



2018 CUSO YOUTH CONCERTS



“The Composer’s Toolbox”

Stephen Alltop, Music Director & Conductor

April 9 and April 10, 2018

Foellinger Great Hall, Krannert Center for the Performing Arts

University of Illinois at Urbana-Champaign

produced by

The Champaign-Urbana Symphony Orchestra

University of Illinois School of Music Public Engagement Office

Krannert Center for the Performing Arts

The Guild of the Champaign-Urbana Symphony Orchestra

EDUCATION GUIDE

“The Composer’s Toolbox”

The 2018 Champaign-Urbana Symphony Orchestra Youth Concerts
Stephen Alltop, Music Director & Conductor

TABLE OF CONTENTS

3	To the Educator
4	To the Parents
5	Why Go To a Music Performance?
6-7	General Concert Information
8	Listening
9	Before the Concert
10	Concert Program
11-12	About the Composers
13-14	About the Music
15-16	Writing Melodies Worksheet
17	After the Concert
18-22	The Instruments of the Orchestra
23-27	Listening Guides and Worksheets
28-29	About the Orchestra and the Conductor
30-32	Information & Acknowledgments

To the Educator

Music is one of the great pleasures of life. It has the power to command our attention and inspire us. It speaks to our spirit and to our inner feelings. Music reaches deep into our nature to console us, to reassure us, and to help us express who we are.

All people, from the earliest recorded history, have created music. Like birds and whales, humans have a natural tendency to make sounds and to respond to them. When music is pleasurable, it says something to us. It communicates a feeling or conveys a message. The kind of music one prefers tells something about who they are and what they know. People need not be limited in their musical likings. We, as teachers, can stretch the likes and understandings of our students, and ourselves, beyond the narrow range of one type of music.

Like all forms of communication, music must be learned. To fully understand and respond to the power of music, it has to be studied. By paying careful attention to music, one can come to know it better and to broaden and deepen one's range of understanding and sensitivity to it.

The most important aspects of any musical experience are listening and the opportunity to share responses to what one has heard. In order for the background information and discussions to have meaning, teachers are urged to allow their students to listen several times to each piece.

Play the examples and let students try to sing or hum them. A symphony orchestra concert requires a fair amount of patience and concentration for many students. Familiarity with the pieces and themes before they go to the concert will make the special experience of a live performance all the more relatable and memorable.

The information and teaching suggestions in this guide are presented as some of many possible opportunities for students to develop their music listening skills prior to, during, and after attending the Champaign-Urbana Symphony Orchestra Youth Concerts. These ideas correlate with Illinois Learning Standards 25, 26, and 27 for Fine Arts.

To develop the capacity to listen perceptively, students must analyze what they hear. They need guidance to be able to perceive the characteristics of the music and to develop the ability to describe them. In this process, students will be developing a musical vocabulary to communicate persuasively their understanding of the music and their likes and dislikes.

To the Parents

DATE: _____

TO: Parents of _____

FROM: _____ (school)

RE: Champaign-Urbana Symphony Orchestra Youth Concerts

Dear parents:

On Monday, April 9 and Tuesday, April 10, 2018, students from _____ School will attend the Champaign-Urbana Symphony Orchestra (CUSO) Youth Concert in the Foellinger Great Hall of the Krannert Center for the Performing Arts on the University of Illinois campus. These concerts are performed annually by the CUSO. This year's concert will be conducted Stephen Alltop, the CUSO's Music Director & Conductor. These performances are an educational and entertainment experience provided by CUSO, the CUSO Board of Directors, and the Guild of the Champaign-Urbana Symphony Orchestra in cooperation with the University of Illinois School of Music Public Engagement Office and Krannert Center for the Performing Arts .

Maestro Stephen Alltop and CUSO explore the creative world of orchestral music in "The Composer's Toolbox." How do composers write music? What do they find in their "tool box" to help them compose? This engaging and interactive program will feature Music Alive Composer-in-Residence Stacy Garrop as she guides us through the creative world of the composer. Along with Stacy's work "Blurr" for orchestra, students will enjoy favorite movements from two major works, Bizet's *Carmen* and Grieg's *Peer Gynt Suite*.

Students will leave _____ School by school bus/car at approximately _____ (time), and will return at approximately _____ (time).

Admission for each student will cost \$2.00, which helps defray the costs of the materials and administrative expenses.

Please return this permission slip and \$2.00 to the classroom teacher as soon as possible, but no later than Monday, April 2.

I give permission for _____ (student's name) to attend the CUSO Youth Concert on Monday/Tuesday, April 9/10, 2018.

Signature of Parent/Guardian

Why Go To a Music Performance?

Why go to a performance when you can listen to a recording of the same music in your room with your shoes off and your feet up? It's a logical question.

Thomas Edison did a great thing in 1877 when he invented the phonograph, as did Guglielmo Marconi and others who developed the radio in the 20th century: they made music easily and inexpensively available. Not even kings and queens in previous centuries had this benefit. Furthermore, ever since Edison spoke "Mary had a little lamb" into his first recording device, the quality of recordings has improved to a level that would astound him were he around today.

As remarkable as recordings are, however, there is something about actually being present at a performance of music that can't be duplicated by hearing the same music over the radio or from a recording, even allowing for the comfort of your room. It's like the difference between actually being there at the performance of a play and seeing a play on television or in a movie, or the difference between attending a major league baseball game and watching the game on TV. Although television and movies have the advantage of a variety of camera angles and close-ups, they cannot give an equal feeling of involvement. It's just not quite a "live" experience and you are not as caught up in the drama. The feeling of involvement is the most important reason for going to a performance, whether it is a play or music.

There are some other reasons for attending performances. At a performance you gain a visual impression of the performers, whose presence adds to the effect of the music. Seeing is especially important in operas and musicals, because they are types of dramas. In instrumental music the performers contribute to the effect of the music; watching the speed and pattern of movement of a violinist's bow and arm makes you more aware of the style and emotion of the music. Performances are unique, live events, not identical ones as on a recording or DVD. So there is a freshness and energy about each performance.

Another advantage of live performances is that the music is heard in its natural condition without distortion. Recordings, especially of popular music, are often altered in the process of production. This is expected and part of the appeal of popular music, but not with "classical" music.

Recordings cannot exactly reproduce the sound of an instrument or voice. There is always some change or "fall off" between the richness of the original sound and its reproduction. Modern technology has come a long way towards reproduction of performance quality in recordings and the playing back of those recordings. However the energy and liveliness of being in the concert hall with the musicians and audience cannot be reproduced.

Live performances are not always better than recorded ones. Some concert venues do not have the best acoustical properties. Sometimes people in the audience cause distractions during the performance, such as coughing, and break the listener's concentration on the music. Sometimes the listener would prefer a better seat where they might see or hear better. Still, the odds are that you will get much more out of attending a performance than from just listening to a recording!

Teachers: This may be useful for class discussion with older students.

Audience Responsibility

In order to ensure that this concert experience is pleasurable for everyone involved, the members of the audience are asked to observe the following guidelines:

- Walk slowly and talk quietly as you enter the concert hall.
- Remain seated during the entire concert.
- Feet should be kept on the floor.
- There is to be **silence** during the orchestra's tuning, explanations of, and the actual playing of the music.
- Polite applause is appreciated after each selection, but shouting or whistling is not acceptable. Applause is also appropriate when the concertmaster appears on stage and when the conductor, narrator, and soloists enter.
- No food, gum or candy is to be brought into the Krannert Center.
- **Cameras and recording devices are prohibited.**
- **At the conclusion of the concert, students should remain seated until dismissed by an usher.**

TEACHERS ARE ASKED TO MAINTAIN CONTROL OF THEIR STUDENTS AT ALL TIMES.

We request that teachers and chaperones be dispersed among their students. Students who misbehave will be asked to leave the concert hall and wait in the lobby until the end of the concert.

PLEASE REMEMBER: Students will be seated in order of their arrival at Krannert Center for the Performing Arts (KCPA). The KCPA house staff and Symphony Guild ushers will be on hand to assist you as you enter the Foellinger Great Hall. Doors will open 45 minutes prior to each performance.

As each bus arrives, have all students, teachers and chaperones from that bus unload and report to the ticket gates at the front of the Foellinger Great Hall.

Designate a representative from each bus to report your arrival to KCPA house manager. Tell the house manager the name of your school.

What Will Happen at the Concert?

1. The Orchestra “Warms Up”

When you first arrive, you will notice that chairs are on a stage. Some of the musicians will be tuning or practicing their instruments. They are “warming up” for the day’s concerts in the same way that a singer or dancer might “warm up” before a performance. In fact, all performers, including runners, basketball or football players and actors “warm up” before they perform.

2. The Concertmaster Arrives

After all the musicians have “warmed up,” the concertmaster arrives. He or she is a first violin player and sits in the first chair to the conductor’s left. When the concertmaster comes in, he or she is usually applauded.

3. The Orchestra Tunes

The concertmaster helps tune the orchestra by turning to the oboe player and asking him or her to play the tone “A.” Then all the musicians tune to the “A” of the oboe.

4. The Conductor Arrives

After the orchestra is tuned, the conductor arrives, greeted by the clapping of the audience. He will stand on the podium (a small raised platform in front of the orchestra). The conductor will accept the applause by bowing to the audience.

5. The Conductor Leads the Orchestra

The conductor will turn to the musicians, take a baton (a small conductor’s stick) from his music stand, and raise both hands. This signals the musicians to get ready to play. The conductor will then move his hands and conduct the orchestra in the music. He will often look at his musical score—a book that shows him what each instrument should be playing.

6. The Concert Ends

Once the program is completed, the conductor and musicians take several bows to the clapping of the audience. The conductor leaves first, and then the musicians put their instruments away and also leave. The concert is over, and the audience leaves!

(Please wait until an usher dismisses you.)

Teachers: This may be useful for class discussion with all students.

What Should I Listen For?

Think about the performers you are watching. They've worked hard for this event. They are actual people with lives much like yours. They may even have had a bad day before this performance. But they are here now and working together. They are a musical community, working together for a common goal of creating music. Music transcends the problems of everyday life. Allow it to do this for you, too.

Try to develop your own personal taste. Listen to everything several times, then decide whether or not you like it. Then listen again.

Become an educated listener. Know about the composers and background information about the pieces to be heard.

Listen to other performers in the way in which you would like them to listen to you.

Remember: at live concerts, the performers may play the music differently than you are used to hearing in the recording.

Principles of Listening

Information included in this Educator's Guide is designed to focus students' attention on the music's prominent features. Music listening is a unique experience; students should have the opportunity to share their responses to each piece of music included on the accompanying recordings. Principles that facilitate meaningful music listening include the following:

- Music listening is a skill that can and should be developed.
- Teachers should present their students with musical examples.
- Musical concepts should be derived from the musical examples.
- Teaching strategies, not the music itself, suggest age suitability.
- Music listening requires creative and active participation.
- Students should have the opportunity to hear the same musical excerpt several times over the course of several music classes.
- Listening activities serve to focus students' attention.
- Listening activities should include multi-sensory experiences (kinesthetic, visual, aural).
- Student-generated responses might serve as "springboards" for future musical discussions and activities; teachers should take cues from what the students provide.

Teachers: This may be useful for class discussion with all students.

Before the Concert

1. Discuss how and why performers need to “warm up” before performing. Use practical experiences from sports or the arts.

2. Discuss the need for tuning the orchestra and how it is tuned. What might happen if tuning didn’t occur?

3. Discuss why the orchestra usually has a conductor. Could it play without a conductor? Why or why not? Relate the discussion to the importance of a team and a team leader. Who is the team leader in football? Baseball? Why must the orchestra be a team?

4. Ask the students to observe the following at the concert:

How the orchestra is tuned

What the musicians play when warming up

How long it takes to tune

What movements the conductor uses in leading the orchestra

What the concertmaster does in addition to tuning the orchestra

How the conductor indicates softer, louder, slower, faster, accents and mood with his hands

5. Sing songs, being sure to tune the students to starting pitch before singing (set the pitch on an instrument or with your voice).

6. Play some recordings and have the students practice conducting patterns using the right arm:

Down - up,
if the music moves in sets of 2 beats to the measure.

Down - out (away from body) - up,
if the music moves in sets of 3 beats to the measure.

Down - cross the body - out (away from body) - up,
if the music moves in sets of 4 beats to the measure.

Teachers: This may be useful for class discussion with all students.

“The Composer’s Toolbox”

THE CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

Stephen Alltop, Music Director & Conductor

2018 Youth Concerts

Monday, April 9, 2018 | 9:30 am & 11:15 am

Tuesday, April 10, 2018 | 9:30 am & 11:15

Krannert Center for the Performing Arts, Foellinger Great Hall

Carmen Suite No. 1

Georges Bizet

Aragonaise

Intermezzo: Interlude

Séguedille

Les Dragons d’Alcala

Les Toréadors

Blurrr

Stacy Garrop

Peer Gynt: Suite No 1

Edvard Grieg

Morning Mood (excerpts)

Anitra’s Dance

In the Hall of the Mountain King

About the Composers

Georges Bizet

Born October 25, 1838 Paris, France

Died June 3, 1875 Bougival, France

Georges Bizet was an important 19th century French composer whose major contribution came with his operatic masterpiece *Carmen*, written in 1873-74. Bizet was born in Paris on October 25, 1838 and grew up in a happy, musical family that encouraged his talents. He learned to read music at the same time he learned to read letters, and equally well. Entering the Paris Conservatory before he was ten, he earned a first prize in piano in 1852 and the prestigious *Prix de Rome* at the age of nineteen.

After winning his prize, he spent two years in Rome, and then returned to Paris, where he spent the rest of his short life composing music, while earning his living as an accompanist and publishing house arranger. While his career as a composer was not very successful during his lifetime, he is best remembered for his last opera, *Carmen*. It was first performed in 1875, and judged to be a failure. Shortly after, Bizet fell ill and died at the age of 36 on June 3, 1875. Within ten years after Bizet's death, *Carmen* achieved international acclaim and today is one of the most popular and frequently performed operas. (Sources: AllMusic.com and thefamouspeople.com)



Stacy Garrop

Music Alive Composer-in-Residence with
The Champaign-Urbana Symphony Orchestra

Born 1969, United States

Dr. Garrop started playing the piano when she was five years old. She also joined her elementary school's choir in the third grade. However, she didn't fall in love with music until a few years later, when her mother took her to a theater to see a production of the musical *West Side Story*. After seeing the show, she was hooked! She loved how music played such a vital role in the telling of the story. She continued playing the piano and singing in choirs in high school; she also played alto saxophone so she could be in the marching

band. While in her junior year, her music theory teacher gave her an assignment to compose a piece of music. She enjoyed composing so much that she hasn't stopped composing ever since.

Dr. Garrop studied music composition at the University of Michigan, the University of Chicago, and Indiana University. She then taught music composition at Roosevelt University in Chicago for seventeen years before leaving in order to write music full-time. Dr. Garrop is now Composer-in-Residence of the Champaign-Urbana Symphony Orchestra for the 2017/2018 and 2018/2019 seasons. While she is spending a good amount of time working in the Champaign-Urbana region, she lives in the Chicago area.

Dr. Garrop's music is very dramatic and lyrical, and she typically likes to tell stories in her pieces. She wrote *Blurr* in 2003. The piece was commissioned by the Minnesota Orchestra. The Orchestra wanted a composition that they could perform on their children's education program which would explore how a composer writes a melody.

About the Composers

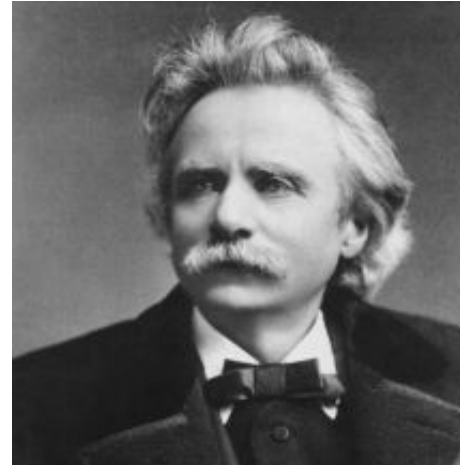
Edvard Grieg

Born June 15, 1843 Bergen, Norway

Died September 4, 1907 Bergen, Norway

Edvard Grieg was Norway's most famous composer. He wrote in the Romantic tradition with, in his own words, the determination to "create a national form of music, which could give the Norwegian people an identity." For his contribution, he came to be regarded as a hero to the people of Norway. Many of his works include Norwegian folk songs and paint a musical picture of the landscape of the beautiful countryside.

Edvard's first music lessons were with his mother. He began writing music at the age of nine. Encouraged by a famous Norwegian violinist, Edvard enrolled in Leipzig Conservatory at the age of fifteen. He graduated four years later as a talented pianist and composer. In 1867 Grieg married Nina Hagerup, a gifted pianist and singer. Shortly after their wedding, the couple moved to Oslo, where Grieg supported them by teaching piano and conducting.



For a number of years Grieg and his wife lived in Copenhagen, Denmark and toured Europe performing his music. Then in 1885 they returned to Norway to build a cabin in a villa called Troldhaugen which means "Hill of the Mountain Men." From this cabin that overlooked the mountains and a fjord, Grieg wrote some of his greatest compositions.

Edvard Grieg died on September 4, 1907 in his hometown of Bergen, Norway. He is best known for his *Piano Concerto in A Minor* and his music for Henrik Ibsen's stage play *Peer Gynt*, which includes two of his best known works: *Morning Mood* and *In the Hall of the Mountain King*. (Sources: AllMusic.com and makingmusicfun.net)

About The Music

Georges Bizet (1838-1875): *Carmen Suite No. 1*

Stacy Garrop (b. 1969): *Blurrr*

Edvard Grieg (1843-1907): *Peer Gynt, Suite No 1*

A Message from Maestro Alltop: The Composer's Toolbox

All of the pieces on this concert create vivid musical images. The composers, Georges Bizet, Stacy Garrop, and Edvard Grieg, used musical sounds to create their images. Just as painters use brushes and canvases to make a painting, and carpenters use hammers and nails to build a structure, composers also use tools to compose their music.

The Composer's Toolbox includes:

Silence – The background on which everything is created.

Melody – A group of notes and rhythms that make a tune, be it happy, sad, silly or serious.

Harmony – Other notes that support a melody, like cheerleaders do in a human pyramid.

Instruments – The orchestra has many instruments from which a composer can choose. They all have special abilities and sounds. Some play very high, some very low, some softer, some louder, and the composer must choose just the right ones (this is called the Art of Orchestration).

Color – Instruments all have their own special sound colors, from the rich golden sound of the cello to the shiny brightness of the piccolo. When composer "orchestrates" a piece of music, he or she must choose the sound colors that seem just right for the character of the music.

Imagination – The most important tool of all. Imagination is what allowed our Composer-In-Residence Stacy Garrop to create exciting "pictures" in music her piece *Blurrr*. Imagination also helped Edvard Grieg create the beautiful freshness of a Norwegian morning in his *Peer Gynt Suite*, and Georges Bizet create the moods and feelings of Spain in *Carmen*, though he was a French composer.

We are so looking forward to performing for you, and having you meet composer Stacy Garrop. Bring your imagination along, and together we'll explore The Composer's Toolbox.

About The Music

A Message from Composer Stacy Garrop: About *Blurrr*

In my piece *Blurrr*, I explored what I could do with a short, simple melody. After a brief introduction, you will hear a melody played by a solo clarinet. Every time you hear the melody after that, it will sound different from the original melody. For example, sometimes I lengthen the melody by repeating some of its notes or by adding new notes, and sometimes I shorten the melody. I also poked holes in the melody, so instead of hearing notes, you will hear silence. In addition, I occasionally added some harmony to the melody (which means adding notes above or below the notes of the melody), so instead of hearing one note, you will hear two notes at the same time.

I also experimented with orchestral color. Color means how I mix instruments together to create different, unique sounds. For example, a melody played by a flute and a clarinet will sound very different from a melody played by an oboe and violin. Be sure to listen to all the different instruments I use to play the melody. In addition, I have added some other interesting sounds, such as lots of trills (which are two alternating notes played very rapidly) and a police siren!

Educational Resources For Teachers and Students From Dr. Garrop for The Composer's Toolbox

1. Writing Melodies Worksheet (pages 15 & 16 of Educator's Guide)
2. Audio Lessons by Dr. Garrop: (downloadable MP3 files on School of Music website)
 - Part I: Choosing A Scale
 - Part II: Form and Melody
 - Part III: Chords
 - Part IV: Mixing Instruments for Color

Composer's Toolbox Worksheet

(Page 1 of 2)

WRITING MELODIES WORKSHEET

By Dr. Stacy Garrop

What makes a good melody? Let's start by singing *Twinkle Twinkle Little Star*.

1 Twin-kle, twin-kle, lit-tle star, 2 How I won-der what you are. 3 Up a-bove the world so high,

4 Like a dia-mond in the sky, 5 Twin-kle, twin-kle, lit-tle star, 6 How I won-der what you are.

In order for us to understand why this is a good melody, let's try singing a different version of the song:

1 Twin-kle, twin-kle, lit-tle star, 2 How I won-der what you are. 3 Up a-bove the world so high,

4 Like a dia-mond in the sky, 5 Twin-kle, twin-kle, lit-tle star, 6 How I won-der what you are.

- Is this melody easy to sing, or difficult?
- Does the melody have any steps or leaps?
- Is this version fun to sing? Why or why not?

Now let's try singing a third version:

1 Twin-kle, twin-kle, lit-tle star, 2 How I won-der what you are. 3 Up a-bove the world so high,

4 Like a dia-mond in the sky, 5 Twin-kle, twin-kle, lit-tle star, 6 How I won-der what you are.

- Is this melody easy to sing, or difficult?
- Does the melody have any steps or leaps? What is the largest leap you can find?
- Is this version fun to sing? Why or why not?

Composer's Toolbox Worksheet

(Page 2 of 2)

Now let's sing the original version of the song one more time:

1 2 3
Twin-kle, twin-kle, lit-tle star, How I won-der what you are. Up a-bove the world so high,
4 5 6
Like a dia-mond in the sky, Twin-kle, twin-kle, lit-tle star, How I won-der what you are.

- Is this melody easy to sing, or difficult?
- Does the melody have any steps or leaps?
- Is this version fun to sing? Why or why not?

Back to our original question: What makes a good melody? Write down what you have discovered:

After the Concert

1. Review through discussion/writing/drawing the sequence of events at the concert.

2. Try the following for creative writing:

The Orchestra That Forgot to Tune

The Orchestra That Lost Its Conductor

The Musician Who Played Wrong Notes

The Conductor Who Lost His Baton

Choose an orchestral instrument and imagine that you have to describe it to someone who has never seen it before, like someone from outer space. Write down the sort of conversation you might have.

3. Continue to practice conducting both songs and recordings of music.

4. Discuss all the things conductors need to know or do in order to get the orchestra to play so well. Some of the skills include:

Conductors need to be musicians (know and understand music; play at least one instrument well; read music).

Conductors need to have knowledge of all the instruments of the orchestra.

Conductors need to recognize which musicians play well on their instruments.

Conductors must be able to hear if any instrument is out of tune.

Conductors must study and learn the music that they will conduct.

Conductors must rehearse the musicians many times before the performance.

Conductors must be able to conduct the right tempo (speed) and dynamic (volume).

Conductors must tell (give a cue to) the soloist or each instrument when to come in.

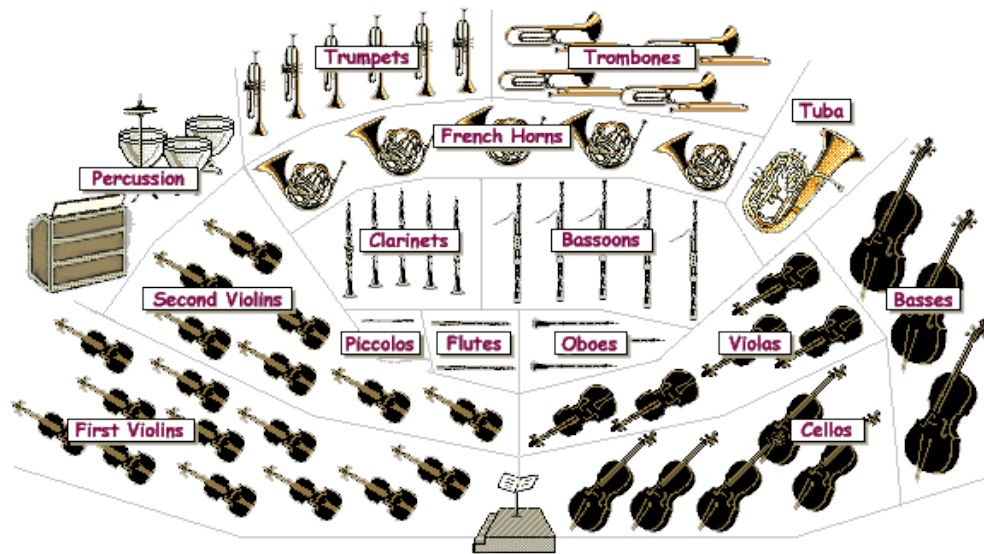
Conductors must keep the musicians playing together.

Conductors must have the musicians begin and end at the same time.

And there's lots more he has to do! Emphasize that it takes much practice and a good memory to be a good orchestra conductor.

The Modern Symphony Orchestra

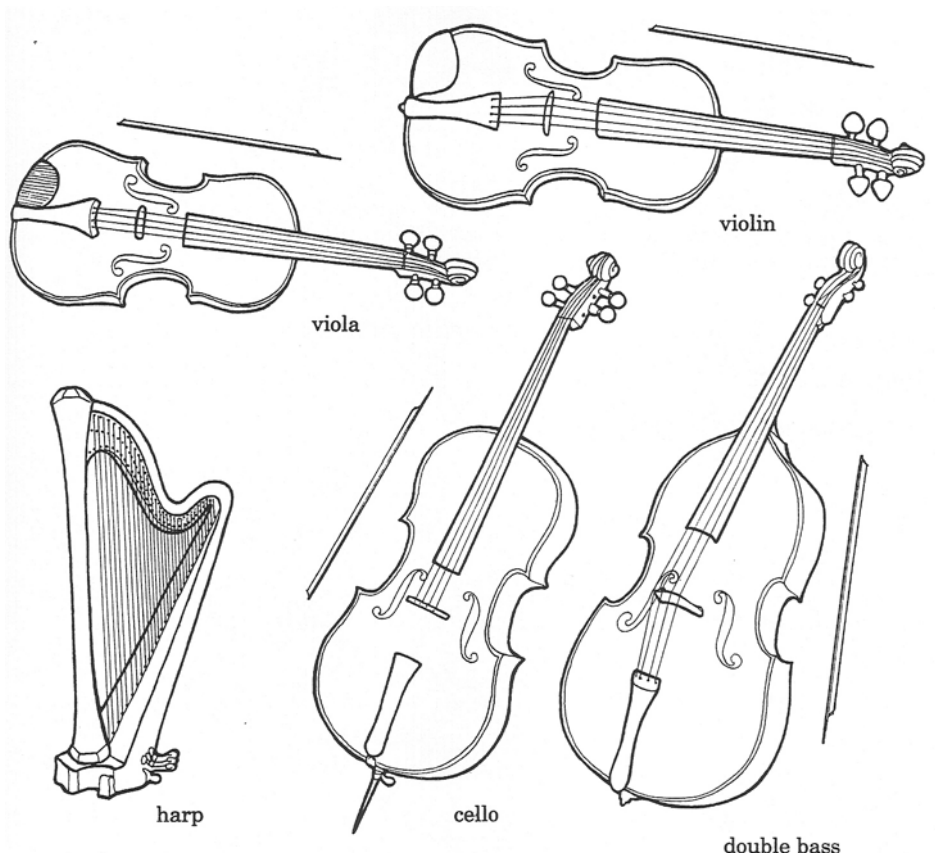
A modern orchestra has about 80 players. The instruments are in four groups or families: strings, woodwinds, brass and percussion. The orchestra is lead by the **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all of the players from a book called a **score**.



Orchestra Seating Chart

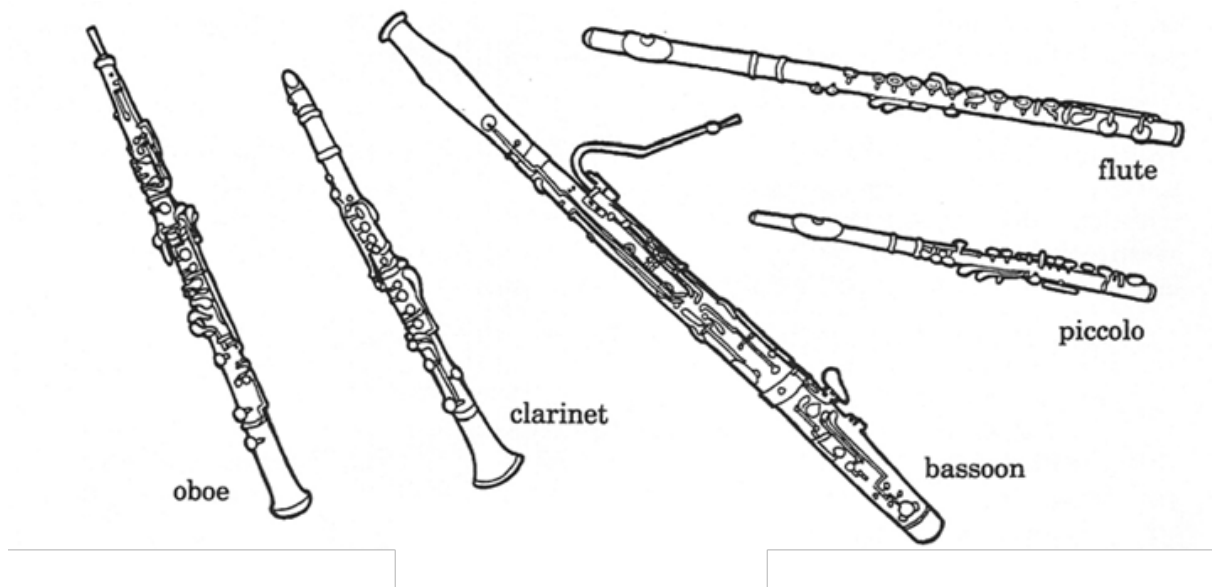
The String Family

These instruments are made of wood and produce sound when they are plucked or bowed. The four instruments are the same shape but come in four sizes. It is important to remember that the smaller instruments have higher voices. The harp has forty-seven strings. The player must pluck the strings to produce a sound. The strings are the largest family in the orchestra. Here are the string instruments:



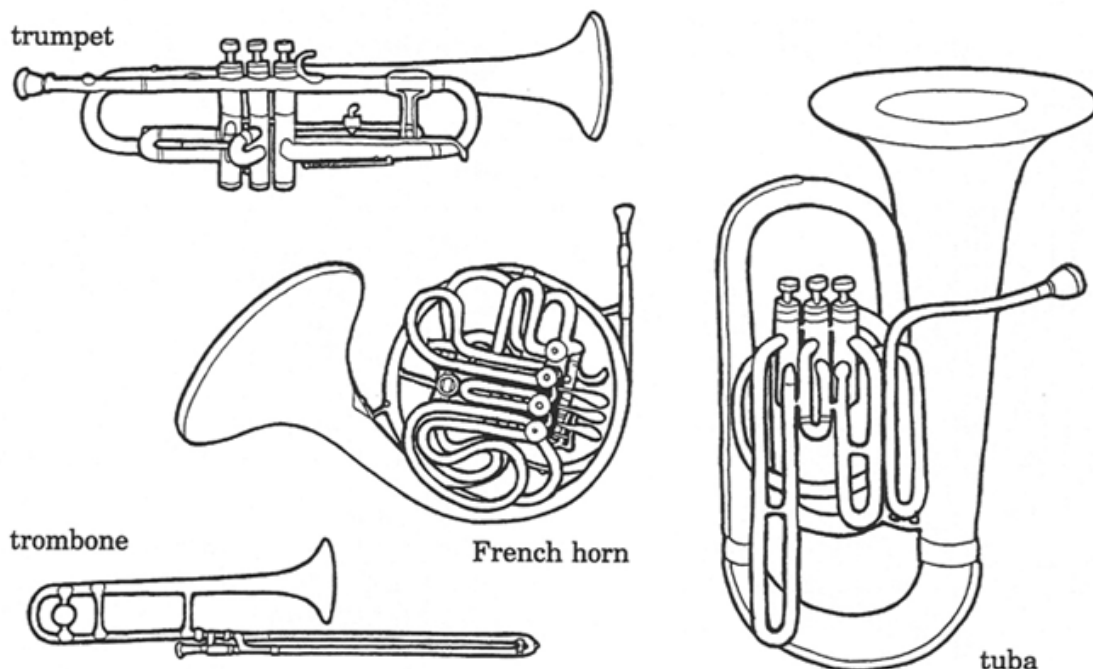
The Woodwind Family

These are tube-shaped instruments that produce a sound when air is blown into them. In most cases (except for the flute and piccolo), the air passes over a reed. Modern instruments are not always made of wood. These are the woodwind instruments:



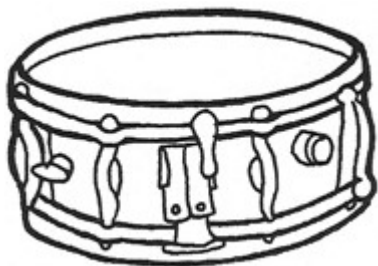
The Brass Family

This family of instruments is made of metal. Air is blown into a tube and the pitch is changed by pressing keys or moving a slide. Each instrument has a bell and a removable mouthpiece. Here are the brass instruments:

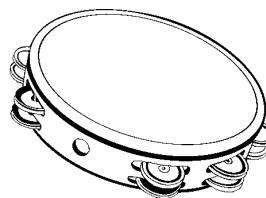


The Percussion Family

These instruments are made of a variety of materials. All of them are played by shaking or striking. They are primarily rhythm instruments and usually do not play melodies. These are some of the most common percussion instruments:



Snare Drum



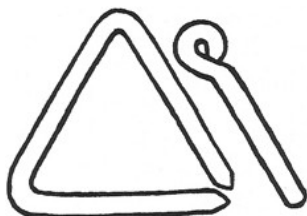
Tambourine



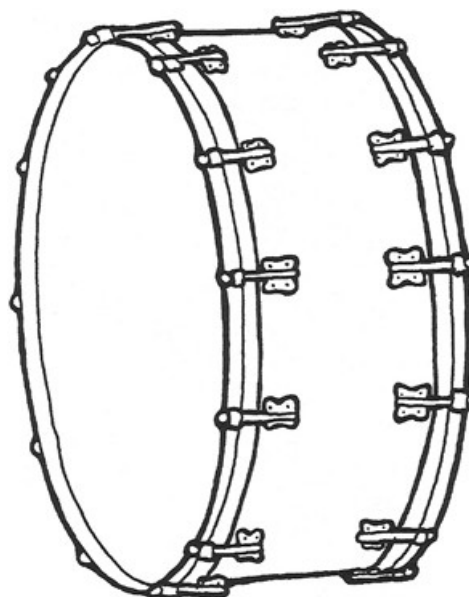
Timpani



Cymbals



Triangle



Bass Drum

Instrument Families Exercise 1

Student Name: _____ Date: _____

Match the instrument with the picture. Draw a line from the instrument name to the picture. Then, draw a line from the instrument to its family.

1. Tuba



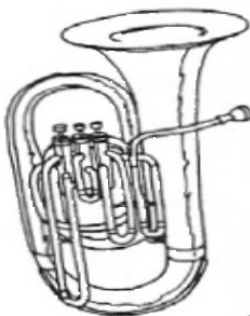
A. String

2. Flute



B. Brass

3. Drum



C. Woodwind

4. Trumpet



D. Percussion

5. Violin



Instrument Families Exercise 2

Student Name: _____ Date: _____

A. Write the name of each instrument in the correct family.

Violin	Flute	Trombone	Bassoon
Triangle	Viola	Cymbals	Trumpet
Clarinet	Oboe	Tuba	Double Bass
Cello	French Horn	Bass Drum	Timpani

String Family	Brass Family
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____
4. _____	4. _____
Woodwind Family	Percussion Family
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____
4. _____	4. _____

- B. Read the sentences below. Write **T** if the sentence is true. Write **F** if the sentence is false.
- 1. String instruments are usually played with a bow. _____
 - 2. Woodwind and brass instruments are played by blowing. _____
 - 3. The instrument of the brass family that plays the lowest tones is the trumpet. _____
 - 4. A tambourine can be played by striking and shaking. _____

Answers for A:
String Family
Violin
Viola
Cello
Double Bass

Answers for B:
1. T
2. T
3. F
4. T

Woodwind Family
Flute
Oboe
Clarinet
Bassoon

Brass Family
French Horn
Trombone
Trumpet
Tuba

Percussion Family
Triangle
Cymbals
Bass Drum
Timpani

Music Listening Guides

The listening guides on the following pages are to be filled out during and after listening to the music.

The first listening guide and scanning sheet are more appropriate for younger students, and the second set for older students.

Before using the listening guides, ask students to describe the music in general terms.

Make plenty of copies so students can do this activity more than once.

It's better if the students are given the opportunity to complete the guides over several listenings rather than during just one listening.

You may wish to use them with each piece on the program.

Listening Guide 1

Student Name: _____ Date: _____

Composition: _____

1. The music

- a. is mostly quiet
- b. is mostly moderate
- c. is mostly loud
- d. has many changes in dynamics

2. The tempo of the music

- a. is mostly slow
- b. is mostly moderate
- c. is mostly fast
- d. changes at least twice

3. The register of the music is

- a. mostly high pitched sounds
- b. mostly low pitched sounds
- c. mostly medium pitched sounds
- d. a combination of high and low pitches

4. The music is primarily

- a. vocal
- b. instrumental
- c. a combination of vocal and instrumental
- d. produced electronically

Listening Guide 2

Student Name: _____ Date: _____

Composition: _____

1. The music uses

- a. one voice or instrument (a single sound source)
- b. a few voices or instruments
- c. many voices or instruments

2. The sound source or sources produce mostly

- a. a full, thick sound
- b. a light, thin sound

3. The music is produced by

- a. people-made sounds
 - i. instruments
 - ii. voices
 - iii. both
- b. machine-made sounds
- c. both people- and machine-made sounds

4. The sound source or sources of the music are

- a. bowed
- b. plucked
- c. blown
- d. strummed
- e. hit
- f. electronically produced
- g. sung

5. The music is

- a. mostly high-pitched sounds
- b. mostly medium-pitched sounds
- c. mostly low-pitched sounds
- d. a combination

Music Scanning Sheet 1

Student Name: _____ Date: _____

Composition: _____

Draw a circle around the words that tell you about the music you hear. (You may circle more than one answer to each question.)

1. The music sounds

high	low
soft	loud
dark	light

2. The melody (tune) moves

upward	upward and downward
downward	not very much

3. The music sounds

thick	thin
smooth	rough
heavy	light

4. The music is

fast	slow
even	uneven

5. The tempo or speed of the music

stays the same	gets faster	gets slower
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6. The music sounds

happy	sad
friendly	unfriendly
lazy	energetic
strong	weak
special	everyday

7. If you were to paint a picture of this music, what colors would you choose?

Music Scanning Sheet 2

Student Name: _____ Date: _____

Composition: _____

Draw a circle around the words that tell you about the music you hear. (You may circle more than one answer to each question.)

1. Tone Color: The music sounds

soft	loud	bright	dark
shrill	mellow	harsh	smooth

2. Instrumentation: What instruments do you hear?

Brass	Strings	Woodwinds	Percussion
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3. Line: The melody (tune) of the music moves

upward	upward and downward
downward	not very much

4. Texture: The music sounds

thick	thin	smooth	rough
heavy	light	rich	stark

5. Rhythm: Is this music

fast	moderate	slow	
flowing	jerky	smooth	accented
repetitive	varied		
steady	starting/stopping		

6. Form: Can you hear

repeating sections	no repeating sections
--------------------	-----------------------

7. Expression: The music sounds

lazy	energetic	strong	weak	funny
bold	shy	serious	playful	somber
angry	calm	peaceful	stormy	joyful
eerie	cheery	mournful		

8. Use your imagination. If you could “see” this music in color, what colors would you see? Why?

Champaign-Urbana Symphony Orchestra



The Champaign-Urbana Symphony Orchestra was formed in 1959 to enhance the cultural life of the community by bringing together musicians to perform symphonic concerts. CUSO is the professional orchestra in residence at the Krannert Center for the Performing Arts, University of Illinois. Throughout its history, CUSO has established a number of musical landmarks, including the performance of commissioned works and the showcasing of internationally acclaimed guest artists. The opening concert of the 1991-1992 concert season, "Celebration!" was broadcast nationally over American Public Radio and is now a permanent part of the Museum of Radio and Television in New York City. Additionally, the May 3, 1994, concert was broadcast nationally on National Public Radio's Performance Today. CUSO also has been honored with an ASCAP award for "Adventuresome Programming."



CUSO is dedicated to live performance, music education and community engagement. Youth music education is central to this mission. Each year, CUSO performs Youth Concerts for elementary school children in the Krannert Center's Foellinger Great Hall, in partnership with the University of Illinois School of Music Public Engagement Office and the CUSO Guild. The concerts are attended by thousands of children from elementary schools throughout the area. The program provides Educator's Guides and audio recordings, which are used by teachers in the classroom to educate and prepare the children for the concerts they will hear.

Additional CUSO youth engagement programs include in-school concerts performed in local auditoriums and classrooms, bringing live orchestral music to thousands of students each year. The CUSO Guild holds auditions and awards ten scholarships for young musicians to attend the Illinois Summer Youth Music camp each summer.

About the Conductor



Stephen Alltop has built a career based on excellence in several disciplines, conducting both orchestral and choral ensembles, and performing as a keyboard artist. He is entering his fifth season as Music Director and Conductor of the Champaign-Urbana Symphony Orchestra.

Mr. Alltop is also Music Director of the Apollo Chorus of Chicago. Under his leadership, the Chorus has expanded its collaborations to include appearances with the Chicago Symphony Orchestra, London Symphony Orchestra, Chicago Opera Theater, Ravinia Festival, Peninsula Music Festival, Josh Groban on Tour, and The Oprah Winfrey Show. Mr. Alltop is the ninth music director in the 145-year history of the chorus. Also Music Director of the Elmhurst Symphony Orchestra, he was named 2012 Conductor of the Year by the Illinois Council of Orchestras for his work with that orchestra.

Dr. Alltop serves on the conducting faculty of Northwestern University. A specialist in oratorio performance, he has conducted over 100 oratorio and operatic master works. In 2014, he conducted the world premiere of Chapel Music by Joseph Schwantner, written for the 50th Anniversary of Alice Millar Chapel. From 2000-2008, Mr. Alltop was the Music Director and Conductor of the Cheyenne Symphony in Wyoming. Since 2004, he has served as Music Director of the Green Lake Choral Institute. He has performed with many leading musicians and actors of our time, including Hilary Hahn, Orli Shaham, Tony Randall, Martin Sheen, and Brian Dennehy.

Mr. Alltop has guest conducted numerous orchestras and choruses across the United States and around the world. In 2013, he led Brahms' Ein deutsches Requiem in Busan, South Korea for the International Schools Choral Music Society. He has conducted opera and orchestral concerts with a number of Italian orchestras.

Mr. Alltop has worked closely with leading composers of the day, including residency projects with John Corigliano, Eleanor Daley, Janika Vandervelde and Eric Whitacre, and has conducted world premieres of works by John Luther Adams, Jan Bach, Françoise Choveaux, Frank Ferko, Fabrizio Festa, Ricardo Iznaola, Stephen Paulus, Giancarlo Scarvaglieri, Alan Terricciano, Hiroaki Tokunaga and many others. In 2007, he made his Carnegie Hall debut conducting music of Eric Whitacre.

As a keyboardist, Mr. Alltop has appeared with the Chicago Chamber Musicians, Chicago Symphony Orchestra, Grant Park Symphony Orchestra, Joffrey Ballet, Lyric Opera of Chicago, Omaha Symphony, Music of the Baroque, Ravinia Festival, Milwaukee Symphony, and Minnesota Orchestra. He made his Chicago Symphony Orchestra subscription concert debut as a harpsichord soloist in April of 2009 with conductor Pinchas Zukerman. Mr. Alltop has served as principal organist for Soli Deo Gloria's Chicago Bach Project. In 2011, he was principal organist performing Bach's St. Matthew Passion with the Ensemble Orchestral de Paris and conductor John Nelson at the Basilique St. Denis in France.

His performances have been broadcast on Medici TV, RAI Italian Radio and Television, and the WFMT Fine Arts Network. His recordings can be found on the Albany, Cedille, Clarion, and American Gramophone labels. In 2014, he coordinated and performed for WFMT's Chicago Bach Organ Project, a live performance series of the complete organ works of J. S. Bach. In 2015, he coordinated and performed on the WFMT Bach Keyboard Festival, an eleven concert series of the complete keyboard pieces of Bach. Stephen Alltop is represented by Joanne Rile Artist Management.

Standards for Music Education

The National Standards for Music Education include:

- Listening to, analyzing and describing music.
- Evaluating music and music performance.
- Understanding relationships between music, the other arts and disciplines outside the arts.
- Understanding music in relation to history and culture.

Illinois Learning Standards for Fine Arts

State Goal 25: Know the language of the arts.

Learning Standard A

- Understand the sensory elements, organizational principles and expressive qualities of the arts.

Learning Standard B

- Understand the similarities, distinctions and connections in and among the arts.

State Goal 26: Through creating and performing, understand how works of art are produced.

Learning Standard A

- Understand processes, tools and modern techniques used in the arts.

Learning Standard B

- Apply skills and knowledge necessary to create and perform in one or more of the arts.

State Goal 27: Understand the role of the arts in civilization, past and present.

Learning Standard A

- Analyze how the arts function in history, society and everyday life.

Learning Standard B

- Understand how the arts shape and reflect history, society and everyday life.

Acknowledgments

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The Champaign-Urbana Symphony Orchestra

Stephen Alltop, Music Director & Conductor

Marilynne Davis, President

Gerri Kirchner, Executive Director

Matt Wilshire, Operations Manager

Armgard Haken, Music Librarian

The Guild of the Champaign-Urbana Symphony Orchestra

Julia Schmidt, President

University of Illinois School of Music Office of Public Engagement

Angela Tammen, Director of Admissions and Public Engagement

Stephen Burian, Public Engagement Assistant Director

Nancy Boaz, Office Manager

University of Illinois School of Music, Jeffrey Magee, Director

Krannert Center for the Performing Arts, Mike Ross, Director

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Students may write letters to the conductor and orchestra members at the following address:

Champaign-Urbana Symphony Orchestra

701 Devonshire Drive, C-24

Champaign, IL 61820

Visit the Champaign-Urbana Symphony Orchestra online: **www.cusymphony.org**

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Website: www.makingmusicfun.net

Website: www.allmusic.com

Website: www.thefamouspeople.net

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