

EDUCATIONAL
CONCERT SERIES

DETROIT SYMPHONY ORCHESTRA
STUDENT MINI-GUIDE

**Virtual ECS:
STORYTELLING THROUGH MUSIC
AND DANCE**



FACEBOOK LIVE WATCH PARTY: FRIDAY, MAY 1, 2020 AT 2:00PM
AVAILABLE TO STREAM ANY TIME ON YOUTUBE AND DSO REPLAY

Great dancing and great music often go hand in hand. In dance productions, rhythms and melodies in the music provide structure for the dancers and create a sense of place for the audience. This way, music and dance can weave a powerful story without any words at all!

Students can use the activities in this mini-guide to prepare for viewing the DSO's accompanying "virtual" ECS performance, a compilation of previously recorded pieces curated for educational purposes during the shutdown. The concert will air on Facebook Live and be publicly available after on YouTube and the DSO's streaming service, DSO Replay.



Virtual ECS: STORYTELLING THROUGH MUSIC AND DANCE

Concert Program

Giancarlo Guerrero, *conductor*

Leonard Slatkin, *conductor*

Caroline Coade, *host*

Sylvia Suttle, *Suttle Dance Company*

Introduction

Caroline Coade, viola

Detroit Symphony Orchestra

Igor Stravinsky
(1882-1971)

Petrushka

Dance Demonstration

Sylvia Suttle, Suttle Dance Company

Interlude

Caroline Coade, viola

Detroit Symphony Orchestra

George Gershwin
(1898-1937)
Ed. Mark Clague

An American in Paris



DETROIT SYMPHONY ORCHESTRA

LEONARD SLATKIN, Music Director Laureate

Music Directorship endowed by the Kresge Foundation

JEFF TYZIK
Principal Pops Conductor

TERENCE BLANCHARD
Fred A. and Barbara M. Erb
Jazz Creative Director Chair

NEEME JÄRVI
Music Director Emeritus

FIRST VIOLIN

Kimberly Kaloyanides
Kennedy
INTERIM CONCERTMASTER
Katherine Tuck Chair
Hai-Xin Wu
INTERIM ASSOCIATE
CONCERTMASTER
*Schwartz Shapero Family
Chair*
Jennifer Wey Fang
ASSISTANT CONCERTMASTER
*Walker L. Cisler/Detroit
Edison Foundation Chair*
Marguerite Deslippe*
Laurie Goldman*
Rachel Harding Klaus*
Eun Park Lee*
Adrienne Rönmark*
Laura Soto*
Greg Staples*
Jiamin Wang*
Mingzhao Zhou*
Yoonshin Song~
CONCERTMASTER

SECOND VIOLIN

Adam Stepniewski
ACTING PRINCIPAL
The Devereaux Family Chair
Will Haapaniemi*
*David and Valerie
McCammon Chair*
Hae Jeong Heidi Han*
*David and Valerie
McCammon Chair*
Sheryl Hwangbo*
Sujin Lim*
Hong-Yi Mo*
Alexandros Sakarellos*
*Drs. Doris Tong
and Teck Soo Chair*
Joseph Striplin*
Marian Tanau*
Jing Zhang*
Open, PRINCIPAL

VIOLA

Eric Nowlin, PRINCIPAL
Julie and Ed Levy, Jr. Chair
James VanValkenburg
ASSISTANT PRINCIPAL
Caroline Coade
Glenn Mellow
Hang Su
Shanda Lowery-Sachs
Hart Hollman
Han Zheng
Mike Chen

CELLO

Wei Yu, PRINCIPAL
James C. Gordon Chair
Abraham Feder
ASSISTANT PRINCIPAL
*Dorothy and Herbert
Graebner Chair*
Robert Bergman*
Jeremy Crossmer*
David LeDoux*
Peter McCaffrey*
*Joanne Danto and
Arnold Weingarden Chair*
Haden McKay*
Una O'Riordan*
*Mary Ann and Robert Gorlin
Chair*
Paul Wingert*
*Victor and Gale Girolami
Chair*

BASS

Kevin Brown, PRINCIPAL
Van Dusen Family Chair
Stephen Molina
ASSISTANT PRINCIPAL
Linton Bodwin
Stephen Edwards
Christopher Hamlen
Nicholas Myers

HARP

Patricia Masri-Fletcher
PRINCIPAL
Winifred E. Polk Chair

FLUTE

Sharon Sparrow
ASSISTANT PRINCIPAL
*Bernard and Eleanor
Robertson Chair*
Amanda Blaikie
*Morton and Brigitte Harris
Chair*
Jeffery Zook
Open, PRINCIPAL
*Women's Association for
the DSO Chair*

PICCOLO

Jeffery Zook

OBOE

Alexander Kinmonth
PRINCIPAL
*Jack A. and Aviva Robinson
Chair*
Sarah Lewis
Maggie Miller Chair
Monica Fosnaugh
Open, ASSISTANT PRINCIPAL

ENGLISH HORN

Monica Fosnaugh
*Shari and Craig Morgan
Chair*

CLARINET

Ralph Skiano
PRINCIPAL
Robert B. Semple Chair
Jack Walters
*PVS Chemicals Inc./Jim
and Ann Nicholson Chair*
Laurence Liberson
ASSISTANT PRINCIPAL
Shannon Orme

E-FLAT CLARINET

Laurence Liberson

BASS CLARINET

Shannon Orme
*Barbara Frankel and Ronald
Michalak Chair*

BASSOON

Robert Williams, PRINCIPAL
Victoria King
Michael Ke Ma
ASSISTANT PRINCIPAL
Marcus Schoon

CONTRABASSOON

Marcus Schoon

HORN

Karl Pituch, PRINCIPAL
Johanna Yarbrough
Scott Strong
Bryan Kennedy
David Everson
ASSISTANT PRINCIPAL
Mark Abbott

TRUMPET

Hunter Eberly, PRINCIPAL
Lee and Floy Barthel Chair
Kevin Good
Stephen Anderson
ASSISTANT PRINCIPAL
William Lucas
Michael Gause
*African-American Orchestra
Fellow*

TROMBONE

Kenneth Thompkins, PRINCIPAL
David Binder
Randall Hawes

BASS TROMBONE

Randall Hawes

TUBA

Dennis Nulty, PRINCIPAL

PERCUSSION

Joseph Becker, PRINCIPAL
*Ruth Roby and Alfred R.
Glancy III Chair*
Andrés Pichardo-Rosenthal
ASSISTANT PRINCIPAL
William Cody Knicely Chair
James Ritchie

TIMPANI

Jeremy Epp, PRINCIPAL
*Richard and Mona Alonzo
Chair*
James Ritchie
ASSISTANT PRINCIPAL

LIBRARIANS

Robert Stiles, PRINCIPAL
Ethan Allen

PERSONNEL MANAGERS

Heather Hart Rochon
DIRECTOR OF ORCHESTRA
PERSONNEL
Patrick Peterson
MANAGER OF ORCHESTRA
PERSONNEL

STAGE PERSONNEL

Dennis Rottell, STAGE MANAGER
Ryan DeMarco
DEPARTMENT HEAD
Noel Keesee
DEPARTMENT HEAD
Steven Kemp
DEPARTMENT HEAD
Matthew Pons
DEPARTMENT HEAD
Michael Sarkissian
DEPARTMENT HEAD

LEGEND

* These members may voluntarily revolve seating within the section on a regular basis

~ Leave of absence



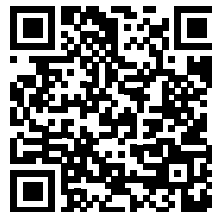
ACTIVITY 1

Musical Storytelling

Music is a powerful tool for telling stories. It can create vivid images and ideas for listeners, whether it is on its own or contributing to a movie, play, or dance.

Igor Stravinsky, in his 1911 **ballet** *Petrushka*, used various methods to convey a story and setting to audience members. He included folk melodies and used different instruments to represent people and objects that he knew his audience would be familiar with. In this activity, you will listen to the first five minutes of *Petrushka* and try to create your own story based on what you hear!

STEP 1 Scan the QR Code to the right or click the link to listen to the music. Try closing your eyes and picturing what the music reminds you of!



ON THE PROGRAM:

Petrushka (excerpt)

https://www.youtube.com/watch?v=Cw75UL_fym0

STEP 2 Draw your story in the boxes on the following page. Each pair of boxes aligns with a specific section of the music. Click on, scan, or skip to the indicated time marker.

STEP 3 Below each box, describe what is happening in your story and what parts of the music inspired each drawing.

HINT!

When trying to create your story, there are a lot of sources of inspiration you can use. Try listening for:

- **Melodies**
- Rhythms
- **Tempo** (speed)
- **Dynamics** (volume)
- Specific instruments (and how they sound)
- The “mood” of the music
- Anything else that sticks out to you! There are no wrong answers.

STEP 4 Read the description of *Petrushka*'s opening scene on the following page. Is it similar or different to your story? Does it mention any of the melodies, instruments, or other elements that you noticed?



Manet, Édouard. *Polichinelle*. 1874, Detroit Institute of Arts, Web. Public domain. [Link](#).



Boxes 1&2:

[0:00-1:53](#)



Boxes 3&4:

[1:54-3:39](#)



Boxes 5&6:

[3:40-5:41](#)

1

Story: _____

What inspired you? _____

2

Story: _____

What inspired you? _____

3

Story: _____

What inspired you? _____

4

Story: _____

What inspired you? _____

5

Story: _____

What inspired you? _____

6

Story: _____

What inspired you? _____

REFLECTION

Musical Storytelling

Read the storyline to the first five minutes of *Petrushka* below. Ask yourself: What was similar or different about my story from the ballet's story? Was I inspired by any of the same musical elements or themes?

The main character of the ballet, *Petrushka*, is a common character in Russian lore. He is a puppet, and a mischievous one at that. In this tale, a magician brings *Petrushka* and two other dolls, a *Ballerina* and a *Moor*, to life in a puppet show for a crowd of fairgoers. The DSO's excerpt includes the first five and a half minutes of the ballet, which is set in the Shrovetide Fair in St. Petersburg. The time markers of each theme in the video are in parentheses.

The opening scene's fair is complete with bustling crowds, game booths, a carousel, and a puppet theater. There is excitement in the air, with quick, light passages from the flutes, clarinets, and violins. The lower strings and bassoons begin to play a folk theme, the "Song of the *Volochobniki*" (0:38), and are soon joined by the whole orchestra, representing joyous fairgoers singing the folk tune together (1:01). A carnival barker interjects loudly, with a hit from the brass and quick new theme in the strings (1:33).

"Song of the *Volochobniki*"



An **organ grinder** (a musician who plays a street organ) plays a softer new theme for a dancer, based on the song "Toward Evening, in Rainy Autumn" and represented by the clarinets (1:55). This is briefly interrupted by the carnival barker's boisterous theme and fairgoers' folk tune before resuming.

"Toward Evening, in Rainy Autumn"



They then transition to a new tune, based on a light and funny folk song about a woman with a wooden leg, "Elle avait une jambe en bois." The theme is first heard in the clarinets and then in the trumpet (2:34). Meanwhile, a second dancer and organ grinder appear, represented with the clarinet's return to "Toward Evening, In Rainy Autumn" and the entrance of the glockenspiel on a new folk tune, "A Wondrous Moon Plays upon the River" (2:56). Soon, both dancers join to the tune of "Elle avait une jambe en bois" (3:24).

"Elle avait une jambe en bois"



"A Wondrous Moon Plays upon the River"



This dance is quickly interrupted with a resumption of the themes from the beginning! The carnival barker's loud and pulsing theme and the fairgoers' folk tune return with even more excitement than before. The fervor grows and grows, until finally the magician emerges. The rolls on the timpani represent drummers drawing the crowd's attention, while the bassoons enter to signify the magician (5:32).

Reference:

"Igor Stravinsky: *Petrushka*." *The Classical Music Lover's Companion to Orchestral Music*, by Robert Philip, Yale University Press, 2018, pp. 779–781.

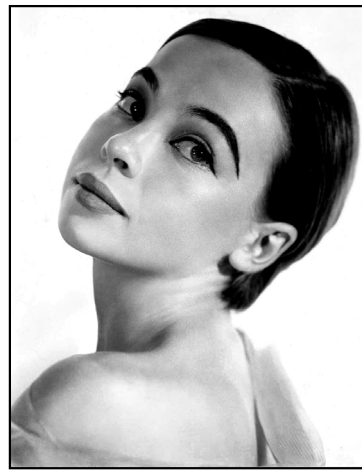
ACTIVITY 2

Moving to the Music

George Gershwin's *An American in Paris*, which premiered in 1928, was not originally written for dance. Instead, Gershwin composed it for orchestras to play in concert halls. It is usually referred to as a **tone poem**: a piece of orchestral music (usually in one, continuous movement) inspired by the themes of an outside source, such as a novel, poem, painting, or natural feature.

Gershwin wrote the piece to evoke the sights and sounds he experienced when he visited fellow composer Maurice Ravel in Paris in 1926. He included air horns which replicated the cacophonous sounds of honking taxi cabs. A melody he heard while there, called "Very Parisienne," formed the melodic basis of the piece.

Gershwin's music became incredibly popular. The piece inspired the 1951 movie musical *An American in Paris* starring Gene Kelly and Leslie Caron. The film ends with a 17-minute long ballet set to Gershwin's tone poem, which has become one of the most famous dance scenes in film history.



Publicity photos of Gene Kelly (left) and Leslie Caron (right), the two stars of *An American in Paris*.

ACTIVITY:

The ballet has many fun sequences ranging from a quick tap number to a slow, graceful **pas de deux** ("dance for two"). In this activity, you can explore parts of Gershwin's music to create parts of your own ballet!

Tap Dance: This section features bright, quick music befitting a **tap dance**: a dance performed with metal-bottomed shoes. The metal "taps" on the heels and toes of tap shoes allow the audience to hear the **rhythms** (patterns) of a dancer's feet as they move, similar to the rhythms of a percussion instrument in the orchestra. Gene Kelly was famous for his tap dances in many movies, especially *An American in Paris*.



CHECK IT OUT:

An American in Paris
tap dance sequence
https://www.youtube.com/watch?v=4P_tyRcAGeg

Describe the following characteristics of the music for the tap sequence. Note that some things might change over the course of the dance!

What is the tempo? _____

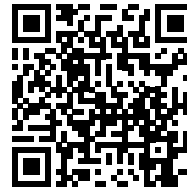
What are the dynamics? _____

Which instruments stand out to you? _____

How do the motions of the dancers reflect the music? _____

Activity continued on the next page

Pas de Deux: This slow, beautiful section features Gene Kelly and Leslie Caron dancing together. Caron dances the section **en pointe**: entirely on the tips of her toes. Dancing *en pointe* very difficult; so challenging that it requires special ballet shoes to do correctly! Because they need a lot of strength and skill, ballerinas must spend years practicing before even begin pointe work. Once they master it, however, they can use it to move with unique grace and beauty.



CHECK IT OUT:
An American in Paris
pas de deux sequence
<https://www.youtube.com/watch?v=63gajBOBZnE>

Describe the following characteristics of the music for the *pas de deux* sequence. Note that some things might change over the course of the dance!

What is the tempo? _____

What are the dynamics? _____

Which instruments stand out to you? _____

How do the motions of the dancers reflect the music? _____

Jazz Dance: All of Gershwin's music for *An American in Paris* is heavily influenced by jazz. Both **jazz music** and **jazz dance** were pioneered by African American artists in the late 19th and early 20th Centuries and became very important influences on other music and dance forms. Some key jazz elements in this sequence include the **syncopated** (offbeat) rhythm in the brass and Gene Kelly's fast and fluid leg movements. He also uses **webbing** (also known as "jazz hands"), which is a popular



CHECK IT OUT:
An American in Paris
jazz dance sequence
<https://www.youtube.com/watch?v=RPpMa3gBuNk>

Describe the following characteristics of the music for the jazz sequence. Note that some things might change over the course of the dance!

What is the tempo? _____

What are the dynamics? _____

Which instruments stand out to you? _____

How do the motions of the dancers reflect the music? _____

YOUR TURN:

Now that you have seen a little bit of the ballet from the movie, it's time to try dancing some on your own! Click or scan below to go to the DSO's performance of the tone poem version of *An American in Paris*. Jump around to different sections of the piece and think about the characteristics of the music that Gene Kelly and Leslie Caron shared through their dancing. Choose a few that stick out to you and choreograph parts of your own ballet!



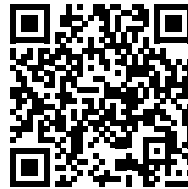
ON THE PROGRAM:
An American in Paris
<https://www.youtube.com/watch?v=0PBpOXn3lqg>

ACTIVITY 3

Music is Everywhere

Many composers try to replicate certain sounds in their music with instruments. For example, Ludwig van Beethoven used flutes, clarinets, and oboes to mimic the calls of specific birds in his 6th Symphony (the “Pastoral Symphony”). Paul Dukas used the bassoon to portray the movements of a magical broom in his tone poem *The Sorcerer’s Apprentice*.

In *An American in Paris*, George Gershwin tried a different approach. Rather than mimicking the sounds of the taxi horns he heard throughout Paris, he directed that the orchestra use actual taxi horns in the performance. Scan the QR code or click the link to the left to jump to a section of the piece featuring the taxi horns.



ON THE PROGRAM:

An American in Paris

Taxi horn feature

<https://www.youtube.com/watch?v=0PBpOXn3lqg&t=34s>

There are four different taxi horns, each of which are different **pitches** (musical notes). When you listen, notice that the sounds of the horns don’t quite fit in with the rest of the music. Gershwin did this on purpose to create **cacophony**, or a mix of pitches that sound harsh to your ears. That way, he thought the music would better replicate the many clashing sounds of Parisian streets for the audience.

Gershwin is not the only composer who used objects in music. Some composers, such as La Monte Young and Steve Reich, have created pieces that specifically highlight non-traditional instruments like a crackling fire or human speech. Throughout history, musicians have created instruments from everyday objects if they were not able to purchase traditional instruments.

ACTIVITY:

Now it’s your turn to get creative! Just like Gershwin, you’re going to create music by using something other than a regular instrument.

The five main types of instruments are described below. Use these definitions to brainstorm an instrument you can create with objects from around your house!

Aerophone: An instrument that uses air to produce sound.

Examples: trumpet, flute, oboe

Chordophone: An instrument that uses stretched strings to produce sound.

Examples: violin, guitar, harp

Electrophone: An instrument that either produces sound electronically or electronically amplifies the sound of one of the other types of instruments.

Examples: theramin, electric guitar

Idiophone: An instrument that uses a solid material (such as wood, metal, or stone) to produce sound.

Examples: xylophone, gong, shakers/rattles

Membranophone: An instrument that uses a stretched membrane to produce sound.

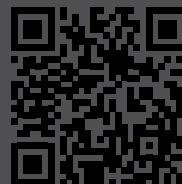
Examples: bass drum, snare drum, djembe

FURTHER READING: The Great Taxi Horn Mystery

The exact pitches used for the four taxi horns has been the source of quite a bit of debate since the piece premiered. Gershwin did not clearly write in his score which pitches to use and labeled the horns “A, B, C, and D,” which led some to think that he wanted the horns to play those notes.

However, recently rediscovered photographs show Gershwin with taxi horns which, based on their size, would play very different notes: A, A-flat, B-flat, and D. This performance by the DSO uses these notes, which are also far more cacophonous.

Read more about the mystery and how it was solved here:



CHECK IT OUT:

“1929 Gershwin Taxi Horn Photo Clarifies Mystery”

<https://smt.d.umich.edu/ami/gershwin/?p=715>

GLOSSARY

Terms are in order of use

- Ballet:** A dance performance set to music that uses specialized techniques, and typically features a plot, costumes, and sets.
- Melody:** A sequence of pitches that a listener can identify as a musical idea.
- Rhythm:** The pattern of notes in music.
- Tempo:** The speed of music.
- Dynamic:** The volume of music.
- Organ grinder:** A person who plays a street or barrel organ, usually on the street for money.
- Tone poem:** An orchestral composition in a single movement that is inspired by the themes of an outside source, such as a novel, poem, painting, or natural feature.
- Tap dance:** A dance performed with metal-bottomed shoes, which allow the audience to hear the rhythms of a dancer's movements.
- pas de deux:*** A slow, graceful duet for two dancers in a ballet, usually a man and a woman.
- en pointe:*** A dance technique used in ballet with which a dancer moves entirely on the tips of the toes.
- Jazz:** A musical genre developed in the late 19th and early 20th Centuries by African American musicians which incorporated elements of blues and ragtime.
- Jazz dance:** A dance form that developed alongside jazz music. Jazz dance heavily influenced other forms of dance.
- Syncopated rhythm:** A rhythm that falls mainly on the offbeats of a piece of music.
- Webbing:** A dance move common in musical theatre. Also called "jazz hands."
- Cacophony:** Sounds that a listener hears as harsh or unpleasant.
- Aerophone:** An instrument that uses air to produce sound.
- Chordophone:** An instrument that uses stretched strings to produce sound.
- Electrophone:** An instrument that either produces sound electronically or electronically amplifies the sound of one of the other types of instruments.
- Idiophone:** An instrument that uses a solid material (such as wood, metal, or stone) to produce sound.
- Membranophone:** An instrument that uses a stretched membrane to produce sound.