



CHAMBER MUSIC BEGINNINGS

FOR GRADES 3–5

Teacher Resource Guide
2024–2025 SEASON

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INTRODUCTION

Chamber Music Beginnings introduces 3rd–5th grade students to chamber music through educational concerts tailored to their developmental and musical needs. Students explore a diverse repertoire, enhancing their musical appreciation and understanding of fundamental concepts.

The program consists of three units throughout the year:

- **UNIT 1:** Provides a resource guide for schools to use at their own pace and includes concerts at Merkin Hall, Brooklyn Public Library, and the Hostos Center for the Arts & Culture.
- **UNIT 2:** Features a resource guide, in-school sessions with Chamber Music Society teaching artists, and concerts at Merkin Hall, Brooklyn Public Library, and the Hostos Center for the Arts & Culture.
- **UNIT 3:** Culminates in an in-school assembly with performances by a String Quartet or Wind Quintet.

Key Learning Objectives

UNIT 1: String Quartet / Melody

Students will:

- actively listen to a live chamber ensemble performance.
- compare different interpretations of pieces, noting variations in pitch, dynamics, and expression, and discuss their impact on the music's mood and character.
- recognize changes in volume, articulation, and instrument balance, identifying how ensemble members create a cohesive and expressive performance.

UNIT 2: Wind Quintet / Rhythm

Students will:

- actively listen to a live chamber ensemble performance.
- identify recurring rhythmic patterns and elements like quarter notes, eighth notes, and rests in a chamber ensemble performance.
- analyze the rhythmic structure of music, noting variations in note length, syncopation, and motives, and discuss their contributions to musical expression.

UNIT 3: Chamber Music in Your Classroom

Students will:

- actively listen to a live chamber music performance and discuss its role in intimate settings, function in various social and cultural contexts, and importance in fostering collaboration and musical expression among musicians.

HOW TO USE THIS GUIDE

WHAT IS IN THIS RESOURCE?

This teacher resource is designed to assist you in creating a high quality experience for your students and can be easily integrated into your existing curriculum. You can also find this guide online at chambermusicsociety.org/CMB, where you can access an accompanying set of digital resources. These materials provide additional context and activities to help your students make the most of each concert.

In Unit Two, a teaching artist will visit your classroom and 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.

STANDARDS ADDRESSED

The Chamber Music Beginnings curriculum is designed to address the National Core Art Standards for Music and Common Core State Standards Initiatives, as well as benchmarks in the New York City Department of Education Blueprint for Teaching and Learning in the Arts: Music. Please refer to page 30–32 for more information.

INSIDE YOU WILL FIND:

- Information on each unit
- A program, including the titles of 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
- Biographies of the composers
- Descriptions of the instruments in specific chamber ensembles
- Tips for concert day
- Digital Media Icons appear throughout the Teacher Resource Guide to signify printable student activity sheets, audio tracks, videos, and other supplemental resources that are available at chambermusicsociety.org/CMB.

OPTIONS FOR TEACHERS OF STUDENTS WITH SPECIAL NEEDS

- **Visual Concert Guide:** We provide a visual concert guide that outlines what students should expect during the concert, ensuring they feel comfortable and engaged throughout the performance. This is available in our online guide at chambermusicsociety.org/CMB.
- **Engagement with Tangible Objects:** We encourage students to interact with the music using tangible objects like handmade instruments (e.g., cups with beans for shakers), rhythm sticks, Orff instruments, and drums.
- **Customized Teaching Artist Visits:** We work closely with partner school teaching staff to curate Teaching Artist visits that best support the needs of your students.

ICON KEY



This icon appears throughout the guide to indicate a printable activity sheet, video, or additional resource available on our website at chambermusicsociety.org/CMB.



This icon appears throughout the guide to show that there is an activity idea available with explanation.



This icon indicates an activity that students can perform with the musicians during the concert. The activity is available on our website: chambermusicsociety.org/CMB.

INTRODUCTION TO CHAMBER ENSEMBLES



Chamber ensembles are groups of musicians who play different instruments together, creating a variety of sounds and harmonies. Here are some examples of chamber ensembles with two to five musicians:



DUO (2 musicians)

A duo is made up of two musicians, a cello and a piano. The cello and piano will alternate roles, with each instrument taking turns playing the melody while the other provides the harmony. This combination is often used in classical music by composers like Beethoven and Brahms.

Pictured at left: David Finckel, cello, and Wu Han, piano. Our artistic directors!



TRIO (3 musicians)

A trio has three musicians and can mix different instruments. One popular trio is a piano trio (violin, cello, and piano) which creates a wide range of sounds. Composers like Schubert and Mendelssohn wrote famous pieces for this type of group.

Shai Wosner, piano; Francisco Fullana, violin; Mihai Marica, cello



QUARTET (4 musicians)

A quartet usually includes four musicians. A string quartet, for example, has two violins, a viola, and a cello, and is a favorite in classical music. Famous composers like Beethoven and Haydn wrote many pieces for quartets.

The Calidore String Quartet



QUINTET (5 musicians)

A quintet has five musicians, like a wind quintet, which most commonly includes a flute, oboe, clarinet, bassoon, and horn. The horn adds a special twist to the usual wind sounds, and composers like Nielsen and Ibert wrote music for this type of ensemble.

Tara Helen O'Conner, flute; Stephen Taylor, oboe; Sebastian Manz, clarinet; Peter Kolkay, bassoon; Radovan Vlatković, horn

These groups allow musicians to work together in different ways, making music more exciting and full of variety!

2024–2025 CHAMBER MUSIC BEGINNINGS FEATURED ENSEMBLES

String Quartet (CONSISTING OF VIOLIN, VIOLIN, VIOLA, CELLO)

Ivalas Quartet

Hailed by The Strad for playing with “tremendous heart and beauty,” the Ivalas Quartet has been changing the face of classical music since its inception in 2017 with a mission to enrich the classical music world by spotlighting past and present BIPOC composers alongside the standard repertory. Among the many composers whose works they have championed are Eleanor Alberga, Gabriela Lena Frank, Osvaldo Golijov, Jessie Montgomery, Angélica Negrón, Iván Enrique Rodríguez, Carlos Simon, Alvin Singleton, and George Walker. They premiered Derrick Skye’s *Deliverance* through a commission from Caramoor in 2024.

The Ivalas Quartet served as the Graduate Resident String Quartet at The Juilliard School from 2022 to 2024, where they studied with the Juilliard String Quartet. They were previously in residence at the University of Colorado-Boulder under the mentorship of the Takács Quartet.

Performing on concert series throughout the United States, the quartet has been presented by the Austin Chamber Music Center, Newport Classical, Schneider Concerts, the Chautauqua Institution, the Skaneateles Festival, Friends of Chamber Music Denver, and CU Presents, where they collaborated with the Takács Quartet in 2020 and 2022. In May

of 2023 and 2024, they presented full programs at Carnegie Hall, titled “First Light” and “Fate and Yearning.” Recently, the quartet has enjoyed performing on Lincoln Center’s Summer for the City, and in collaboration with New Latin Wave, the FUTUROS - New Ideas in Composition series. The Quartet is also thrilled to be the 2024-2025 Curator/Performing Ensemble of the Schneider Concerts at The New School in New York City.

The Ivalas Quartet won a Salon de Virtuosi Career Grant in 2023, and also had the great honor of serving as the 2022-23 Ernst Stiefel String Quartet-in-Residence at Caramoor. In 2022, Ivalas won the grand prize at the Coltman Chamber Music Competition, as well as first prize at the 2019 WDAV Young Chamber Musicians Competition.

In 2021, they created the first recording of Carlos Simon’s *Warmth from Other Suns* for string quartet under Lara Downes’ digital label Rising Sun Music.

The members of the Ivalas Quartet—violinists Reuben Kebede and Tiani Butts, violist Marcus



Stevenson, and cellist Pedro Sánchez—have a shared dedication to their roles as educators. The quartet has nurtured students from the early stages of their musical journey to the collegiate level, with coaching experience including residencies at the University of Michigan’s Center Stage Strings program, the University of Northern Iowa, the University of Central Arkansas, Madeline Island Chamber Music, and the MacPhail Center for Music. In New York City, they have coached student groups at The Juilliard School in both the preparatory and undergraduate divisions. The quartet has worked with the Chamber Music Society of Lincoln Center through the Society’s Chamber Music Beginnings since 2022.



Want to learn more about Ivalas Quartet?
Visit ivalasquartet.com

2024–2025 CHAMBER MUSIC BEGINNINGS FEATURED ENSEMBLES

Wind Quintet

(CONSISTING OF FLUTE, OBOE, CLARINET, BASSOON, HORN)

Nu Quintet

Nu Quintet was formed to establish a new tradition that celebrates and expands the wind quintet by reimagining repertoire, performance, and the classical music culture.

Since forming in 2021, they have been guest artists on the Flute Center of New York's Salon Series (2022), collaborating artists for the University of Florida composition department (2022), guest educational artists at the Pierrot Chamber Music Festival (2024, 2023), and performed at the Grand Montgomery Chamber Music Series (2024).

Committed to uplifting new voices in the wind quintet genre from across the world, NuQuintet has performed and recorded over 20 premieres and organizes an annual call for scores (Nu Works) now entering its third year which provides composers with workshop sessions, recordings, and a live performance in NYC.



**Want to learn more about
Nu Quintet? Visit nuquintet.com**



WHAT IS CHAMBER MUSIC?

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



Summer Palace of Frederick the Great of the Painting by Adolphe Menzel (1852)

Chamber music is music written for a relatively small group of musicians compared with an orchestra (usually 2 to 5 but up to as many as 20) where each person plays his or her own unique part and there is no conductor. 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; it simply means a room. So, chamber music is music for a smaller sized room or concert hall than would be needed for an orchestra.

UNIT 1: MELODY CONCERT PROGRAM

Ivalas Quartet

Reuben Kedede, violin

Tiani Butts, violin

Marcus Stevenson, viola

Pedro Sánchez-Mijares, cello

-
- | | |
|--------------------|---|
| BARTÓK | 44 Duos for Two Violins, Sz. 98, BB 104
No. 14 - Párnás tánc (Pillow Dance) |
| DOHNÁNYI | Serenade in C major for Violin, Viola, and Cello, Op. 10
I. Marcia: Allegro |
| HAYDN | Quartet in C major for Strings, Op. 33, No. 3, "The Bird"
I. Allegro moderato |
| TAILLEFERRE | Quartour à Cordes
I. Modéré |
| STILL | Danzas de Panama
II. Mejorana y Socavon |
| DVOŘÁK | Quartet No. 12 in F major for Strings, Op. 96, "American"
IV. Vivace |

ABOUT UNIT 1

COMPOSERS AND ARRANGERS



BÉLA BARTÓK (1881 – 1945)

Bartók showed an early interest in folk music. At age four, he could play 40 Hungarian folk tunes on the piano with one finger. By five, he was taking piano lessons and soon began composing. His first recital featured his piece, “The Danube River,” incorporating folk melodies from countries the river traverses, with joyous Hungarian sections.

At 23, Bartók heard a unique folk song from a peasant girl, inspiring him to collect Hungarian peasant songs. Alongside Zoltán Kodály, he traveled to record and transcribe these melodies.

A pioneer in the field of ethnomusicology, Bartók integrated Hungarian folk music into his compositions, producing significant 20th-century works. His chamber music includes pieces for various ensembles, including six string quartets and a sonata for two pianos and percussion.



ERNŐ DOHNÁNYI (1877 – 1960)

Born in 1877 in Hungary, Dohnányi was a leading 20th-century composer, pianist, teacher, and music administrator.

He studied at the Franz Liszt Academy in Budapest, inspiring Bartók to enroll. Brahms praised his Piano Quintet No. 1, stating, “I couldn’t have written it better myself.”

Dohnányi taught at Berlin’s Hochschule für Musik from 1905-1915 and returned to Budapest in 1915. He directed the Academy

and Hungarian Radio and conducted the Budapest Philharmonic for 25 years. He championed younger composers like Bartók and Kodály.

In 1944, Dohnányi moved to the U.S., becoming a composer-in-residence at Florida State University. His students included Ellen Taaffe Zwilich and Christoph von Dohnányi. He continued performing until his death in 1960. His works include operas, concertos, symphonies, and chamber music, blending Romantic expressiveness with Classical clarity.



FRANZ JOSEPH HAYDN (1732 – 1809)

Born in 1732 in Austria, Haydn is one of the greatest masters of classical music and commonly referred to as “Father of

the String Quartet.” He composed 104 symphonies, 50 concertos, 84 string quartets, 24 stage works, and 12 Masses. Haydn served as musical director for Count von Morzin (1759-1760) and the Esterházy family (1761-1790), where most of his works were produced. His notable symphonies include No. 49 “La Passione,” No. 44 “Trauersinfonie,” and the “Farewell Symphony.”

In the 1780s, Haydn received commissions from London and Paris and was honored across Europe. He formed a close friendship with Mozart and influenced Beethoven. Haydn’s major works include the oratorios “The Creation” (1798) and “The Seasons” (1801). Known as the “father of the string quartet,” Haydn’s legacy influenced composers like Mozart, Beethoven, and Shostakovich.

ABOUT UNIT 1

COMPOSERS AND ARRANGERS (continued)



GERMAINE TAILLEFERRE (1892 – 1983)

Tailleferre was born in Saint-Maur-des-Fossés, a suburb of Paris. As a girl, she studied piano with her mother and began composing on her own. She subsequently entered the Paris Conservatory where fellow students included Louis Durey, Francis Poulenc, Darius Milhaud, Georges Auric and Arthur Honegger. Her talent was recognized by her professors, and she won several prizes for her compositions. Upon the premiere of her string quartet, she was invited to join Nouveaux Jeunes, a group which later came to be known as Les Six. Under the mentorship of the playwright Jean Cocteau, the young composers were encouraged to reject the fog of impressionism and the pathos of Wagnerism, both of which had been in ascendance for several decades. Though holding no official position, she taught and composed throughout her life.



WILLIAM GRANT STILL (1895 – 1978)

Considered the “Dean of African American Composers,” Still was born on May 11, 1895, in Mississippi, USA. His father, a musician, died when he was an infant. Raised by his schoolteacher mother in Little Rock, Arkansas, Still was encouraged in his musical interests, particularly the violin. At 17, his stepfather introduced him to opera, sparking his passion for music.

He was valedictorian at M.W. Gibbs High School and entered Wilberforce College at 16 as a pre-med student, but his focus shifted to music. He later studied at Oberlin Conservatory. Still

blended classical music with ragtime, jazz, and blues, arranging for W.C. Handy and working in New York.

His “Afro-American Symphony” premiered in 1931—the first by a black composer performed by a major orchestra. Still’s prolific career included conducting the Los Angeles Philharmonic, composing for film, and receiving numerous awards including two Guggenheim fellowships, two Harmon Awards, and honorary doctorates from Wilberforce, Oberlin, the University of Arkansas, Bates College, Howard University, and USC. In 1999, he was inducted into the Mississippi Musicians Hall of Fame.



ANTONÍN LEOPOLD DVOŘÁK (1841 – 1904)

Born in Nelahozeves, Bohemia (now the Czech Republic), Dvořák was the first Bohemian composer to gain worldwide recognition. He transformed folk material into 19th-century Romantic music. Raised in a musical environment, Dvořák became an accomplished violinist early on. In 1857, a music teacher persuaded his father to enroll him in an organ school in Prague.

Dvořák’s works expanded the Czech nationalist movement in music, initiated by Bedřich Smetana. His talent for melody and the fresh Czech character of his music made him popular. His compositions span multiple genres, with Symphony No. 9 in E Minor (“From the New World”) being his best-known work. However, Symphony No. 7 in D Minor, Symphony No. 6 in D Major, and Symphony No. 8 in G Major are also notable. His Cello Concerto in B Minor (1895) is considered a classic.

MAKING MELODIES

A melody is a sequence of pitches created using steps, skips, and leaps.

Identifying a Melody

Listen to the beginning of the second movement of William Grant Still's *Danzas de Panama*. Which instrument has the melody in this piece? If you aren't sure, try humming what you think the melody is and see what happens...

The melody is the main theme of the piece. In this piece, you may hear the violin performing the melody, while the other instruments play in the background. In this way, music is no different from art. Take a look at the painting to the right—*American Gothic* by Grant Wood. What do you notice first? Your eyes may be drawn to the image of the man and woman first, the main theme of the portrait, and then travel to the background of the painting consisting of a farmhouse and barn.

Imagine how different this picture would be if the farmers were painted as business people, or maybe even aliens instead! The background of the painting can stay the same even if there are different subjects in front of it. This is similar to what happens with melody and accompaniment in music.

A 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 in art, you can have different melodies over the same accompaniment in music.



American Gothic by Grant Wood (1930)



ACTIVITY

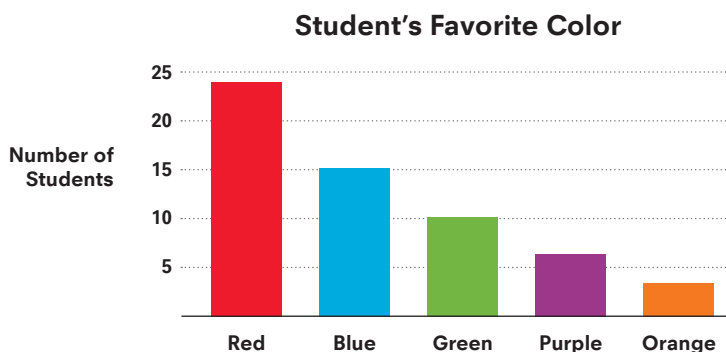
Working with a partner, create your own visual “melody and accompaniment.” First, work on your own drawing by designing a background or “accompaniment.” Then switch drawings with your partner and draw a main subject or “melody” for the background that your partner designed.

MAKING MELODIES (continued)

Pitch

In music, a pitch is defined by how high or low a note sounds.

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



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



LOW-
PITCHED



ACTIVITY

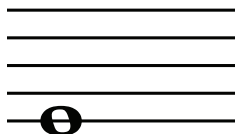
Can you think of any other instruments and animals that make high and/or low sounds?



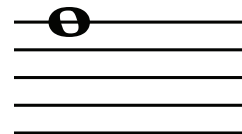
HIGH-
PITCHED



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



This note represents a **LOW** pitch.



This note represents a **HIGH** pitch.

MAKING MELODIES (continued)

Pitch (continued)

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



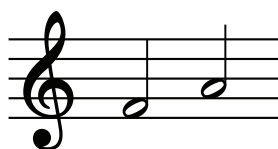
In Bartók's Duo No. 14 from his 44 Duos for Two Violins, Sz. 98, BB 104, the opening melody uses a stepwise series of notes, like a scale.



ACTIVITY

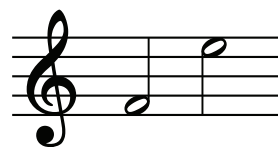
Check out the melody above! Can you circle the repeated notes and mark when the melody changes direction?

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

Composers can also create melodies using **leaps**. Leaps are like really big skips—instead of skipping over a puddle, imagine what it would be like to leap over a building! 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.

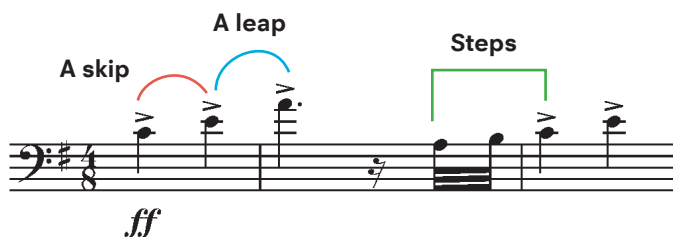


We leaped over spaces and lines!

MAKING MELODIES (continued)

Pitch (continued)

Now, let's look and listen to the second movement of William Grant Still's *Danzas de Panama*. As you can see below, Still starts the movement using steps and later utilizes leaps and skips.



Steps + Skips + Leaps = A Melody!



ACTIVITY

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



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 movement in your own body. How might a dance to Dohnányi's *Serenade in C major* differ from Haydn's *Quartet in C major for Strings*?

MAKING MELODIES (continued)

Scales

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



Dohnányi's Serenade and Tailleferre's Quartour à Cordes convey distinctly different moods to the listener. Difference in mood is reflected in the composers choice to use major versus minor tonalities to create the piece. While Tailleferre wrote her piece in the key of C-sharp minor, Dohnányi wrote his Serenade in C Major. In addition to the melodies being in minor and major, the mood also changes by a sudden shift in the tempo, or speed of the beat of the piece.



ACTIVITY

Do major and minor melodies sound different? If so, how? If these melodies were characters in a story, what would they be?

ROSA'S MELODY



During the Unit 1 concert, students will have an opportunity to perform Rosa's melody with our string quartet. In preparation for the concert, we'd love for you to introduce the music to your students. Students can prepare either option below to join in the fun!

Option 1

Sing along with the music on "la"



Listen to a recording here!

Dvořák arr. Bruce Adolphe

Option 2

Sing the lyrics to Rosa's melody

mel-o-dy this is

Ro-sa's brand new mel-o-dy I'll sing with you and you sing with me-

-eee Ro-sa's mel-o-dy

MAKING MELODIES GUIDED LISTENING

Here are some questions to help begin a classroom discussion about the music heard on the Chamber Music Beginnings Unit 1 concert.

BARTÓK: 44 Duos for Two Violins, BB 104 • No. 14

Prompts:

- How many instruments are playing in this example?
- What instruments are they?
- Which instrument has the melody? How do you know?
- What is the name of the type of chamber ensemble playing?

DOHNÁNYI: Serenade in C major for Violin, Viola, and Cello, Op. 10 • Marcia: Allegro

Prompts:

- What instrument has the melody at the beginning of this piece?
- Do you hear the melody in more than one instrument?
- Does the melody sound like it is walking up steps, skipping over puddles, or leaping over buildings?



**Online resources
available**

HAYDN: Quartet in C major for Strings, Op. 33, No. 3, “The Bird” • Allegro moderato

Prompts:

- How would you describe the violin part? Does it remind you of an animal?
- 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?
- How many instruments are playing in this example?
- What is the name of the type of chamber ensemble playing?

GERMAINE TAILLEFERRE: Quartour à Cordes • Modéré

Prompts:

- What does a melody created using steps feel like? Does it feel different than a melody using skips or leaps?
- Why do you think a composer would choose to use skips, steps, and leaps in their melodies? What do you think they want to convey?
- What emotions do you feel when you hear this piece?

WILLIAM GRANT STILL: Danzas de Panama • Mejorana y Socavon

Prompts:

- What is a musical scale?
- If this music was used in a movie, what action might be happening on screen?

DVOŘÁK: Quartet No. 12 in F major for Strings, Op. 96, “American” • IV. Vivace

Prompts:

- What emotions do you feel in the opening of this piece?
- Is the opening melody in major or minor?
- What kind of dance move would you put to this music?

UNIT 2: RHYTHM CONCERT PROGRAM

Nu Quintet

Kim Lewis, flute
Michael Dwinell, oboe
Kathryn Vetter, clarinet
Tylor Thomas, bassoon
Blair Hamrick, horn

IBERT

Trois Pièces Brèves

I. Allegro

III. Assez lent - Allegro scherzando-Vivo

ARNOLD

Three Shanties, Op. 4

I. Allegro con brio

BEACH

Pastorale

LIGETI

Six Bagatelles

I. Allegro con spirito

IV. Presto ruvido

COLEMAN

Afro-Cuban Concerto

I. Afro

ABOUT UNIT 2

COMPOSERS AND ARRANGERS



JACQUES IBERT **(1890 – 1962)**

Born in 1890 in Paris, Jacques Ibert was a French composer known for his operas, symphonies, ballets, and film scores. He began studying music at four under his mother's guidance and later attended the Paris Conservatory, where he studied with composers like Faure. His studies were interrupted by World War I, during which he served in the French Navy.

After the war, he won the prestigious Prix de Rome for his cantata *Le Poète et la Fée*. Ibert's music is celebrated for its light, playful, and whimsical "French" style, especially in the woodwind repertoire. He held notable roles as Director of the French Academy in Rome and the Paris Opera. Ibert passed away in 1962, leaving a legacy of joyful and distinctive music.



MALCOLM ARNOLD **(1921 – 2006)**

Sir Malcolm Arnold was born in Northampton, England, in 1921 and was inspired by his mother's piano playing and his love for jazz, especially Louis Armstrong. He began playing the trumpet at twelve and later won a scholarship to the Royal College of Music.

Arnold became a professional trumpeter with the London Philharmonic Orchestra but eventually shifted to composing full-time. He wrote in many styles, including symphonies, concertos, and film scores, and gained fame

as one of Britain's greatest composers. His notable works include the score for *The Bridge on the River Kwai* and pieces inspired by Ireland and Cornwall.

Throughout his life, Arnold received many honors, including a knighthood in 1993. Despite personal challenges, he continued creating music until his death in 2006, and his works remain celebrated worldwide.



AMY BEACH **(1867 – 1944)**

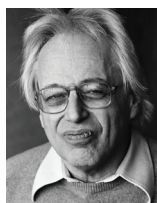
Born in New Hampshire in 1867, Amy Beach showed remarkable musical talent from a young age, memorizing forty songs by age one and composing by age four. She gave her first public recital at seven, featuring works by famous composers and her own compositions. By sixteen, she was performing with the Boston Symphony Orchestra.

After marrying in 1885, her husband encouraged her to focus on composing rather than performing. Despite limited formal training, Beach taught herself composition and became one of the first American women to write symphonies and concertos.

Widowed, she toured Europe and gained fame as a performer and composer. Beach also championed women in music, inspiring future generations. She passed away in 1944, leaving a lasting legacy in classical music.

ABOUT UNIT 2

COMPOSERS AND ARRANGERS (continued)



GYÖRGY LIGETI **(1923 – 2006)**

György Ligeti, a Hungarian-Austrian composer, was known for his unique, experimental style. He began piano lessons at

fourteen and wrote his first composition soon after. Ligeti's education was disrupted by World War II, and he and his mother were the only survivors in his family.

After the war, he studied music and taught in Budapest but fled to Vienna in 1956 to escape the restrictive Communist regime. In Vienna, Ligeti developed his groundbreaking "micropolyphony" style, creating modern works like *Atmosphères* and *Apparitions*.

His music, which went beyond traditional melody and rhythm, made him one of his era's most original composers. He also taught at institutions like Stanford University and the Hamburg Academy. Ligeti's music remains influential for its creativity and bold use of sound.



VALERIE COLMAN **(1970 – PRESENT)**

Valerie Coleman is an award-winning composer and flutist known for her powerful, unique compositions. Named one

of the "Top 35 Women Composers" by *The Washington Post*, she was also honored as the 2020 Classical Woman of the Year by Performance Today. Her work *Umoja, Anthem for Unity* was recognized as one of the "Top 101 Great American Ensemble Works" by Chamber Music America.

Coleman has performed at Carnegie Hall and The Kennedy Center and collaborated with renowned orchestras worldwide. As founder of the acclaimed Imani Winds, she has influenced the future of chamber music. Her compositions, performed by top orchestras like The Philadelphia Orchestra, are praised for their creativity and emotional depth. She also supports young musicians through the Imani Winds Chamber Music Festival and teaches at the Mannes School of Music in New York City.

UNDERSTANDING RHYTHM, BEAT & PULSE

What is Rhythm?

Rhythm in music is a regular pattern of beats, sounds, or movements.

Rhythm is like the heartbeat of music, bringing energy and life to every piece we hear. It's a pattern that helps us feel when the music is fast and exciting, slow and smooth, or bouncy and playful. Without rhythm, music would lose its pulse—it would feel like something essential was missing. Rhythm helps tell the story of the music, adding emotion and movement.

Different cultures have their own ways of notating rhythm, using unique symbols and patterns to represent beats and accents, much like language does with words. For example, West African drumming often uses complex patterns, while Western music relies on time signatures to organize rhythms into regular beats. Just as language conveys meaning through spoken words, rhythm communicates emotion and energy through its patterns.



ACTIVITY

Listen to *Afro* by Valerie Coleman and pay attention to the patterns in the music, noticing any repetition or long and short rhythms. As you listen, draw a picture that shows these rhythms—use different shapes, lines, or colors to represent the patterns you hear. Try to include symbols or images that show how the instruments take turns with the rhythm. What patterns or rhythms did you notice in the music, and how do they show up in your drawing?

UNDERSTANDING RHYTHM, BEAT & PULSE

(continued)

Beat and Pulse

Beat and Pulse are two very important facets of rhythm.

The beat is like the steady drum of a song—the part that keeps going, even when other parts of the music change. Think of it like a clock ticking or your feet marching at a steady pace. The beat is what we clap or tap along with when we listen to music, and it helps keep everyone in the music together.



To help musicians keep a steady beat, there's a special tool called a **metronome**. A metronome is a device that ticks or beeps at a regular speed, like a clock. Musicians use it to practice staying in time with the beat, whether it's fast or slow. You can set a metronome to go as quickly or as slowly as you want, which helps musicians keep a steady pulse and play together in perfect time. It's like having a little musical coach keeping everyone on track!



Pulse is a like the beat but more about the feeling of the music. If the beat is the steady ticking, the pulse is the energy that comes with it—it's how fast or slow the music moves. When you hear fast music, the pulse feels quick and energetic, like a heart racing. When the music is slow, the pulse feels relaxed, like a gentle heartbeat. Together, beat and pulse keep the music alive and help us move, dance, and feel the mood of the song!



ACTIVITY

Listen to *Three Shanties, Op. 4: I. Allegro con brio* and move to the rhythm, swaying, stepping, or marching in time with the beat, adjusting your movements as the music changes in speed and energy. How did your movements change as the music sped up or slowed down?

UNDERSTANDING METER IN MUSIC

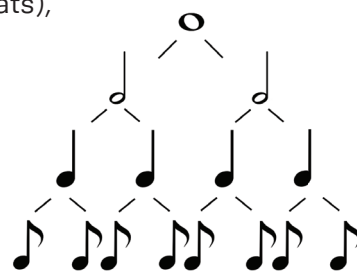
Meter is how we organize beats in music to create a steady, repeating pattern. It makes music feel balanced and gives us a rhythm to follow, helping everyone stay together while playing or singing.

What Is Meter?

Meter organizes beats into patterns, often counted in sets of 2, 3, or 4, with each pattern forming a measure. Measures help us anticipate strong beats, like the ones we clap along to, making it easier for everyone to follow and play together. By understanding meter, we know where to feel the strong beats and when to play softer ones, making music more enjoyable and easier to understand!

Note Durations

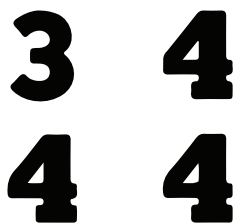
Note durations tell us how long a note is held in music. Each type of note has a specific length, like a whole note (4 beats), half note (2 beats), or quarter note (1 beat). These durations help create rhythm and show how the music moves through time.



Time Signatures

The time signature is a symbol at the beginning of a piece of music that tells us about the meter. It looks like two numbers stacked on top of each other, like this:

4/4 or 3/4. The top number tells us how many beats are in each measure, and the bottom number tells us what kind of note gets one beat.



4/4 AND 3/4:

- In 4/4 time: There are 4 beats in each measure, and the quarter note gets one beat.
- In 3/4 time: There are 3 beats in each measure, and the quarter note gets one beat.

DOWNBEATS AND OFFBEATS

- The downbeat is the first beat in a measure and is usually the strongest beat. It's where we feel the start of each new group.
- An offbeat is a beat that happens in between the main beats. Offbeats can make music feel more exciting and help create different rhythms.



ACTIVITY

Listen to György Ligeti's *Six Bagatelles, Movement 1* and identify the time signature—is it in 4/4 or 2/2? Clap along with the beat, counting "1, 2, 3, 4" for 4/4 time or "1, 2" for

2/2 time. Step on the strong beats (the downbeats) and clap on the offbeats. How does the feel of the music change between 4/4 and 2/2 time, and how did stepping on the strong beats and clapping on the offbeats help you feel the rhythm?

CLAVE RHYTHM



During the Unit 2 concert, students can clap and say the clave rhythm from Valerie Coleman's Afro-Cuban Concerto, I. Afro with our wind quintet.

Introduce this rhythm to your class using the options below to get them ready to join the fun!

1. Clap the clave rhythm together, following the pattern.
2. Say the rhythm using the words "I know all about rhythm" while clapping.
3. Perform the rhythm along with Coleman's Afro-Cuban Concerto, I. Afro.



**Listen to the
clave rhythm here**

Valerie Coleman



I - know - all - a - bout - rhy - thm I - know - all - a - bout - rhy - thm I - know - all - a - bout - rhy - thm



I - know - all - a - bout - rhy - thm I - know - all - a - bout - rhy - thm I - know - all - a - bout - rhy - thm

RHYTHM, BEAT & PULSE

GUIDED LISTENING PROMPTS

IBERT: *Trois Pièces Brèves*

- How does the rhythm in this piece make you feel? Does the speed of the music make you feel excited or calm?
- Listen to the changes in tempo. How does the rhythm shift between slow, fast, and very fast? How does the change in speed affect the feeling of the music?
- Imagine this piece is part of a dance. How would the rhythm influence how the dancers move? Would they change their pace or style depending on the tempo?

LIGETI: *Six Bagatelles*

- How does the playful rhythm in this piece make you feel? Is it energetic and fun, or more unpredictable and surprising?
- Listen closely for the strong beats (downbeats). How do they help organize the music, and what happens on the offbeats?
- Ligeti's music uses different rhythms. How do these rhythms remind you of music from different parts of the world or different cultures?

COLEMAN: *Afro-Cuban Concerto • I. Afro*

- Listen to the rhythm and pulse of the music. What emotions does the beat bring out in you?
- How does the rhythm and pulse of the music make you feel? Does it make you want to tap your feet or move in a certain way?
- Imagine this music is part of a piece of artwork. How would you use color and shape to represent the lively, rhythmic energy of the music? Would you use bold, bright colors or sharp, quick lines?

BEACH: *Pastorale*

- Can you hear a steady, flowing rhythm in the music? How does the pulse of the piece make you feel—calm or energized?
- As the music changes speed, does the rhythm stay steady or does it change? How does the tempo affect the feeling of the music?
- Beach's *Pastorale* reflects the peacefulness of nature. How do you think the rhythm and meter in this piece might represent the movement of water or wind in nature?



**Click on the titles
to listen online.**

TEACHING ARTIST VISIT: WHAT TO EXPECT

THE BASICS:

- There is one TA visit prior to the Unit 2 performance.
- Each classroom visit is 45 minutes.
- A TA will work with only one or two classes at a time, and is limited to three class periods per school (not to exceed three hours).

BEFORE THE TA ARRIVES:

- Complete registration to ensure we have all necessary information regarding your school, students, and classroom experience.
- Expect an email from a CMS Education & Community Engagement staff member to confirm the TA visit and review the lesson plan for the day. Feel free to ask any questions you may have concerning the TA's visit.
- Let your colleagues know that 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, prior to the visit.
- Listen to the music with your students at least three times before the TA visit.

WHAT TO DO WHEN THE TA ARRIVES:

- Welcome your TA to your classroom.
- Please show the TA where the adult restroom is located.
- Introduce the TA to your students.
- Ask the TA how you can help.

HOW TO PARTNER WITH THE TA:

- Ask questions to let your students know that you are interested!
- Clarify information or instructions when needed.
- Actively participate in activities.

Please be advised:

We kindly remind you of the following guidelines to ensure a smooth and productive experience for everyone.

CLASSROOM PRESENCE:

Please remain in the classroom throughout the session. The TA is not certified to supervise students alone, and your presence is vital. You are the essential link between your students and the teaching artist. Your awareness, curiosity, and enthusiasm greatly enhances the learning environment.

STUDENT BEHAVIOR:

As the primary educator, you are responsible for managing student behavior. Our CMS teaching artists are guests and may not be familiar with your students, so your support is crucial.

Thank you for your cooperation and dedication to providing an enriching experience for your students.

CONCERT EXPERIENCE

Preparing your class for the concert

Whether performances are held in a concert hall or at your school, they are live performances that deserve our collective attention. We appreciate your support in creating an inclusive and respectful listening environment for everyone. Please share the following guidelines with your students and chaperones:

EMBRACE THE FULL SPECTRUM OF SOUND AND SILENCE

In music, silence can be just as important as sound. Similar to how white space enhances a drawing, silence is essential to create depth and clarity in music. We ask that you honor and appreciate moments of silence in performance.

RESPECT THE PERFORMANCE

Even minimal noise can disrupt a musical experience for others. Please ensure that mobile devices are silenced and all attention is directed towards the stage and performers during the concert.

BE MINDFUL OF OTHERS

Create a supportive environment where everyone can immerse themselves in the performance.

DO

- Enjoy the music
- Gently conduct or move along with the music
- Applaud after each piece

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

KNOWING WHEN TO APPLAUD

We often get asked, “When is the best time to applaud?” If you’re unsure whether a piece has concluded, a helpful guideline is to wait until the performers have finished and are no longer actively playing. For instance, pianists might place their hands in their laps, and violinists may lower their instruments. Following these guidelines will ensure that your applause will be well-timed and appreciated by both the performers and fellow audience members.

RESTROOM VISITS

To minimize disruption, please encourage your students to use the restroom before the concert starts. If a restroom visit is necessary during the performance, we kindly ask that you exit and enter the concert hall quietly between musical selections. This helps us maintain a respectful and immersive environment for all attendees.

Thank you for helping us foster a space where we can all appreciate the beauty of live music.

NATIONAL CORE ARTS STANDARDS FOR MUSIC

<p>COMMON ANCHOR #1 Generate and conceptualize artistic ideas and work.</p> <p>COMMON ANCHOR #2 Organize and develop artistic ideas and work.</p> <p>COMMON ANCHOR #3 Refine and complete artistic work.</p>	<p>Cr Creating</p>	<p>Found on Page: 12, 13, 18, 22, 27</p> <p>12, 13, 18, 27</p> <p>14, 15, 17, 24</p>
<p>COMMON ANCHOR #4 Analyze, interpret, and select artistic work for presentation.</p> <p>COMMON ANCHOR #5 Develop and refine artistic work for presentation.</p> <p>COMMON ANCHOR #6 Convey meaning through the presentation of artistic work.</p>	<p>Pr Performing, Presenting, Producing</p>	<p>15, 18, 22, 23, 27</p> <p>17, 18, 24, 27</p> <p>18, 27</p>
<p>COMMON ANCHOR #7 Perceive and analyze artistic work.</p> <p>COMMON ANCHOR #8 Interpret intent and meaning in artistic work.</p> <p>COMMON ANCHOR #9 Apply criteria to evaluate artistic work.</p>	<p>Re Responding</p>	<p>14, 15, 16, 18, 22, 23, 27</p> <p>15, 16, 18, 22, 23, 25, 27</p> <p>14, 15, 16, 18, 22, 23, 25, 27</p>
<p>COMMON ANCHOR #10 Synthesize and relate knowledge and personal experiences to make art.</p> <p>COMMON ANCHOR #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>	<p>Cn Connecting</p>	<p>15, 16, 18, 22, 27</p> <p>12, 13, 18, 22, 23, 27</p>

COMMON CORE STATE STANDARDS INITIATIVES

Through student-centered activities, culturally responsive classroom sessions, and interactive concerts featuring our resident chamber ensembles, Chamber Music Beginnings addresses the Common Core State Standards and prepares students for post-secondary success in college, career, and life.

While the focus of Chamber Music Beginnings is to introduce students to the chamber music art form, it similarly encourages students to draw interdisciplinary connections and build core capacities in English and Math. Through activities centered on active listening, performance, and musical analysis, students:

- | | |
|---|---|
| <ul style="list-style-type: none">• Demonstrate independence• Build strong content knowledge• Respond to the varying demands of audience, task, purpose, and discipline• Comprehend as well as critique• Value evidence• Use technology and digital media strategically and capably• Come to understand other perspectives and cultures | <ul style="list-style-type: none">• Make sense of problems and persevere in solving them• Reason abstractly and quantitatively• Construct viable argument and critique the reasoning of others• Use appropriate tools strategically• Attend to precision• Look for and make use of structure• Look for and express regularity in repeated reasoning |
|---|---|

Chamber Music Beginnings provides a unique opportunity for students to integrate English Language Arts and Math skills through an introductory exploration of chamber music. For more information, visit www.chambermusicociety.org/CMB

NEW YORK CITY DEPARTMENT OF EDUCATION

Blueprint for Teaching and Learning in the Arts: Music

Aligned with the five strands of the NYC Department of Education’s Blueprint for Teaching and Learning in the Arts: Music, Chamber Music Beginnings offers students a unique opportunity to explore chamber music through interactive concerts, in-school teaching sessions, and bilingual resources. Through Chamber Music Beginnings, students develop an understanding of music through analysis, performance, and an exploration of historical and cultural contexts. By attending live performances by professional chamber musicians, students broaden their perspectives, discover their musical potential, and develop a lifelong appreciation for music.

		Found in Unit:
STRAND 1: Music Making	By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	1, 2
STRAND 2: Music Literacy	Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	1, 2
STRAND 3: Making Connections	By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.	1, 2
STRAND 4: Community & Cultural Resources	Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City’s music and cultural institutions create a fertile ground for students’ music learning and creativity.	1, 2
STRAND 5: Careers & Lifelong Learning	Students consider the range of music and music-related professions as they think about their goals and aspirations and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.	1, 2



Chamber Music Society
of Lincoln Center

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Council on
the Arts

