cowboys who wandered the countryside, usually in small groups. One type of dance that they performed was a malambo, where they tapped their feet loudly on the floor and flailed their legs around in time with the music. Often times they would compete against one another!

Click on the photos below to see some dance videos that talk about the malambo and gaucho dances! (See page 45 for the written-out URLs.)



Activities

Connect/Compose

Listen to the final movement of *Variaciones Concertantes* with your students. Ask them to describe the pattern of beats in the music, and guide them to the understanding that the beat moves in the pattern of strong-weak-weak. Then, have students choose how they might represent the beat pattern, working individually, with a partner, or in a small group. Students might choose to represent the beat pattern through movements, such as stomp-clap-clap or pat-snap-snap.

Students might choose to use instruments such as hand drums to represent the meter, drumming in a loud-soft-soft pattern. Or, they might choose to represent the pattern visually, by drawing pictures or using manipulatives such as Unifix cubes to show shapes in a large-small-small order. Lastly, name the strong-weak-weak pattern as triple meter, and show the students why Ginastera composed the music this way by displaying a YouTube video of a malambo dance. Students might point to their creations or perform their movements while watching the malambo dance to connect their learning to the cultural context.

Connect/Discuss

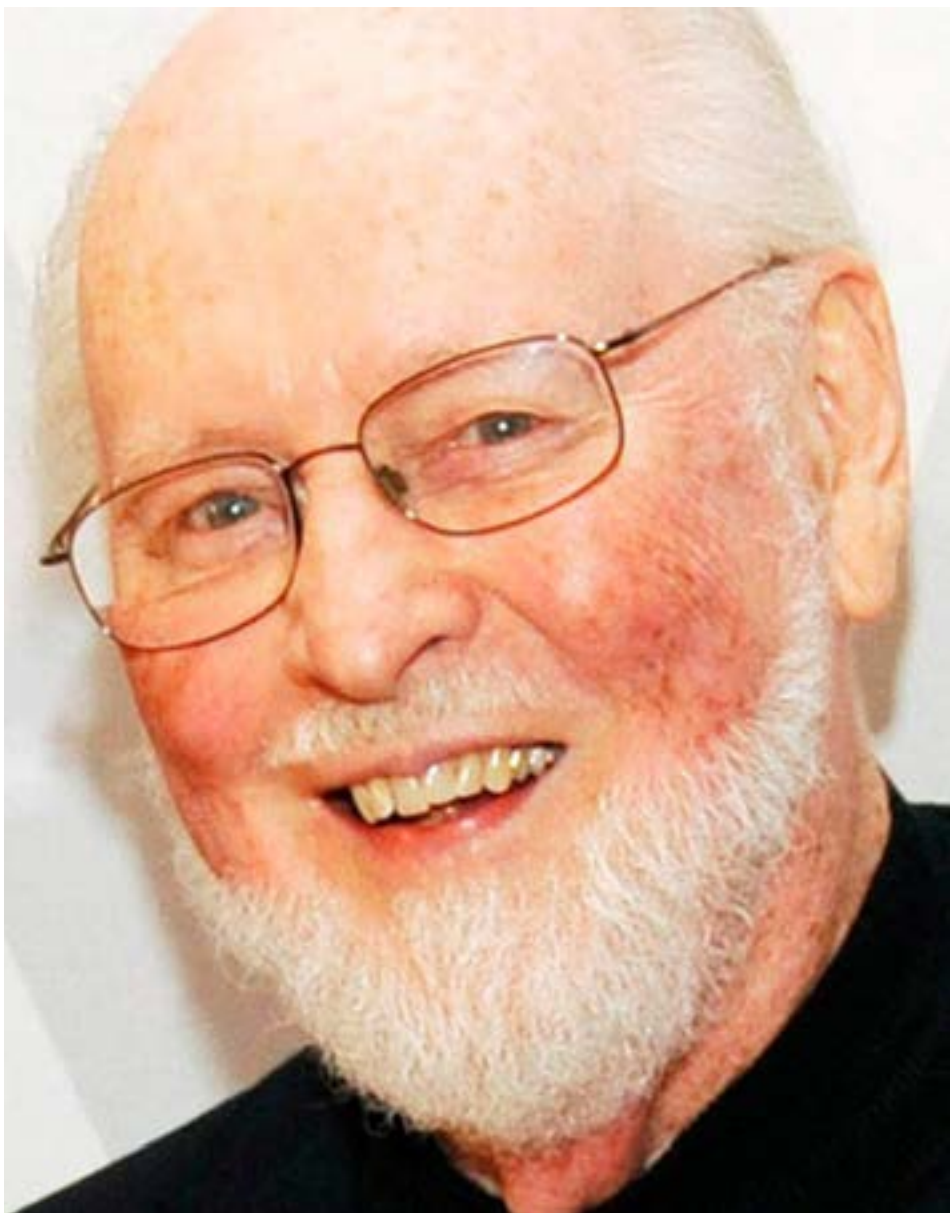
Ginastera drew inspiration from his own Argentinian culture when composing *Variaciones Concertantes*. Invite students to compose a rhythm sequence about the community, town, or state where they live. Students might choose from a menu of rhythmic concepts that they are familiar with, as well as a list of options for dynamics and tempi. Students might choose an allegro pattern emphasizing sixteenth notes to represent a bustling city street, or a soft half note-driven sequence to represent the wind blowing across rural fields. Students can perform their compositions for the class or use recording technology to preserve their creations.

Create

Explain that the malambo was a dance performed by gauchos, or skilled horsemen. Then, explain that Ginastera also scored films throughout his career. Listen to the final movement of *Variaciones Concertantes* with your students, and pause at various predetermined points along the way. Invite the students to imagine what might be happening in a gaucho movie that had a soundtrack matching that section of music. For instance, when the music is sparse in texture and shifts to a quieter dynamic level, the gaucho might be surveying the landscape to figure out where he might be heading next on his horse. Students might draw a picture of what a gaucho could be doing in each section of the music, pantomime their ideas, or write a narrative. Throughout the process, ask what in the music led students to their thinking. Students might share their thought process verbally through a turn-and-talk or through writing.

Star Wars Suite

"Main Title"



Listen and Watch:

<https://www.youtube.com/watch?v=54hoKbTWon4>

John Williams

b. 1932

John Williams is an American composer, conductor, and pianist. His first original piano composition was premiered when he was only 19, and his career went on to span 7 decades. Born and raised in New York, Mr. Williams moved to Los Angeles with his family when he was a child. After service in the Air Force, he returned to New York to attend the Juilliard School.

Composing the music and serving as a director for over one hundred films, Mr. Williams has become one of the most well-known and successful composers in the film industry and concert stage in America. He had a 40-year artistic partnership with director Steven Spielberg. Films he composed for include *Star Wars*, *Jaws*, *Jurassic Park*, the first three *Harry Potter* films, *Superman: The Movie*, *E.T.*, four *Indiana Jones* films, *Schindler's List*, and many more.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe, and tuba. He went on to write music for more than 200 television episodes. He composed and arranged *Air* and *Simple Gifts* especially for the first inaugural ceremony of President Barack Obama.

Mr. Williams holds honorary degrees from 21 American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government.

Mr. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards and Golden Globe Awards. Mr. Williams has received five Academy Awards and 50 Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He also has received seven British Academy Awards (BAFTA), 22 Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

Star Wars is a space film series created by George Lucas. It is now one of the most well-known trilogies and influential franchises in motion picture history. George Lucas was the writer and director of the original trilogy and prequels before it was bought out by Disney, who then created the sequel trilogy. The story takes place in a galaxy far, far away. Luke Skywalker, a farm boy on the planet of Tatooine, begins his quest to become a Jedi like his father. In his struggle to aid the Rebel Alliance, free the galaxy from the Empire, and rescue Princess Leia, he and his allies must face the evil Galactic Empire, Darth Vader, and their newest weapon, the Death Star.

Watch the trailers for Episodes IV, I, and VII down below!:



What's the difference between a Film Score and a Soundtrack?

Film scores are different from a film's soundtrack. A soundtrack may contain songs that are independent from the movie itself that were not made solely for the film - sometimes they feature popular music that was already famous, or a famous pop star will record a new song specifically written for the new movie. A film score is an original piece of music that is written and tailored for a specific film. Film scores are composed to enhance a film's story and emotion, and are often written for a film based on the direction given from the director, who will have opinions on specific spots where music will enhance what is happening on screen.

How John Williams Changed Music In Film Forever

Main sections:

0:00 Introduction to John Williams

1:51 Steven Spielberg Partnership

2:37 Jaws

4:21 Star Wars

6:03 Leitmotif Technique

7:35 Williams's Impact



Star Wars: How John Williams Composes a Theme

Main sections:

0:00 Film techniques John Williams used

1:13 Classical Giants that inspired Williams for Star Wars

2:48 The Lost Art of Melody - Grand themes vs Modern Film Structure

4:07 Musical Tension and Climax

5:20 Statement and Answer Framework

7:15 Tailing Off of Theme



The Phantom Menace - Pt 11 - Sound and Score

Main sections:

0:00 George Lucas and John Williams discuss Duel of the Fates

0:53 John Williams, George Lucas, Chorus, and Orchestra on Duel of the Fates

6:56 Discussion of Podrace without sound

8:55 The Importance of Sound to Star Wars

10:39 Designing the Sound Effects

14:25 Temporary Mixes of Sound

15:24 Choosing the Final Mixes

16:41 Hearing is Believing



Activities

Listen/Discuss

Think about how music can change a scene. Compare and contrast these two YouTube videos in terms of mood and emotion. What changed between the two?



Watch the YouTube video below and see if you can guess the character based on the music! What difference do you notice between the themes of the “good” and “bad” characters?



The Firebird Suite

“Berceuse” and “Finale”



Listen and Watch:

<https://www.youtube.com/watch?v=YWvOgda1g2E>

Igor Stravinsky
1882 - 1971

Igor Fyodorovich Stravinsky was born on June 17, 1882, in what we now call Lomonosov, Russia. His father, Fyodor Ignatievich Stravinsky, was lead bass opera singer in the Imperial Opera. Igor's mother, Anna, was a talented pianist. With parents who were musicians, Igor and his brothers grew up in a house filled with culture, where local musicians regularly visited. They attended their father's performances regularly, where Igor secretly fell in love with music.

When he was 9 years old, he began piano lessons and music theory. Although he had talent, his parents wanted him to become a lawyer. Igor spent a lot of time on family properties in Ukraine and Switzerland as a child. While there, he listened to Russian peasant and folk songs which would later influence his music. As he grew, so did his love for composing. But, as his parents wanted, Igor went to the University of Saint Petersburg where he studied law and philosophy. While he was attending university, he became friends with Vladimir, the son of a very famous composer named Nikolai Rimsky-Korsakov. After his father died in 1902, Igor felt he could now follow his dream of becoming a composer. He showed his work to Nikolai, and was accepted as his student.



When Igor graduated in 1905, he continued studying under Nikolai, who encouraged him not to attend traditional schooling. Instead, he took weekly classes with Nikolai. Igor's first successful composition was *Symphony in E flat*, written in 1906, while he was still a student. It was *The Firebird*, a ballet commissioned by Sergei Diaghilev and performed by his Ballets Russes in Paris in 1910, that brought Igor into sudden international fame. His fame was solidified with the production of *Petrouchka* in 1911 and *The Rite of Spring*, which incited a riot at its first performance in 1913, and was soon hailed for its revolutionary score.

In 1906, Igor married Catherine Nossenko and they had 4 children together. When World War I broke out in 1914, Igor and his family were exiled from Russia and went to Switzerland. During the war, resources to compose music were limited, so he worked with what he could and composed music that reminded him of home. In 1920, Igor took his family to France, where he composed many pieces that he performed himself as a pianist and conducted his own orchestra. In 1925, Igor toured the United States and signed with Columbia records to record his music.

Exiled: When someone is forced to leave the land or country where they were born and raised and think of as "home" and aren't allowed to return.

In 1940, Igor officially moved to America and settled down in California. His compositions became well known throughout America and the world, and he helped change music forever. Igor spent his later years composing masterpieces until his death on April 6, 1971, in New York City.



Stravinsky was commissioned by Sergei Diaghilev to compose music for Ballet Russes, a company that specialized in bringing Russian folklore to life through ballet. In *The Firebird*, Prince Ivan Tsarevich wanders through the gardens of King Kastchei, an evil king whose power is stored in a magic egg that he guards in a box. Kastchei was notorious for capturing young princesses and turning anyone who attempted to rescue them into stone.

In Kastchei's garden, Tsarevich captures a Firebird who pleads for its life. In return for its safety, the Firebird agrees to give up one of its feathers to the prince. During a perilous moment where Tsarevich is about to be captured by the king's minions, the prince uses the feather to summon the Firebird, who makes them and the King dance into exhaustion. The Firebird reveals the secret powers stored in Kastchei's egg, and the Prince smashes the egg, breaking the King's curse and freeing the captured princesses.

"Berceuse" and "Finale" make up the final movements of the ballet. "Berceuse" is the lullaby that finally puts Kastchei to sleep, and the "Finale" is the music that plays during an exuberant celebration of Ivan's victory and the liberation of the trapped princesses.

Activities

Listen/Discuss

Have students listen to the “Finale.” Work with them to describe the sonic characteristics of the music—allegro tempo, forte dynamic, bouncy texture, etc. Then, ask the students to describe the mood of the music. How do the elements of the music evoke a certain mood or emotion? Students might demonstrate their thinking through a turn-and-talk, or by holding up emoji that correspond to their thoughts. Next, share that this music belongs to a ballet, which tells a story involving a prince, princesses, a bird, and an evil king. Have the students draw pictures to predict what they think the characters might be doing at this point in the story. Then, reveal the story from the ballet, and have students compare their thinking to the actual plot. Did the elements of the music lead them to a similar idea?

Write

Have students take on the role of music critic. Watch an orchestral or ballet performance of “Berceuse” and/or “Finale,” and have them write a blog, record a podcast, or film a vlog expressing their thoughts on the performance. They might write about the expressiveness of the performers, the connections of the music to the plot, the costume design, or more.

Research/Create

Research the discipline of costume design with your students. Display examples of costumes worn in different productions of *The Firebird*, and draw attention to their similarities and differences. Lead students in considering the functionality of the outfits as well—the dancers must be able to demonstrate flexibility and a wide range of motions. Then, have students design costumes for the different characters of *The Firebird*—Prince Ivan Tsarevich, King Kastchei, and the Firebird herself. The students might choose one character to focus on, or design for the entire ensemble. They may choose to draw their ideas in a sketchpad or use found materials to design the costumes. Ideas can be displayed on a bulletin board.



Famous ballerina **Misty Copeland** helped write a book that talks about her time playing the Firebird. Click on the picture of her book to the left to be brought to a page where you can see and hear Misty read the book herself!

Click on the photos below to see some videos of different ballet companies performing these movements! (See page 45 for the written-out URLs.)



Price's
"Juba Dance"

<https://www.youtube.com/watch?v=aYOhW-eArvE>
<https://www.youtube.com/watch?v=3kcbHMKAbv8>
<https://www.youtube.com/watch?v=FhXC3d46Po0>
<https://www.youtube.com/watch?v=6Go8R30rfsM>
<https://www.youtube.com/watch?v=uAMTH8nj-dl>

Márquez's
Danzón No. 2

<https://www.youtube.com/watch?v=SprVg3UxW3w>
<https://www.youtube.com/watch?v=uFOy1HXwdil>
<https://www.youtube.com/watch?v=gWP6qxrVhJA>

Ginastera's
Variaciones

<https://www.youtube.com/watch?v=tlyc1A5F1DY>
<https://www.youtube.com/watch?v=rj-KklZvYqY>
<https://www.youtube.com/watch?v=7c4gkUZ9VM8>

Williams's
Star Wars Suite

<https://www.youtube.com/watch?v=vZ734NWnAHA>
<https://www.youtube.com/watch?v=bD7bpG-zDJQ>
<https://www.youtube.com/watch?v=sGbxmsDFVnE>
https://www.youtube.com/watch?v=QY6l_PE3Ad8
<https://www.youtube.com/watch?v=1z5YmjSgyoo>
<https://www.youtube.com/watch?v=4FkJLKZwNrU>
<https://www.youtube.com/watch?v=98tU3TUbTpo&>
<https://www.youtube.com/watch?v=4i9tCk7RiB4>
<https://www.youtube.com/watch?v=ndU1uLflLtNk>

Stravinsky's
Firebird Suite

<https://www.youtube.com/watch?v=TzUZEaceZKc>
<https://www.youtube.com/watch?v=YRHqdob9m2o>
<https://www.youtube.com/watch?v=t0GchJKS490>
<https://www.youtube.com/watch?v=X3G2kitXwSY>

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?

Name _____

MAKE-A-MOVE



clap



snap fingers



**hum or
sing along**



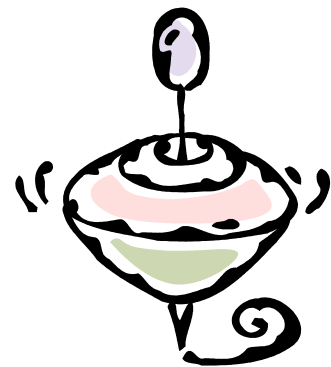
stomp feet



jump



sway



spin like a top



bend your knees



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




**Play a pretend
instrument**

Thank you for attending the 2023 NHSO Young People's Concert.
We hope that you enjoyed Introduction to the Orchestra.


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-Gonzales, 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!

Thank you for attending the 2023 NHSO Young People's Concert.
We hope that you enjoyed Introduction to the Orchestra.

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

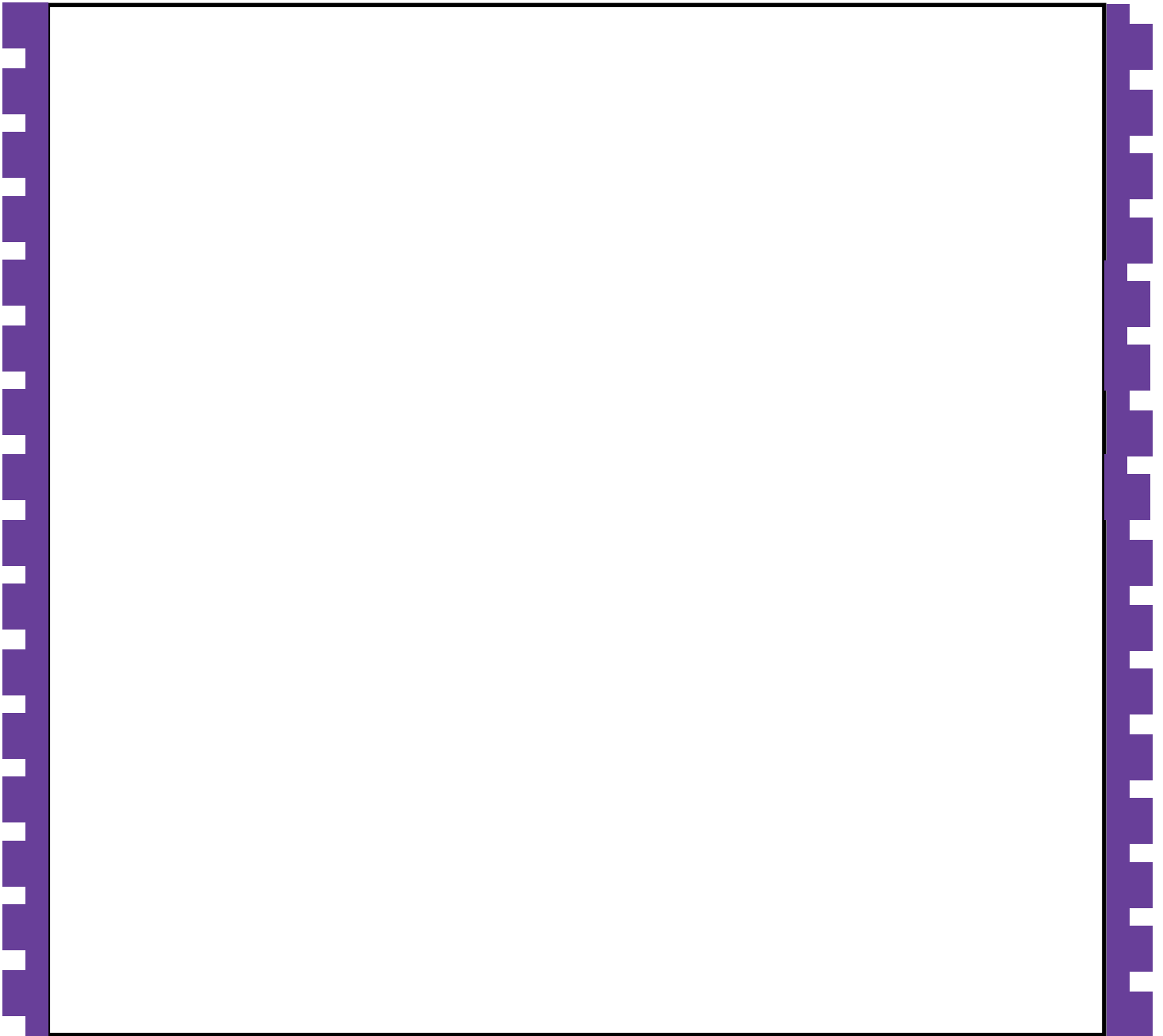
Was there any other info you would have found helpful?

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

If not, please explain.

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 Maestro Neale, NHSO musicians, or everyone!



Do you play an instrument? If so, what do you play? If not, what would you want to play?

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? _____

Acknowledgements

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