



**DETROIT SYMPHONY ORCHESTRA
STUDENT MINI-GUIDE**

**Virtual Educational Concert Series:
LET'S PLAY!**



FACEBOOK LIVE WATCH PARTY: FRIDAY, MAY 22, 2020 AT 2:00PM
AVAILABLE TO STREAM ANY TIME ON YOUTUBE AND DSO REPLAY

Take a journey with the Detroit Symphony Orchestra through what it means to “play” music! Let’s Play! features two composers known for pushing boundaries: Andrew Norman and Steve Reich. Their pieces explore how music is structured and how instruments are played. The activities in this guide provide a brief overview of some of these elements and equip students to be better music listeners.

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 Educational Concert Series: LET'S PLAY!

Concert Program

Cristian Măcelaru, *conductor*
Andrés Pichardo-Rosenthal, *host*

Introduction

Andrés Pichardo-Rosenthal, *percussion*
Detroit Symphony Orchestra

Steve Reich
(b. 1936)

Clapping Music

Joseph Becker, *percussion*
Andrés Pichardo-Rosenthal, *percussion*

Introduction to *Play*

Andrew Norman, *composer*

Andrew Norman
(b. 1979)

Play

Level 1

Composition Workshop

Jeremy Crosmer, *cello*
Detroit Symphony Orchestra



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. Cislser/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 Crosmer*
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 Knically 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



SECTION 1

Listen Like a Pro

You need more than just a performer to create music...you need an audience! For anyone learning music, learning to listen effectively is just as important as learning to compose or perform.

Learning to listen can be tough, especially when you are hearing a piece of music for the very first time. The two pieces in this guide – Andrew Norman’s *Play* and Steve Reich’s *Clapping Music* – might seem hard to figure out at first, but with a little preparation, they make great tools for practicing listening!

There are many ways to be an active music listener. Listening at your best (and enjoying music as much as you can) takes using more than one listening strategy at once! Below are two key strategies for listening.

STRATEGY 1 **Listen to the elements of the music.** Listen for the tools and techniques the composer uses to develop the music. What sorts of melodies, harmonies, rhythms, dynamics, tempos, timbres, or other elements are present? This can sometimes be tricky for music learners because you may not know all the many terms used in music. But don’t let that discourage you! Even if you don’t know lots of musical terms, you can still describe the music.

STRATEGY 2 **When listening, think about what the music makes you *think* or *feel*.** What sorts of emotions, images, or thoughts does the music create for you? A really good piece of music may make you think or feel many different things, and they may not be the same each time you listen to it. Also, how you think or feel about the piece will probably be different from somebody else!



ACTIVITY 1

Listening Challenge

As a musician, you can never get enough listening practice! Continuing to listen to many different pieces, or even the same piece multiple times, will help you understand music better and make hearing new music easier.

For this activity, listen to the two provided excerpts from popular orchestral pieces, then choose a piece of music you like (of any genre!). Write your observations based on the two listening strategies you read about earlier.

Piece 1: Hector Berlioz's *Symphonie Fantastique*

What parts of the music stand out to you?



CHECK IT OUT:

Hector Berlioz *Symphonie Fantastique*, IV. Marche au supplice
<https://www.youtube.com/watch?v=EGl0WofRNoA>

What thoughts or feelings do you have when you listen?

Piece 2: Mikhail Glinka's *Ruslan and Ludmila Overture*

What parts of the music stand out to you?



CHECK IT OUT:

Mikhail Glinka Overture to *Ruslan and Ludmila* (excerpt)
<https://www.youtube.com/watch?v=Cn340N4A-pM>

What thoughts or feelings do you have when you listen?

Piece 3: You Choose!

Which piece of music did you pick?

What parts of the music stand out to you? Do you notice anything new?

What thoughts or feeling do you have when you listen? Do you think or feel anything new?



SECTION 2

Musical Boundaries: Storytelling

Andrew Norman (b. 1979) premiered *Play* only seven years ago, in 2013. At first, *Play* can be confusing to hear. Many different musical ideas constantly appear around the orchestra: the strings play strange **glissandos** (sliding from one note to another), sudden melodies appear and disappear in the winds, and a variety of percussion instruments play at seemingly random moments, among many other musical moments!

However, all this random “chaos” is structured very deliberately. Norman has compared the music to puzzle pieces: at first, there are lots of piece which don’t fit together. Slowly, though, the pieces connect to each other across all three movements. Norman used this complex structure to explore the ways music can tell a story.

There also isn’t just one story being told in *Play*. Some possible stories that it can tell, which Norman has identified, are:

- Playing a video game and finding ways to advance from level to level
- How people discover and use “power” to affect other people
- How a composer puts many musical ideas together to create a new “world” in a piece of music

But there are many more possibilities! What story *Play* tells you will depend on how you listen. Level 1 of *Play* is a great piece to practice listening for both musical techniques and how you relate to the music.

Before listening, let’s preview a few musical techniques which appear in *Play* Level 1:

One of the ways *Play* explores the “chaos” is by changing up how instruments in the orchestra are played. Norman created several sections where instruments use **extended techniques**: different methods of playing than the usual way. For example, a violinist might play on the wooden part of the violin instead of the strings.

Reflect: *Are there any objects in your daily life that you use differently than normal?*

Also, some instruments “command” other instruments in the orchestra. Different percussion instruments cue certain effects: the triangle “freezes” the other instruments (so they hold out the note they’re playing), the bongo “reverses” the other instruments (so they play their melody backwards), and the slapstick “transports” the instruments to another world (so they move on to another musical theme).

Make Connections: *What comes to your mind when you think of a percussion instrument “commanding” other instruments?*

Note: Words in **bold** are defined in the Glossary on Page 10!

Section 2 References:

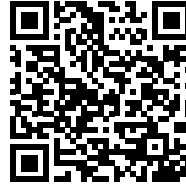
Norman, Andrew. “Andrew Norman Wins The Grawemeyer Award for Music.” Interview by Tom Huizenga. *NPR*, 28 Nov. 2016, [Link](#). Accessed 14 May 2020.

Norman, Andrew. “Play (2013, REV. 2016).” *AndrewNormanMusic.com*, [Link](#). Accessed 14 May 2020.

ACTIVITY 2

Putting It All Together

Practice using the strategies from Section 1 while you listen to Level 1 of *Play*. There are a lot of very different musical moments happening throughout the movement, which make it sound very chaotic.



ON THE PROGRAM:

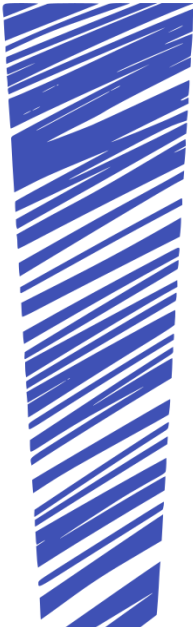
Andrew Norman *Play*,
Level 1 (0:00-12:48)

<https://www.youtube.com/watch?v=Dc9rYygfwnI&t>

All of them have a purpose, however: some have a purpose right away (like the percussionists “commanding” the other instruments), while others don’t make sense until the second or even third movement!

Think about a time in your own life when you faced a confusing or difficult challenge. At the time, did it seem like none of the “pieces of the puzzle” would ever fit together? When you reflect on it now, how did all the pieces come together to resolve your problem?

Write a paragraph or create a poem, song, short story, or other piece that depicts your experience, and reference the specific parts of *Play* Level 1 that inspired you!



ACTIVITY EXTENSION:

Musical “Simon Says!”

In *Play*, different percussion instruments tell the rest of the orchestra to do certain things. For example, the triangle “freezes” the other instruments (so they hold out the note they’re playing), the bongo “reverses” the other instruments (so they play their melody backwards), and the slapstick “transports” the instruments to another world (so they move on to another musical theme).

For a fun way to get moving, try out this game that uses the same concept!

1. With a group of three or more, pick one person to be the Music Director.
2. The Music Director picks three sounds (for example: clapping a rhythm, singing a melody, or playing a sound effect on a phone). Then, the group picks a movement to go along with each sound.
3. The Music Director then has one minute to switch between all three sounds, watching the rest of the group as they dance the corresponding movements.
4. If the Music Director catches someone doing the wrong movement, they’re out for the round! If the minute ends and at least one player is left dancing, then the group adds another sound and dance movement into the mix and begins another round!

SECTION 3

Musical Boundaries: Rhythm

Steve Reich (b. 1936), composed *Clapping Music* to create a piece that required nothing but the human body to perform! Reich took away two of the basic building blocks of music (**melody** and **harmony**) and relied only on the third, **rhythm**, to compose the entire piece.

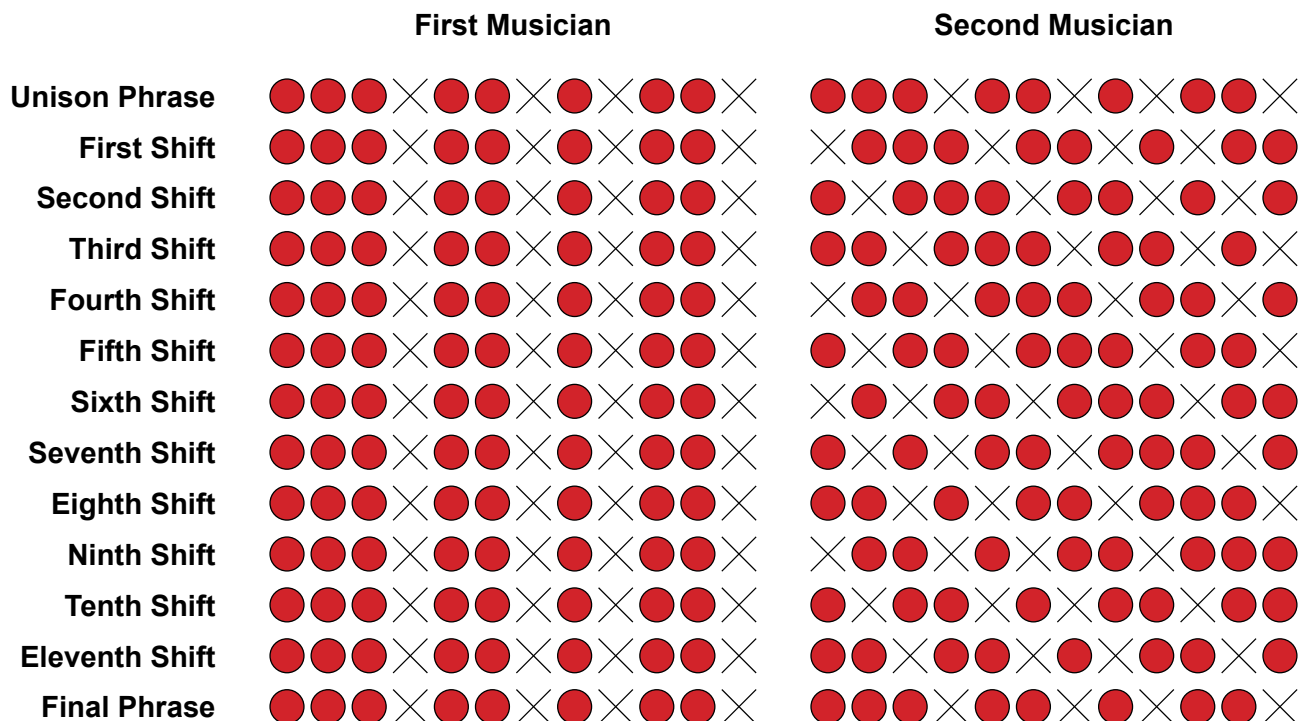
Reich, who is a percussionist as well as a composer, uses complicated rhythmic techniques in many of his pieces which push the boundaries of what music can be. One technique he has often used is called **phasing**, in which two instruments play the same **musical phrase** (a melody or rhythm that a listener hears as one unit) at slightly different **tempos** (speeds) from one another.

What exactly does that mean the music will sound like? To picture it, think about two ticking **metronomes** (devices that click at a constant rate to help a musician keep time) sitting next to each other. One ticks slightly faster than the other. When they start, the ticks almost line up, but eventually move further and further apart. They hit a doubling point before beginning to move closer together, eventually lining up again. Check out the YouTube video linked on the left to see it in action.



CHECK IT OUT:
Metronomes Phasing
<https://www.youtube.com/watch?v=JfUV1wZSj8c>

Reich used another, slightly different technique for *Clapping Music*. Instead of clapping the same rhythm at different tempos, one musician claps the same rhythm throughout while the other musician, after repeating the rhythm either eight or 12 times, shifts the rhythm one note to the right. The second musician continues shifting by one note until the two musicians are clapping in unison again. Check out the graphic below to see how the rhythms shift.



ACTIVITY 3

Musical Canons

Reich identifies his rhythmic experiments as types of canons. A **canon** is a musical technique where one musician plays a melody which is then imitated by other musicians. Sometimes, the imitations change the original melody slightly. Other times, when the imitations match the original, the canon is called a **round**.

There are many songs that are easy to perform in a round. In fact, you may have sung one before, even if you didn't know it! One of the easiest and most common songs sung in a round is *Row, Row, Row Your Boat*. It has a simple melody and easy rhythm, which make it easy to adapt into a round.

With two (or more!) people, try to sing or speak *Row, Row, Row Your Boat* in a round. The lyrics below line up with where each performer should enter.

Row, Row, Row, Your Boat Round

Person 1:	Row, row, row your boat,	gently down the stream.	Merrily, merrily, merrily, merrily,	life is but a dream!	(start over!)
Person 2:		Row, row, row your boat,	gently down the stream.	Merrily, merrily, merrily, merrily,	(keep going!)
Person 3:			Row, row, row your boat,	gently down the stream.	(keep going!)

Was it easy or hard for you to perform? It sometimes takes people a couple of tries to get it right if they haven't done a round before. Once you get it down, think of some other songs you can perform in a round and try them out!

Reflect: What is similar about the canon in *Clapping Music* and a round of *Row, Row, Row Your Boat*? What is different?

Middle/High School Extension:

Tape Loops and Sampling

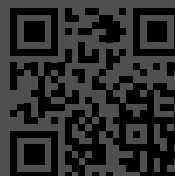
Steve Reich has often used **tape loops** in his music: magnetic tape with recorded audio, which when looped together would create a repetitive, rhythmic sound. Many of his pieces with phasing have included tape loops.

Tape loops are a form of **sampling**: taking audio from another source (musical or not) and placing it in a piece of music. Often, the sample is manipulated in some way (sped up, slowed down, etc.). Many modern artists in hip hop, pop, EDM, and other genres use sampling in their music. Think of a modern artist you know (or find one through research) who uses sampling. In a paragraph of at least five sentences, compare/contrast their use of sampling with Reich's.

FIND OUT MORE:

Steve Reich's Career

Listen to Steve Reich discuss some of the formative moments of his career, including his use of tape loops for phasing and how flamenco dancers inspired *Clapping Music*!



CHECK IT OUT:

Steve Reich 2015
Interview with the BBC
<https://bbc.in/36cJlBe>

Section 3 Reference:

Reich, Steve. "Rhythm king: Steve Reich on his musical evolution." Interview for the BBC. BBC, 24 June 2015, [Link](#). Accessed 14 May 2020.

GLOSSARY

Terms are in order of use

- Glissando:** Sliding from one note to another on a musical instrument, hitting every note in between.
- Extended technique:** A method of playing a musical instrument which is different than the traditional way.
- Melody:** A sequence of musical notes that a listener can identify as a musical idea.
- Harmony:** Musical notes played at the same time to create chords. Harmonies can be pleasant or unpleasant to hear, depending on which notes are used.
- Rhythm:** The pattern of notes in music.
- Phasing:** A musical technique in which two instruments play the same musical phrase at different tempos, causing the two phrases to gradually shift in and out of sync.
- Musical phrase:** A melody or rhythm that a listener hears as one unit.
- Tempo:** The speed at which music is played. Usually, tempos are written in Italian.
- Canon:** A musical technique where one musician plays a melody which is then imitated by other musicians. The imitation(s) may be exactly the same (called a **round**) or modified.
- Round:** A type of canon in which three or more musicians perform the exact same melody, but start at different points. A round can be performed continuously.
- Tape loop:** Magnetic tape with recorded audio which is looped together to create a repetitive, rhythmic sound.
- Sampling:** Taking audio from another source (musical or non-musical) and using it in a piece of music. The sample may be modified to change the pitch, tempo, frequency, or other qualities.