



"The Composer's Toolbox"



CUSO 2026 YOUTH CONCERTS

The Champaign-Urbana Symphony Orchestra
Stephen Alltop, Music Director & Conductor
Tuesday, April 7, 2026, 10:00 am
Wednesday, April 8, 2026, 10:00 am
Foellinger Great Hall
Krannert Center for the Performing Arts



The 2026 Youth Concerts are funded by CUSO and presented free of charge in partnership with Krannert Center for the Performing Arts Youth Series.

EDUCATOR'S GUIDE



“The Composer’s Toolbox”

Champaign-Urbana Symphony Orchestra 2026 Youth Concerts
at Krannert Center for the Performing Arts
Stephen Alltop, Music Director & Conductor

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To the Educator

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

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

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

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

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

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

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

Why Go To a Music Performance?

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

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

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

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

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

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

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

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

Audience Responsibility

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

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

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

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

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

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

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

What Will Happen at the Concert?

1. The Orchestra “Warms Up”

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

2. The Concertmaster Arrives

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

3. The Orchestra Tunes

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

4. The Conductor Arrives

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

5. The Conductor Leads the Orchestra

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

6. The Concert Ends

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

(Please wait until an usher dismisses you.)

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

What Should I Listen For?

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

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

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

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

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

Principles of Listening

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

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

Before the Concert

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

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

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

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

How the orchestra is tuned

What the musicians play when warming up

How long it takes to tune

What movements the conductor uses in leading the orchestra

What the concertmaster does in addition to tuning the orchestra

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

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

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

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

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

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

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

"The Composer's Toolbox"

THE CHAMPAIGN-URBANA SYMPHONY ORCHESTRA
Stephen Alltop, Music Director & Conductor
2026 Youth Concerts

Tuesday, April 7, 2026 | 10:00 am

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Foellinger Great Hall, Krannert Center for the Performing Arts

Jason Yan, cello

James Yan, piano

Carmen Suite No. 1

Aragonaise

Intermezzo: Interlude

Séguedille

Les Dragons d'Alcala

Les Toréadors

Georges Bizet (1838-1875)

Sicilienne (Pelléas et Mélisande)

Jason Yan, cello
James Yan, piano

Gabriel Fauré (1845-1924)

Sicilienne (Pelléas et Mélisande)

Gabriel Fauré

Peer Gynt: Suite No 1, Op. 46

Morning Mood (excerpts)

Anitra's Dance

In the Hall of the Mountain King

Edvard Grieg (1843-1907)

About the Composers

Georges Bizet

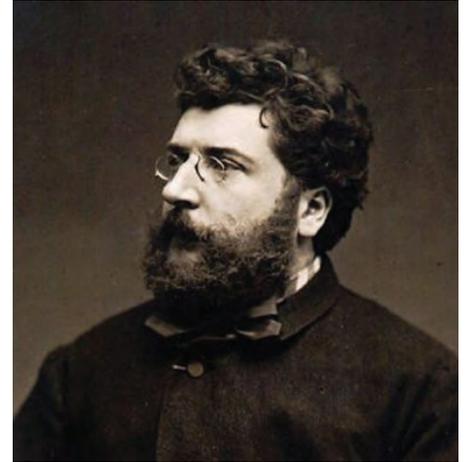
Born October 25, 1838 in Paris, France

Died June 3, 1875 in Bougival, France

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

After winning his prize, he spent two years in Rome, and then returned to Paris, where he spent the rest of his short life composing music, while earning his living as an accompanist and publishing house arranger. While his career as a composer was not very successful during his lifetime, he is

best remembered for his last opera, *Carmen*. It was first performed in 1875, and judged to be a failure. Shortly after, Bizet fell ill and died at the age of 36 on June 3, 1875. Within ten years after Bizet's death, *Carmen* achieved international acclaim and today is one of the most popular and frequently performed operas. (Sources: AllMusic.com and thefamouspeople.com)



Gabriel Fauré

Born May 12, 1845 in Pamiers, France

Died November 4, 1924 in Paris, France

Gabriel Fauré was a famous French composer, organist, pianist, and teacher. He was one of the most important French composers of his time. He was the fifth son and youngest of six children, growing up in a family that loved culture but wasn't especially musical. His talent for music was clear from a young age. When he was nine, he went to the École Niedermeyer music school in Paris. There, he trained to become a church organist and choirmaster. One of his teachers was Camille Saint-Saëns, who became a close friend for life. After finishing school in 1865, Fauré worked as an organist and teacher. Later, when he became successful, he held important jobs like organist at the Église de la Madeleine and director of the Paris Conservatoire. By the end of his life, he was seen as the leading French composer. In 1922, a special national tribute was held for him in Paris, led by the president of France.



Fauré's music is seen as a link between the end of Romanticism and the modern music of the early 20th century. When he was born, Chopin was still composing. By the time Fauré died in 1924, jazz and new kinds of atonal music were starting to appear. The Grove Dictionary of Music and Musicians calls him the most advanced composer of his generation in France. It notes that his new ideas in harmony and melody influenced how music was taught for many years. In his last twenty years, Fauré suffered from increasing deafness. Some of his most well-known pieces include his *Pavane*, *Requiem*, and *Sicilienne*. A "sicilienne" is a type of dance from Sicily, Italy, that has a rocking, swaying rhythm (like a boat on calm water). Composed in 1893, Fauré's *Sicilienne* is a beautiful, dreamy, piece often performed for cello and piano. (Source: kids.kiddle.com)

About the Composers

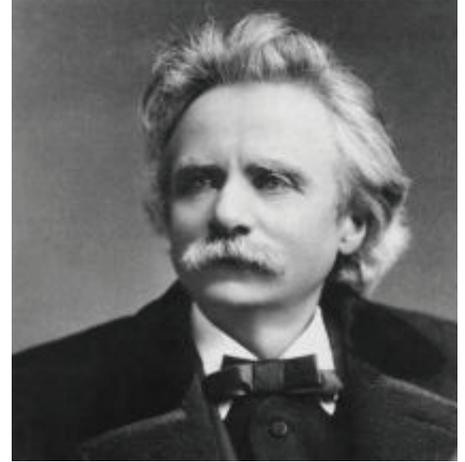
Edvard Grieg

Born June 15, 1843 in Bergen, Norway

Died September 4, 1907 in Bergen, Norway

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

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



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

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

About The Music

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

Gabriel Fauré (1845-1924): *Sicilienne (Pelléas et Mélisande)*

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



A Message from Maestro Alltop: The Composer's Toolbox

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

The Composer's Toolbox includes:

SILENCE – The background on which everything is created.

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

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

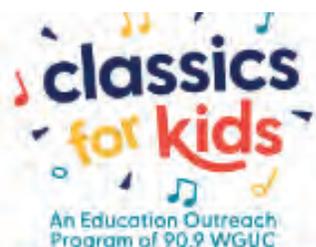
INSTRUMENTS – The orchestra has many instruments from which a composer can choose. They all have special abilities and sounds. Some play very high, some very low, some softer, some louder, and the composer must choose just the right ones (this is called the Art of Orchestration).

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

IMAGINATION – The most important tool of all. Imagination is what allowed Edvard Grieg to create the beautiful freshness of a Norwegian morning in his *Peer Gynt Suite*, and Georges Bizet to create the moods and feelings of Spain in *Carmen* (though he was a French composer). Another French composer, Gabriel Fauré, re-imagined the Siciliana, an Italian dance, to become his dreamier version called *Sicilienne*. You'll use your own imagination to “orchestrate” and choose colors for this beautiful piece after you first hear it played on the piano.

We are so looking forward to performing for you. Bring your imagination along, and together we'll explore “The Composer's Toolbox.”

Explore more at <https://www.classicsforkids.com/music-games/>



Fun Facts Kids Teachers Parents

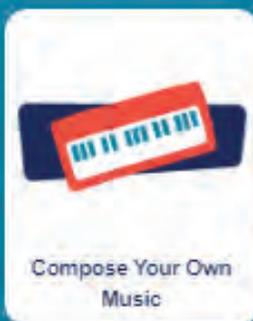


Games and More

Music not only has the power to stimulate the mind, enrich the heart and soothe the soul; it can help children to think more creatively, develop craftsmanship and discipline and learn the value of excellence.



Note Names



Compose Your Own Music



Match The Rhythm



Musical Terms



Instruments of the Orchestra



Composer Map



Musical Instruments

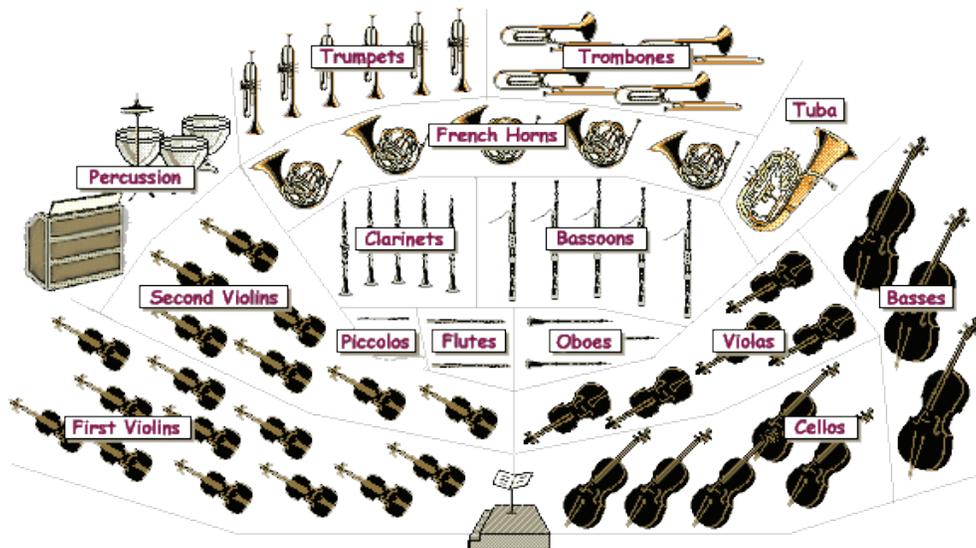


Composer Explorer

Classics for Kids is a website offering free interactive music education experiences for young students. Funded by The Charles H. Dater Foundation.

The Modern Symphony Orchestra

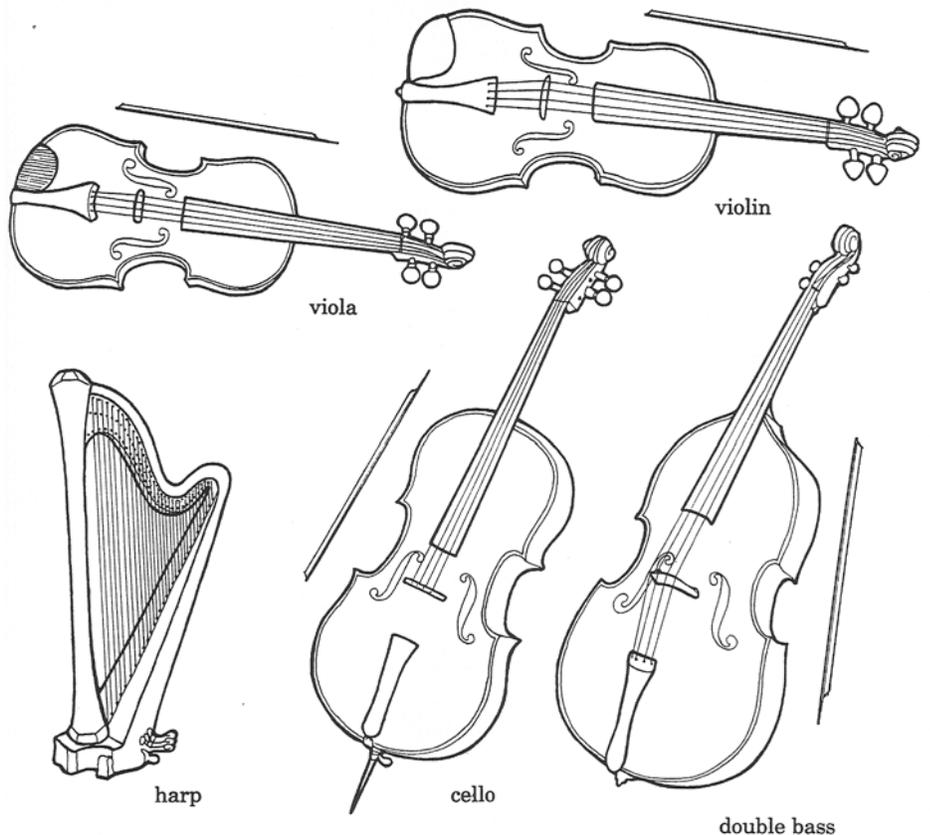
A modern orchestra has about 80 players. The instruments are in four groups or families: strings, woodwinds, brass and percussion. The orchestra is lead by the **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all of the players from a book called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



Orchestra Seating Chart

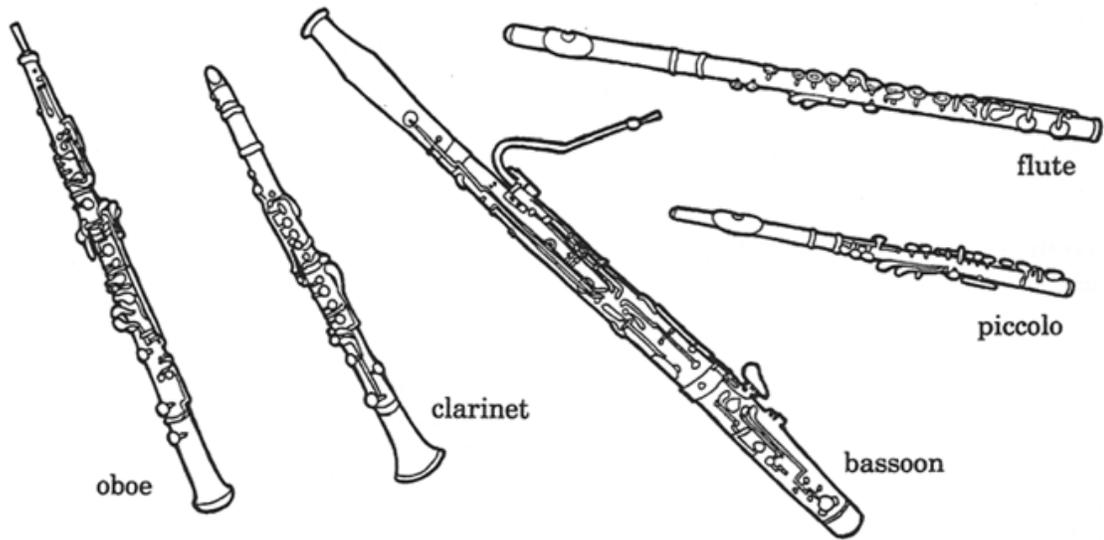
The String Family

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



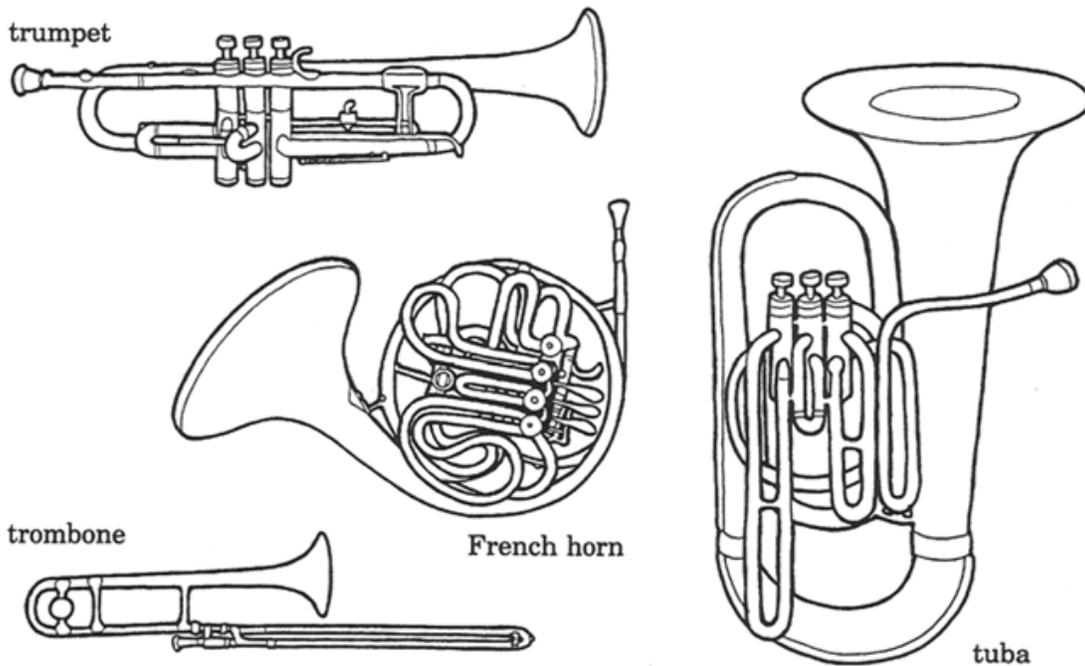
The Woodwind Family

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



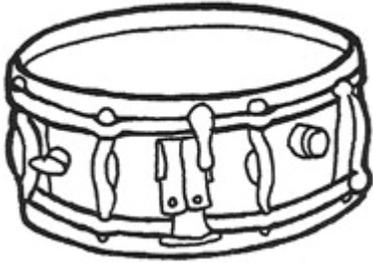
The Brass Family

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

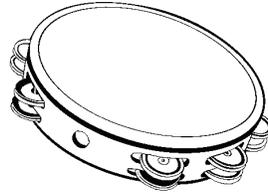


The Percussion Family

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



Snare Drum



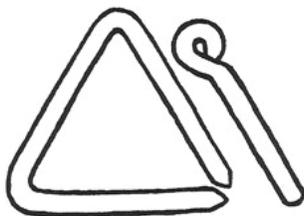
Tambourine



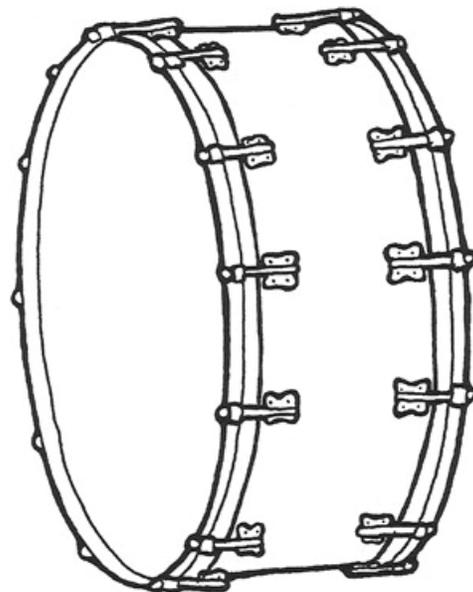
Timpani



Cymbals



Triangle

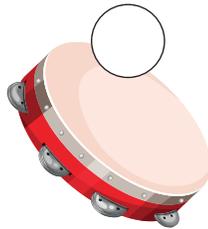


Bass Drum



Musical Instruments

- | | | | |
|------------|---------------|---------------|--------------|
| 1.drum kit | 5.violin | 9.trombone | 12.saxophone |
| 2.flute | 6.harmonica | 10.xylophone | 13.piano |
| 3.cello | 7.french horn | 11.tambourine | 14.trumpet |
| 4.maracas | 8.guitar | | |



V	N	T	U	M	I	I	G	I	E	V	F	G	T
D	R	I	F	H	O	U	R	O	U	I	E	V	C
H	O	K	L	T	R	U	E	E	P	O	N	A	E
A	H	M	U	E	O	O	P	B	I	L	O	I	N
R	H	U	T	P	M	F	R	E	A	I	H	E	O
M	C	R	E	M	E	A	R	N	N	N	P	X	B
O	N	D	O	U	X	H	A	I	O	O	O	Y	M
N	E	N	L	R	O	O	T	R	S	T	X	L	O
I	R	S	L	T	A	N	I	U	B	I	A	O	R
C	F	E	E	E	N	N	U	O	R	U	S	P	T
A	R	F	C	O	R	O	G	B	O	U	H	H	R
A	R	A	M	H	C	N	N	M	R	M	U	O	E
H	A	I	S	A	C	A	R	A	M	A	A	N	N
C	O	R	O	F	N	R	R	T	A	K	M	E	F



Instrument Families Exercise 1

Student Name: _____ Date: _____

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

1. Tuba



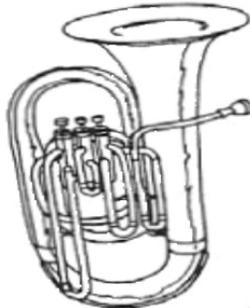
A. String

2. Flute



B. Brass

3. Drum



C. Woodwind

4. Trumpet



D. Percussion

5. Violin



Instrument Families Exercise 2

Student Name: _____ Date: _____

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

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

String Family

1. _____
2. _____
3. _____
4. _____

Brass Family

1. _____
2. _____
3. _____
4. _____

Woodwind Family

1. _____
2. _____
3. _____
4. _____

Percussion Family

1. _____
2. _____
3. _____
4. _____

B. Read the sentences below. Write **T** if the sentence is true. Write **F** if the sentence is false.

1. String instruments are usually played with a bow. _____
2. Woodwind and brass instruments are played by blowing. _____
3. The instrument of the brass family that plays the lowest tones is the trumpet. _____
4. A tambourine can be played by striking and shaking. _____

Answers for A:
String Family
Violin
Viola
Cello
Double Bass

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

Answers for C:
Woodwind Family
Flute
Oboe
Clarinet
Bassoon

Answers for D:
Brass Family
French Horn
Trombone
Trumpet
Tuba

Answers for E:
Percussion Family
Triangle
Cymbals
Bass Drum
Timpani

Music Listening Guides

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

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

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

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

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

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

Listening Guide 1

Student Name: _____ Date: _____

Composition: _____

1. The music

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

2. The tempo of the music

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

3. The register of the music is

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

4. The music is primarily

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

Listening Guide 2

Student Name: _____ Date: _____

Composition: _____

1. The music uses

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

2. The sound source or sources produce mostly

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

3. The music is produced by

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

4. The sound source or sources of the music are

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

5. The music is

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

Music Scanning Sheet 1

Student Name: _____ Date: _____

Composition: _____

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

1. The music sounds

high	low
soft	loud
dark	light

2. The melody (tune) moves

upward	upward and downward
downward	not very much

3. The music sounds

thick	thin
smooth	rough
heavy	light

4. The music is

fast	slow
even	uneven

5. The tempo or speed of the music

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

happy	sad
friendly	unfriendly
lazy	energetic
strong	weak
special	everyday

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

Music Scanning Sheet 2

Student Name: _____ Date: _____

Composition: _____

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

1. Tone Color: The music sounds

soft	loud	bright	dark
shrill	mellow	harsh	smooth

2. Instrumentation: What instruments do you hear?

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

upward	upward and downward
downward	not very much

4. Texture: The music sounds

thick	thin	smooth	rough
heavy	light	rich	stark

5. Rhythm: Is this music

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

6. Form: Can you hear

repeating sections	no repeating sections
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7. Expression: The music sounds

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

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

After the Concert

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

2. Try the following for creative writing:

The Orchestra That Forgot to Tune

The Orchestra That Lost Its Conductor

The Musician Who Played Wrong Notes

The Conductor Who Lost The Baton

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

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

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

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

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

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

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

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

Conductors must rehearse the musicians many times before the performance.

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

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

Conductors must keep the musicians playing together.

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

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

Champaign-Urbana Symphony Orchestra



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



CUSO is dedicated to live performance, music education and community engagement. Youth music education is central to this mission. Each year, CUSO performs Youth Concerts for elementary school children in the Krannert Center's Foellinger Great Hall, in partnership with Krannert Center and the CUSO Guild. The concerts are attended by thousands of children in grades 3-6 from schools throughout the area. The program provides an Educator's Guide which is used by teachers in the classroom to educate and prepare the children for the concerts they will hear.

Additional CUSO youth engagement programs include in-school concerts performed in local auditoriums and classrooms, bringing live orchestral music to thousands of students each year. The CUSO Guild's annual Youth Music Scholarship program holds live auditions and awards ten scholarships to help young musicians attend the Illinois Summer Youth Music (ISYM) camp or other summer music camps of their choice.

About the Conductor



Stephen Alltop has built a career based on excellence in several disciplines, conducting both orchestral and choral ensembles, and performing as a keyboard artist. He is in his 13th season as Music Director and Conductor of the Champaign-Urbana Symphony Orchestra. In 2022, he was named “Conductor of the Year” by the Illinois Council of Orchestras, for his leadership of CUSO.

Mr. Alltop is also Music Director of the Apollo Chorus of Chicago. Under his leadership, the Chorus has expanded its collaborations to include appearances with the Chicago Symphony Orchestra, London Symphony Orchestra, Chicago Opera Theater, Ravinia Festival, Peninsula Music Festival, Josh Groban on Tour, and The Oprah Winfrey Show. Mr. Alltop is the ninth music director in the

145-year history of the chorus. Also Music Director of the Elmhurst Symphony Orchestra, he was named 2012 “Conductor of the Year” by the Illinois Council of Orchestras for his work with that orchestra.

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

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

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

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

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

Acknowledgments

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The Champaign-Urbana Symphony Orchestra

Stephen Alltop, Music Director & Conductor

Susan Feldman, President

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Robert Sweedler, Operations Manager

Nanette Baldarotta, Office Administrator

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Sue Crawford, President

CUSO warmly thanks the Guild members for their
volunteer service as ushers for the concerts.

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Guild of the Champaign-Urbana Symphony Orchestra

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

Champaign-Urbana Symphony Orchestra

701 Devonshire Drive, C-24

Champaign, IL 61820

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

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Website: www.makingmusicfun.net

Website: www.allmusic.com

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