

CHAMBER MUSIC

# BEGINNINGS

TEACHER  
MATERIALS



2019-2020 Season

Innovative, educational concerts  
for students grades 3-5

## Making Melodies

November 19, 2019, Queens  
November 20, 2019, Manhattan



## Finding Forms

March 10, 2020, Queens  
March 11, 2020, Manhattan



## Classics In Your Classroom

May-June 2020

Performances at your school!



**CMS** Chamber Music Society  
of Lincoln Center  
**at 50**



CHAMBER MUSIC  
BEGINNINGS



2019-2020 Season

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# WELCOME TO CHAMBER MUSIC BEGINNINGS

and the wonderful world of live chamber music!

...and if you're not new to Chamber Music Beginnings, welcome back! This year's curriculum continues the cycle of a three year exploration of the basic of music and focuses on melodies and form. We will discover how composers build melodies, and how they combine melodies to create structure in the works.



## **The difference when it's *live***

Unlike recorded music, where musicians may play and record something twenty different times and choose the version they like best, in a live performance there is only one chance! That's what makes live music so vibrant and exciting. Like watching a basketball player take the last shot in a close game, you can literally feel the tension and excitement build as the musicians gear themselves up to deliver a great concert.

## **The audience connection**

Whether it's classical, rock, jazz, or hip-hop, the way an audience **listens** is every bit as important as how the musicians perform. Each listener's individual imagination and energy contribute to bringing the music to life in many ways! **The CMS teaching artist visit will provide valuable connections for your students. You can support their work and contribute to the concert experience by reviewing these materials and integrating concepts into your everyday classroom activities.**

# HOW TO USE THESE MATERIALS

These teacher materials are designed to assist you in creating an experience for your students of the highest quality, and can be easily integrated in your existing curriculum. Each performance will be complemented by a visit from a Chamber Music Society teaching artist before your students attend the concert. These materials provide additional background and activities to help you make the most of each concert.

Inside you will find:

- **Information for each concert**
  - **Program**, including titles of the pieces to be performed
  - **Background** on the topics addressed in the unit along with suggested activities
  - **Guided listening prompts** to help begin a discussion of each piece on the CD in your classroom
  - **Student activity worksheets**
- **Biographies of the composers**
- **Descriptions of the instruments**
- **Active listening skills**
- **Tips for concert day**



# TEACHING ARTIST VISITS: WHAT TO EXPECT

## *The Basics:*

- **There is one TA visit** per concert
- **Each visit is 45 minutes**
- **A TA will work with only one class** at a time

## *Before the TA Arrives:*

- **Expect a phone call or email from your TA** to confirm their visit and go over the lesson plan for the day. Feel free to ask any questions you may have concerning their visit.
- **Let colleagues know** you will have a guest, and ask them to limit interruptions during that time.
- **Introduce content** from these materials to prepare the students for the lesson.
- **Listen to the music** with your students *at least* 3 times before the TA visit.

## *What to do when the TA arrives:*

- **Welcome** your TA to your classroom.
- **Introduce** the TA to your students.
- **Ask** the TA how you can help.

## *How to Partner with the TA:*

- **Ask questions** and let your students know you are interested!
- **Clarify information** or instructions when needed.
- **Participate** in activities.

## *PLEASE BE ADVISED:*

- **Do not leave the classroom.** The TA is not certified to be alone with your students and is not ultimately responsible should anything happen while you are gone. In addition, your presence is important! Students immediately lose focus when you are absent either mentally, physically, or in spirit.
- **You are responsible for student behavior.** Teaching artists are guests in your classroom, and do not know your students. Make sure your class is behaving appropriately, and treat the TA as a respected guest.
- **You are the bridge between your students and the teaching artist.** Your students and the teaching artist need you to be present. Your awareness, curiosity, and excitement are essential!

# GENERAL BACKGROUND

Here are some basic concepts to explore at the beginning of the year or in connection with any of the Chamber Music Beginnings concerts.

## Chamber music is

...music written for a relatively small group of musicians (usually 2 to 5) where each person plays his or her own unique part. The small size of a chamber ensemble allows the listener to get up close and personal with the music, pay careful attention to detail, and hear the individual sounds of each instrument in dialogue with one another.

## The word "chamber"

...refers to the space in which small ensembles originally performed. In European parlance, the word "chamber" simply means a room. So chamber music is music for a room rather than a large concert hall or theater.

Chamber music in the summer palace of Frederick the Great



Painting by Adolphe Menzel

## MAKING MELODIES

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LLEWELLYN SANCHEZ-WERNER, PIANO

NURIT PACTH, VIOLIN

MIHAI MARICA, CELLO

TOMMY SCHIDER, ACTOR

RAMI VAMOS, HOST

**Saint Saëns**

**Trio No. 1 in F major for Piano, Violin, and Cello, Op. 18  
(1864)**  
*Allegro vivace*  
*Scherzo: Presto*

**Stravinsky**

**Suite italienne for Violin and Piano (1932)**  
*Serenata*

**Beethoven**

**Trio in B-flat major for Piano, Violin, and Cello, Op. 97,  
"Archduke" (1810-11)**  
*Scherzo: Allegro*

**Mendelssohn**

**Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 49  
(1839)**  
*Finale: Allegro assai appassionato*

**Beethoven**

**Trio in E-flat major for Piano, Violin, and Cello, Op. 1,  
No. 1 (1793)**  
*Finale: Presto*

**Dvorak**

**Trio in E minor for Piano, Violin, and Cello, Op. 90,  
"Dumky" (1890-91)**  
*Lento maestoso—Allegro quasi doppio movimento*

Audio of above repertoire can be streamed [here](#).

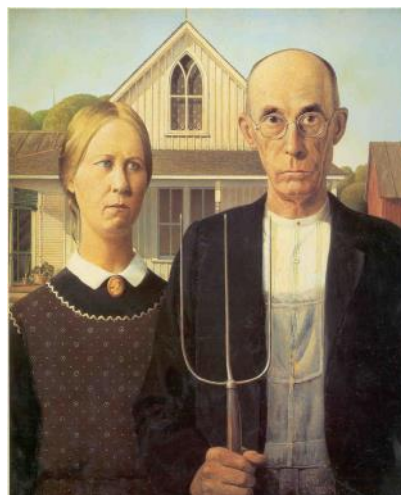
# MAKING MELODIES

**Our first concert focuses on understanding what melody is and includes works by Beethoven, Brahms, Saint-Saëns, and Stravinsky.**

**A melody is a sequence of pitches that can be created with steps, skips, and leaps.**

Listen to Clara Schumann's Three Romances for Violin and Piano, Op.22, Allegretto, mit zartem Vortrage. Who has the melody in this piece? If you aren't sure, try humming what you think the melody is and see what happens... How can you tell which instrument has the melody?

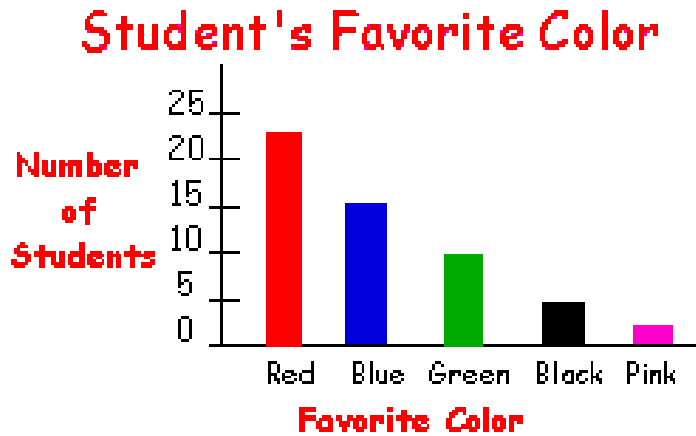
**The melody is the main theme of the piece.** It is most likely that your ear hears the violin as carrying the tune, while the piano plays in the background. This is similar to a painting. If you look at Grant Wood's *American Gothic*, you can see the main theme is the portrait of the husband and wife, while the background of the farmhouse and barn provides a setting for them. Imagine how different this picture would be if the farmers were instead painted as business people, or maybe even aliens! The background of the painting can stay the same even if there are different subjects in front of it. This is what happens with melody and accompaniment. Melody is what your ear follows and listens for, while the accompaniment is what provides a background for the melody. Just as you can have different subjects in front of the same background, you can have different melodies over the same accompaniment.



**Activity:**

Working with a partner, create your own visual "melody and accompaniment." First, work on your own drawing by designing a background or "accompaniment." Then switch drawings with your partner and draw a main subject or "melody" for the background that your partner designed.

One way we represent high and low is with a graph:

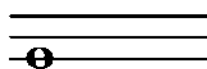


The higher the number of students who like each color, the higher the bar reaches.

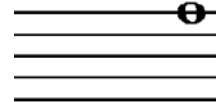
In music, the pitches used in melodies can also be high or low, just like the “roar” of a lion is very low and the “meow” of a kitten is very high. A cello is able to make low sounds, while a violin is able to make high sounds. A piano is able to make both high *and* low sounds.



In music, \_\_\_\_\_ we place notes on a staff \_\_\_\_\_ to show how low or high a pitch is.



This note represents a **low** pitch.



This note represents a **high** pitch.

**Activity:**

Can you think of any other instruments and animals that make high and/or low sounds?

**A scale is a stepwise series of musical tones.** Here is a picture of a scale going up and back down.



In the Scherzo from Beethoven's Trio in B-flat major, the opening melody uses a stepwise



series of tones, similar to a scale. Look at the notes:

**Activity:**  
As you look at the melody, can you circle the repeated tones and mark when the melody changes direction?

Another way that melodies can move is by **skips**. Instead of the melody moving stepwise, it may hop over a note, and sound on a note that is further away, like if you were skipping over a puddle on a rainy day. Look at this example of a skip:

We skipped a line!



We skipped a space!



Now let's listen to the Allegretto from Beethoven's Trio in E-flat major. Beethoven chooses to start the movement with **skips** and then uses steps. Look at the very





Composers can also create melodies by using **leaps**. Leaps are like really big skips. To leap, composers start on one note of a melody, jump over many notes, and land on a note much higher or lower than the original note. Let's take a look at the beginning of the first movement of Dvorak's Trio in E minor Op. 90:

The image shows two staves of music. The first staff is in bass clef, 4/8 time, and starts with a forte (*ff*) dynamic. It contains three annotations: a yellow bracket labeled 'skip' over two notes, an orange bracket labeled 'leap' over a large interval, and a blue bracket labeled 'step' over two adjacent notes. The second staff begins at measure 7, marked with a piano (*pp*) dynamic.

**steps + skips + leaps = a melody!**

**Activity:**  
Find the steps, skips, and leaps in the melodies printed. Put an "x" over steps, an "o" over skips, and a "#" over leaps.

Excerpt from "Happy Birthday to You":

A single staff of music in treble clef, 3/4 time signature, showing a melody of eighth and quarter notes.

Excerpt from Beethoven's Piano Trio in E-flat major:

A single staff of music in treble clef, 2/4 time signature, showing a melody with eighth and sixteenth notes.

**Activity:**  
Create a dance to one of the pieces of music from the concert. Use the motion of the melody (steps, skips, or leaps) to inspire the movement in your own body. How might a dance to the Scherzo from Beethoven's Trio in B-flat major differ from a dance to the Allegro vivace from the Brahms Cello Sonata No. 2?

There are two main types of scales — **major** and **minor**. Because major and minor scales sound different, composers can use these scales to help set the mood of a piece.

happy funny serious  
sad tense frenzied calm angry

When you listen to the movement from the Mendelssohn trio, you will hear different moods within the same piece. This is because Mendelssohn is using the major and minor scales change the mood of his melody in the same piece. In addition to changing the melody from minor to major, the mood also changes by a sudden shift in the tempo, or speed of the beat of the piece.

**Activities:**

1. While listening to the Mendelssohn, raise your hand when you think you hear a change in the mood of the melody!
2. Listen for the major and minor melody in the Mendelssohn. If these melodies were characters in a story, what kind of character would they be? Are the similar, or different characters?

Steps, skips, and leaps can also help to set the mood of a piece. For example, Dvorak uses leaps to make the opening of his Trio in E minor (also known as the “Dumky” trio) sound very dramatic. The music may seem angry, frustrated, or sad to you. Either way, because of the leaps, you can feel the sense of excitement that Brahms strove for in the opening of the piece. In contrast, the quick stepwise motion in the Scherzo from Beethoven’s Trio in B-flat major suggests a lightness. Maybe it makes you think of someone laughing or running around. The different ways that Dvorak and Beethoven used steps, skips, and leaps in these pieces help to create contrasting moods.

**Activity:**

Listen to Dvorak’s “Dumky” Trio. Imagine a picture or design. Now draw it. Explain to a partner how your design relates to the leaps heard in the music.



# MAKING MELODIES GUIDED LISTENING

Here are some questions to help begin a classroom discussion about the musical heard on the CMB concert.

## [Track 3](#)

### **STRAVINSKY *Suite italienne* for Violin and Piano (1932)**

*Serenata*

#### **Prompts**

How many instruments are playing in this example?

What instruments are they?

Which instrument has the melody? How do you know?

What does it mean to accompany someone? Which instrument has the accompaniment part?

## [Track 4](#)

### **BEETHOVEN Trio in B-flat major for Piano, Violin, and Cello, Op. 97,**

**“Archduke” (1810-11)**

*Scherzo: Allegro*

#### **Prompts**

What instrument has the melody at the beginning of this piece?

Is it only one instrument that has the melody, or do the instruments share the melody line?

Does the melody sound like it is walking up steps, skipping over puddles, or leaping over buildings?

What is a musical scale?

If this music was used in a movie, what action might be happening on screen?

## [Track 6](#)

### **BEETHOVEN Trio in E-flat major for Piano, Violin, and Cello, Op. 70, No. 2 (1808)**

*Allegretto*

#### **Prompts**

How does this melody sound compared with the Beethoven “Archduke” example?

Does the melody sound like it is walking up steps, skipping over puddles, or leaping over buildings?

Why might a composer decide to put skips in a melody line?

# MAKING MELODIES GUIDED LISTENING *continued*

## [Track 7](#)

**DVORAK Trio in E minor for Piano, Violin, and Cello, Op. 90, "Dumky" (1890-91)**

*Allegro vivace*

### **Prompts**

How would you describe the cello part?

How would you describe the piano part?

Why would Dvorak choose to write leaps in his melody for the cello?

Compare the feeling a melody made from steps, from skips, and from leaps sound. What is the same or different?

Do melodies only use steps? Skips? Leaps? Why would a composer choose to use all of these in his or her melodies?

## [Track 5](#)

**MENDELSSOHN Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 49 (1839)**

*Scherzo: Leggiero e vivace*

### **Prompts**

What emotions do you feel in the opening "A" section of this piece?

Is the opening melody in *major* or *minor*?

How does the feeling of the piece change when the melody is played in minor, with accented bursts from the players?

Why would the composer have a piece with such sudden changes in mood?

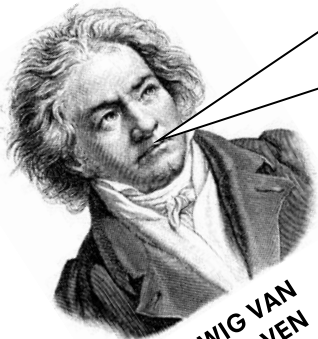
# CHAMBER MUSIC BEGINNINGS

## STUDENT WORKSHEET

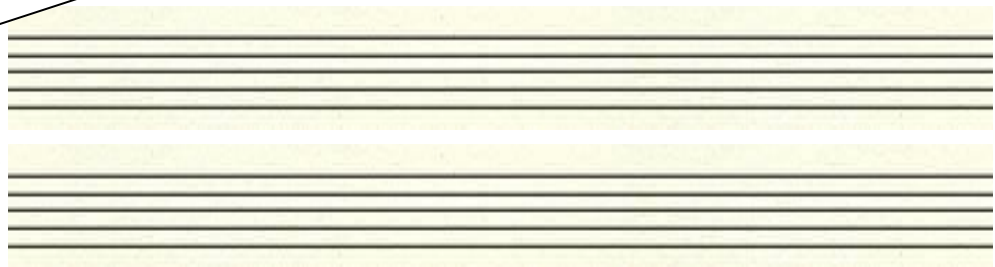
### MAKING MELODIES

Name \_\_\_\_\_

A melody is a series of pitches that can be built with steps, skips, and leaps. Can you draw examples of each of these building blocks using the blank staff below?



LUDWIG VAN  
BEETHOVEN



#### Activity:

Find the steps, skips, and leaps in the melodies printed. Put an "x" over steps, an "o" over skips, and a "#" over leaps.

Excerpt from "Happy Birthday to You":



Excerpt from Beethoven's Piano Trio in E-flat major:



# CHAMBER MUSIC BEGINNINGS

## MAKING MELODIES

Animals can make a wide range of sounds. The “roar” of a lion is very low and the “meow” of a kitten is very high. But some animals can make both low and high sounds. A dog, for example, makes a high “yelp!” if you step on his paw but can make a low “growl” if he feels threatened. In music, the pitches used in melodies can be high or low, and there are different instruments used to make these sounds. A cello is able to make low sounds and a violin is able to make high sounds, while a piano is able to make both high *and* low sounds. **Can you think of any more animals or instruments that make low, high, or both types of sounds?**



**Low:**

**High:**

lion  
cello

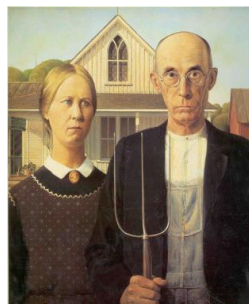
**Both:**

kitten  
violin

dog  
piano



Just as different melodies can be heard over the same accompaniment, different subjects can be painted or drawn over the same background. Can you think of two different main subjects that could be drawn over a copy of the same background?



## FINDING FORMS

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ANA POLONSKY, PIANO  
ALICE IVY-PEMBERTON, VIOLIN  
JAMES JEONGHWAN KIM, CELLO  
TOMMY SCHRIDER, ACTOR  
RAMI VAMOS, HOST

**Smetana**

**Trio in G minor for Piano, Violin, and Cello, Op. 15**  
**(1855, rev. 1857)**  
*Allegro, ma non agitato*

**Beethoven**

**Variations in E-flat major for Piano, Violin, and Cello,**  
**Op. 44 (1792)**

**Gershwin**  
**Arr. Mandozzi**

***Three Preludes for Piano* (1926)**  
*Andante con moto e poco rubato*

**Beethoven**

**Trio in B-flat major for Clarinet (or Violin), Cello, and Piano,**  
**Op. 11 (1797)**  
*Tema con variazioni: Allegretto*

**Haydn**

**Trio in G major for Piano, Violin, and Cello, Hob. XV: 25**  
**"Gypsy" (1795)**  
*Finale, Rondo all' Ongarese: Presto*

# FINDING FORMS

**In music, form is a structure by which the melodies and themes are organized.** It's a kind of a pattern. Forms often exhibit patterns that can be labeled with letters of the alphabet, for example, ABA. Think of the way a sandwich is built. You have two slices of bread on the outside and something different in the middle. The slices of bread are like the "A" sections, and the stuff in the middle is like the "B" section.

In music, a composer often begins with a melody, and then changes it in different ways. Or sometimes a piece of music may repeat a melody just as it is. And in other cases, a contrasting melody may be juxtaposed with the original melody. In many pieces of music, a basic melody we hear at the start of a piece may return again later in the piece.

**Theme and variations** is one of the most basic of all musical forms. The idea of taking a theme – usually a simple melody – and then repeating it in a slightly altered or varied manner happens all the time in music, and can be found in all genres from folk to classical to rock. It is an idea that is present in other arts too, including dance, visual arts, and language arts. Poetry and songs often have clearly defined forms, and this one is like a theme and variations:



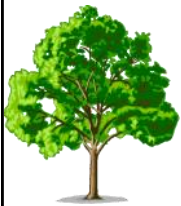
Old McDonald had a farm, e-i-e-i-o  
And on that farm he had a cow, e-i-e-i-o  
With a moo, moo here—and a moo, moo there  
Here a moo, there a moo, everywhere a moo, moo  
Old McDonald had a farm, e-i-e-i-o

A  
B  
C  
A

Old McDonald had a farm, e-i-e-i-o  
And on that farm he had a pig, e-i-e-i-o  
With an oink, oink here—and an oink, oink there  
Here an oink, there an oink, everywhere an oink, oink  
A moo, moo here—and a moo, moo there  
Here a moo, there a moo, everywhere a moo, moo  
Old McDonald had a farm, e-i-e-i-o

A  
B' (a variation on B)  
C' (a variation on C)  
C  
A

A **rondo** is one of the easiest forms to recognize in music. It is built from a melody presented at the beginning of the piece that returns again and again, usually with little or no variation. In between, there are contrasting melodies or themes. It's structure is a bit like a triple-decker sandwich. When described with letters, a rondo would look like this: **ABACA**. The main melody (the bread) is "A," while the contrasting melodies (the meats and cheeses) are "B," "C," etc.



**Binary form** is when there are two themes in a piece. These themes are often in contrasting keys and each section is usually repeated. If one were to label binary form, it might look like this: **AABB**. Think of a tree, where the brown trunk is the A section and the green leaves on top are the B section.

**Ternary form** is when the piece is split into three sections. The first and last section share similar themes, if not the same theme, and are called the "A" sections. The middle section has a theme that sounds completely different, called the "B" section. Ternary form can look like **ABA** or **ABABA**. Either way, the "B" section is sandwiched in between the "A" sections. When you wake up in the morning, go to school, and come back home again, you are doing something in ternary form.



# FINDING FORMS GUIDED LISTENING

Here are some questions to help begin a classroom discussion about the music

## Track 1

### **SMETANA Trio in G minor for Piano, Violin, and Cello Op. 15 (1855, rev. 1857)**

*Allegro, ma non agitato*

#### **Prompts**

Which instrument has the melody in the opening of this movement? (Trick question—they all do!) Why would Smetana write music where everyone has the same melody together without accompaniment? What emotions do you feel as a result of this technique?

## Track 2

### **BEETHOVEN Variations in E-flat major for Piano, Violin, and Cello, Op. 44**

*Allegro, ma non agitato*

#### **Prompts**

Does the opening of this piece sound similar to the opening of the Smetana? How so?

Can you tell you are hearing variations of that opening idea later in the piece? Raise your hand when you hear the start of a new variation?

## Track 3

### **GERSHWIN *Three Preludes for Piano* (1926)**

*Andante con moto e poco rubato*

**(We will hear a version for cello and piano at the concert)**

#### **Prompts**

What is the instrument you hear in this recorded version? Hint—you are hearing the melody in the right hand.



## FINDING FORMS GUIDED LISTENING *CONTINUED*

**[Track 3](#)**      **GERSHWIN *Three Preludes for Piano* (1926)**  
*Andante con moto e poco rubato*

**(We will hear a version for cello and piano at the concert)**

### **Prompts**

This piece starts with a slow, jazzy “A” section, then a march-like “B” section. Listen carefully for the change.

Raise your hand when you hear the “B” section begin, and again when you hear the return of the “A” section.

**[Track 4](#)**      **BEETHOVEN *Trio in B-flat major for Clarinet, Cello, and Piano, Op. 11* (1797)**  
*Tema con variazione: Allegretto*

**(We will hear a version for piano, violin, and cello at the concert.)**

### **Prompts**

How would you describe main theme (or melody) of this work?

Try to identify as many variations as possible in the piece. Make a list of the changes you hear in each variation. Does Beethoven change which instrument has the melody? Does he change from major to minor? Does he change the melody itself at all?

**[Track 5](#)**      **HAYDN *Trio in G major for Piano, Violin, and Cello, Hob. XV: 25 “Gypsy”* (1795)**  
*Allegretto*

### **Prompts**

Listen to the opening “A” melody in the piano and violin. This will return again and again in this rondo!

Raise your hand every time you hear this spunky theme return in the movement. (1:32, 2:29 (snippet), 2:59)



# CHAMBER MUSIC BEGINNINGS

## STUDENT WORKSHEET

### FINDING FORMS

Name \_\_\_\_\_

If you were to label the bun "A" and the filling "B," what would the structure of the burger be?



\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

In this cake, what would you mark as "A"? What would be "B"? Using the letters, what would the form of the cake be?



\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Give these sentences a FORM! Arrange the sentences into a paragraph so that the paragraph makes sense—so it has a FORM.**

Then I brushed my teeth.

I decided to take a shower.

It felt good to get into bed!

My alarm clock started to ring!

I spent a long, tiring day at school.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Is there more than one FORM you can give this paragraph so that it makes sense?**

**Is there a way to put the sentences together that just doesn't work?**

CHAMBER MUSIC BEGINNINGS  
FINDING FORMS

Can you fill in the boxes with different colors to represent each musical form? Be creative!



*Ludwig van Beethoven*

**Binary (A-B)**

**Ternary (A-B-A)**

**Rondo  
(A-B-A-C-A)**

**Theme and  
Variations  
(A-B-A'-B'-A)**

# CLASSICS IN YOUR CLASSROOM

**Focus:** This final concert will be an opportunity for your students to hear a performance of short works in the intimacy of your classroom or another comparable setting. It will give your students the opportunity to interact with our musicians and ask questions. Your teaching artist and an assisting musician will be performing specific repertoire which will be announced, and chosen and presented to review the concepts of phrasing, articulation, dynamics, and timbre that have been addressed in the three prior units. The dates and times of the performance will be arranged with your Teaching Artist.



# MEET THE INSTRUMENTS

The **violin** is the highest voice in the string family. It can be lyrical and expressive or brilliant and dramatic. Almost every composer has written solos or concertos for the violin to showcase its wonderful versatility. The violin has four strings. The



Violinist Erin Keefe

main body of the violin is hollow and usually made out of spruce and maple wood. The long, slender neck has a fingerboard made of ebony. To play the instrument, the violinist holds it in their left hand while placing it between their chin and shoulder. It can be bowed, plucked, and sometimes even strummed like guitar.

The **cello** is constructed very much like the violin and viola, it's just a lot bigger. It's so big, a cellist must always sit down to play. The instrument is held between the legs with a sharpened stick or endpin placed into the floor to keep the cello from sliding. Also like the violin and viola, the cello can be



Cellist David Finckel  
Artistic Director, CMS

bowed, plucked, or strummed. Because of its size, the cello has a much lower range than the violin or viola and produces a rich, mellow sound.

# MEET THE INSTRUMENTS CONTINUED

Originally called a pianoforte, the **piano** was the first keyboard instrument that could be played both soft (piano) and loud (forte) according to how hard the player pressed the keys. The 88 keys control tiny hammers that strike the strings and cause them to vibrate and produce sound. For this reason, the piano is considered a percussion instrument, even though a piano has many strings. The piano is sometimes called the “King of Instruments” because its range of notes is wider than any other instrument. The pianist sits on a special seat called a piano bench and plays the piano using both hands, all ten fingers, and even use their feet to control the sound!



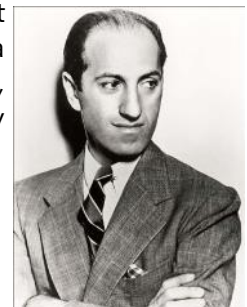
Pianist Wu Han  
Artistic Director, CMS

# MEET THE COMPOSERS

**Ludwig van Beethoven** (1770-1827) was born in Bonn, Germany, into a musical family. Both his grandfather and father were singers and his father began teaching him violin and the piano when he was only four years old. He was so small that he had to stand on a stool to reach the piano keys. Ludwig received no formal education past elementary school and even though he had trouble with simple multiplication and spelling, he quickly became an accomplished composer and performer. By age 13, Beethoven had composed and published his first works, three piano sonatas. His early compositions were similar in style to Mozart and Haydn. When Beethoven was 21 years old, he moved to Vienna, where he remained for the rest of his life. He became well known throughout Europe for his composing, piano playing, and conducting. In 1798, he began to experience a loss of hearing, and eventually became completely deaf. Despite his deafness, Beethoven composed nine symphonies, five piano concertos, a violin concerto, a triple concerto, and an opera. His chamber music includes 32 piano sonatas, 16 string quartets, a string quintet, three string trios, eight piano trios, 10 violin sonatas, five cello sonatas, a septet for winds and strings, a wind octet, and many songs.



**George Gershwin** (1898-1937) was an American composer of classical and popular music. He was influenced by jazz and blues and, after composing several hit songs, he composed perhaps his most famous work, *Rhapsody in Blue*, which brought together his love of popular and classical music styles. Gershwin was a self-taught pianist, learning to play the most famous pieces of the day, while also learning about classical music composers, most notably Schubert.





# MEET THE COMPOSERS CONTINUED

**Felix Mendelssohn** (1809-1847) was born into a wealthy family in Germany. He learned music from an early age--and was very good at it. He was often called a child prodigy. He made his first public performance when he was nine years old at a concert his parents hosted for their friends. These concerts became a very popular series for wealthy and important people to attend. Felix often wrote music for these concerts, and performed with his sister Fanny. Felix wrote during the early Romantic Period, but did not try to change the musical world as much as some of his peers like Richard Wagner and Franz Liszt did. Felix was also a great artist, and often created sketches and water color paintings.



**Camille Saint-Saëns** (1835-1921) was a French composer, pianist, organist, and conductor. He began playing the piano at the age of two and composed his first piece at the age of three. When he was only ten years old, he made his public concert debut which began a very busy music career. As a composer, he was interested in exotic locations and subjects. One of his most famous compositions is *Carnival of the Animals*, using the colors of the orchestra to depict animals in the zoo!



**Bedrich Smetana** (1824-1884) was a composer from Czech-Bohemia, or modern day Czech (pronounced like "Check") Republic and is known as the father of Czech music. Like Ludwig van Beethoven, he became deaf later in life and still continued to compose. His music was shaped by historical events in his homeland, with many of his pieces drawing on folk traditions and historical events for inspiration.



**Igor Stravinsky** (1882-1971) is considered one of the most innovative composers of the 20th century. His approach to composition transformed the way in which future composers thought of melody, form, rhythmic structure. His composition *Suite Italienne* takes pre-existing melodies from the Baroque and Classical Periods and updates them using his newly created twentieth-century techniques.



**NOW IT'S TIME TO GO TO  
THE CONCERT!**



# PREPARING YOUR CLASS FOR THE CONCERT

Whether the concerts take place in a concert hall or at your school, they are live performances. We are counting on your help in setting the proper listening environment for everyone. Please share the following courtesy guidelines with your **students and chaperones**:

## **Listen for both the Sounds *and* the Silence...**

Music, as you know, is made up of many different kinds of sounds. What we often don't consider is that it is also made up of different kinds of silence. Take a moment to see in your mind a picture that has been drawn using pen and paper. The white space on the page is just as important as the mark of the pen. If you didn't have white space you wouldn't see the image. In music, moments of silence are like the white space in a drawing. Making noise at a concert, even if it is just a little bit, is like spilling ink all over your beautiful picture.

Keep in mind the following things in order to create an atmosphere for everyone's enjoyment.

### **Do**

- Enjoy the music
- Gently conduct or move along with the music if you want
- Applaud after each piece
- Raise your hand to answer or ask a question

### **Don't**

- Eat or drink during a performance
- Chew gum
- Unwrap candy
- Talk to your neighbor
- Walk around the theater
- Get up to use the restroom during the music

## **Applause**



Many people ask, "How do I know when to applaud?" If you're not sure when the piece is finished, a good rule of thumb is to wait until everyone puts their instruments down. For example, pianists' hands would go in their lap and violinists would take their instruments away from their chin.

## **Trips to the Restroom**

Please take the time before the concert begins to take your students to the restroom. It is distracting to the audience and musicians when students are exiting and entering during the concert. If you must leave during the performance, please exit and re-enter quietly **between** musical selections.

# ACTIVE LISTENING SKILLS

In this world of fast-paced images and constant sounds, we have become accustomed to tuning things out and not really listening. In fact, many people have lost the ability to listen *actively*. If your students have trouble concentrating for long stretches of time, you might want to try giving them an activity to do while they listen. But the activity should be related to the music so that they are *actively* listening; doing their math homework while listening will not be helpful.



Here are some suggestions that will get your students' attention focused on the music:

Have them draw a picture that relates to what they are hearing.

Have them describe with words what they hear by asking them to answer **some** of the following questions (or make up your own).

- What instruments do you hear?
- Can you tell how many instruments are playing?
- Are they string instruments? Wind instruments?
- Is the music fast or slow?
- Does it remind you of anything?
- Do you hear any melodies that remind you of songs you know?
- If you were to make a movie based on this music, what would it be about?