

# COOKING WITH SOUND



Canton Symphony Orchestra  
2023 Classroom Materials  
Grades 3-5



CANTON  
SYMPHONY  
ORCHESTRA

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# About This Learning Guide:

Canton Symphony Orchestra presents *Cooking with Sound*, a full orchestra educational concert featuring the culinary arts set to orchestral music. Through this concert experience, students will see how cooking, nutrition, and music are intertwined.

The following classroom materials can be used to enhance the concert experience by allowing students to dive deeper into the topics and music featured in the concert.

All video and audio links are accessible through the Young People's Concert Learning Materials page.

For more information contact Caroline Eberhard, Manager of Education and Community Engagement, at [ceberhard@cantonsymphony.org](mailto:ceberhard@cantonsymphony.org) or 330-452-3434 x104

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# Concert Program

Join the Canton Symphony Orchestra on a journey through Cooking with Sound! This concert will explore how each part of a professional orchestra is similar to different tasks in a restaurant kitchen. How do these teams work together to create something beautiful and exciting? Learn about the importance of each section of the orchestra through a virtual tour of a professional kitchen and see the culinary arts come to life on the stage!

**Slavonic Dance No. 1.....Antonín Dvořák**

*Chopping Video*

**Three Latin American Dances - III. Mestizo Waltz.....Gabriela Lena Frank**

*Mixing Video*

**Scottish Symphony 2nd mvt.....Felix Mendelssohn**

*Baking/Sauteing Video*

**Symphony No. 5, 2nd mvt .....Pyotr Ilyich Tchaikovsky**

*Saucing Video - Spiced*

**Bacchanale.....Camille Saint-Saëns  
from Samson and Delilah**

*Saucing Video - Heavy*

**Fantasia on a Theme by Thomas Tallis.....Ralph Vaughan Williams**

*Plating Video*

**In Autumn.....Edvard Grieg**

# Cooking with Sound (teacher notes)

*Slavonic Dance No. 1 by Dvořák opens the concert but is not used in these lessons or as an educational comparison during the concert.*

## **Gabriela Lena Frank - Three Latin American Dances - III. Mestizo Waltz**

A note from the composer: "As if in relief to the gravity of the previous movement, this final movement is a lighthearted tribute to the "mestizo" or mixed-race music of the South American Pacific coast. In particular, it evokes the "romancero" tradition of popular songs and dances that mix influences from indigenous Indian cultures, African slave cultures, and western brass bands."

### **Cooking Focus**

*Chopping: to cut something into smaller, usually bite-sized pieces, using sharp, repetitive blows from a blade, such as a chef's knife. This is similar to dicing and mincing, which specify the size of the chopped pieces.*

## **Mendelssohn - Scottish Symphony - II. Vivace non troppo**

The entirety of Mendelssohn's Scottish Symphony—also known as Symphony No. 3—is comprised of four movements. Today, we will be focusing on the second movement, II. Vivace non troppo. This movement is in F major and like all of the others is composed in sonata form. This piece was chosen because the long, sweeping lines in the woodwinds section are akin to the slow, circular movement of mixing a dish in a bowl. This movement is in the style of Scottish folk music in that it uses a pentatonic scale and Scottish snap rhythm.

### **Cooking Focus**

*Mixing: to combine, stir, or assemble together different elements into one substance or mass. Elements often cannot be separated once they have been combined together.*

## **Tchaikovsky - Symphony No. 5 - II. Andante cantabile**

This symphony has a primary theme that is carried throughout all four movements. As you will hear in the second movement, II. Andante cantabile, the theme begins with a very somber, funeral-like sound. This transforms into a march in later movements. The second movement is in ternary form, meaning it follows an ABA structure. This piece is extremely brass-heavy, and the iconic theme played as a solo by the first horn is smooth and slow, similar to the low and slow cooking processes of baking, braising, and sauteing. The second movement of this symphony is considered to be a classic example of Tchaikovsky's composition style, intricate and fully orchestrated.

### **Cooking Focus**

*Baking/Sauteing: Cooking methods that result in browning and combine wet and dry heats. All of these methods often start with a sear at a high temperature, and then the heat is lowered and the food is cooked low and slow in varying amounts of liquid until done.*

*Sauteing: Sauteing or sauteing is a method of cooking that uses a relatively small amount of oil or fat in a shallow pan over relatively high heat. Various sauté methods exist.*

*Baking: Baking is the process of cooking by dry heat, especially in some kind of oven. It is probably the oldest cooking method.*

# Cooking with Sound (teacher notes continued)

## Saint-Saëns - Bacchanale from Samson & Delilah

Sampson and Delilah is an opera created by the french composer Camille Saint-Saëns, and was originally performed in German. This opera is biblical in origin, and tells the tale of Sampson and Delilah from the Old Testament. In this story, Sampson plays the fearless leader while Delilah is full of spite and bent on revenge. “Bacchinale” from this opera was chosen for the exciting flair and wildly expressive string section. This piece plays as the priests from the opera dance victoriously, and the bright, punchy sound is easily compared to the acidic bite of a spicy tomato sauce. In the culinary arts, sauces can often change the entire flavor and composition of a dish, and “Bacchanale” is a perfect example in the way it combines traditional 19th century parisian composition with “snake charmer” melodies.

### **Cooking Focus**

*Sauce: thick liquid served with food, usually savory dishes, to add moistness and flavor.*

*Spiced Sauce: This sauce will be bright, acidic, punchy, and flavorful*

## Vaughn Williams - Fantasia on a Theme by Thomas Tallis

Fantasia on a Theme by Thomas Tallis is a single-movement work composed for a string orchestra. This piece perfectly exemplifies musical expression, in a completely opposite way to “Bacchanale.” This movement is full of legato and tenuto. The presentation is slow and measured, yet still expressive. It was chosen for this program to work on contrast to “Bacchanale”---where “Bacchanale” is the spicy, acidic form of composition flavor, “Fantasia on a Theme” is the heavy, cream-based sauce full of rich sound and elongated phrases. This piece, like the “Bacchanale,” highlights the strings, as it was written for a string orchestra. Fantasia is built on a main theme based on English Renaissance composer Thomas Tallis’ tune in Phrygian mode which Vaughn Williams came across while editing English Hymnal. This piece is a “fantasia,” which is the predecessor to the fugue, and likewise is episodic in nature.

### **Cooking Focus**

*Heavy Sauce: This sauce will be rich, heavy, colorful, and often cream-based*

## Grieg - In Autumn

Grieg’s “In Autumn” is a concert overture. This piece first gained notice after it was arranged as a piano duet for a competition at the Swedish Academy. Today it is more well know for the fully-orchestrated version. This piece is composed in Sonata allegro form, which is characterized by three sections: an exposition, a development, and a recapitulation. “In Autumn” starts and ends on the primary woodwind theme in D major. This piece was selected for this program for its use of form and instrumentation; this piece brings together all instrument families or the orchestra, and therefore perfectly symbolizes the final plating stage of creating a culinary masterpiece.

### **Cooking Focus**

*Plating: the art of modifying, processing, arranging, or decorating food to enhance its aesthetic appeal. This is part of the culinary process where all of the separate elements come together to create one final dish.*

# Composers Overview

For more information about the composer and artist, visit the YPC learning guide page on the CSO website.



**Gabriela Lena Frank**  
(born 1972)



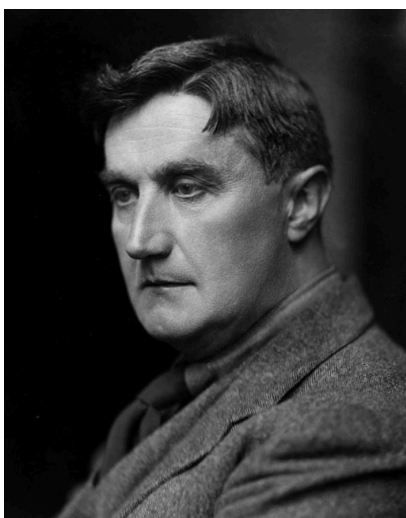
**Felix Mendelssohn**  
(1809-1847)



**Pyotr Ilyich Tchaikovsky**  
(1840-1893)

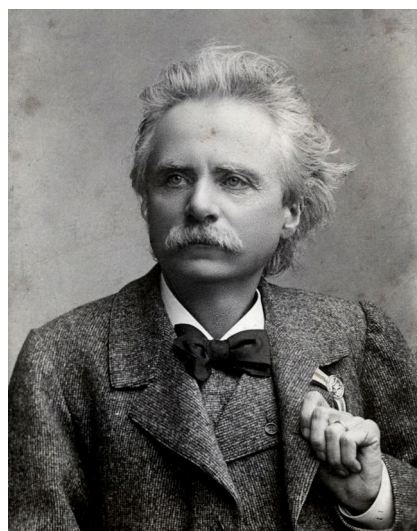


**Camille Saint-Saens**  
(1835-1921)



**Ralph Vaughn Williams** (1872-1958)

**Edvard Grieg** (1843-1907)



# A Trip to the Symphony

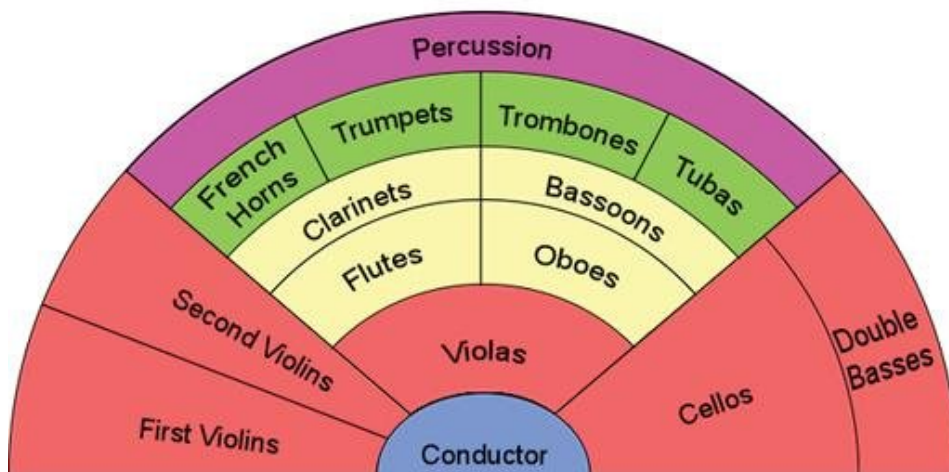
What should you expect when you visit the symphony? The audience and musicians both play an important part in the concert so let's learn what to expect!

## The Symphony Audience:

- Sits quietly and listens carefully to all the details of the music.
- Remains seated while the music is playing.
- Supports the musicians through appropriate and excited applause.

## The Symphony Musicians and Concert:

- Musicians take their seat onstage and warm-up their instruments to perform.
- When the musicians become silent, so should the audience.
- The concertmaster (first violin player) steps onstage and the audience claps to support them and the full orchestra.
- The concertmaster bows to say thank you on behalf of the orchestra.
- The concertmaster will turn to the oboe to tune the orchestra.
- The oboe plays an A pitch and all instruments match the pitch to make sure the orchestra will sound good for its performance. (*The audience is silent while the orchestra tunes.*)
- The concertmaster will sit in the front seat of the violin, closest to the conductor.
- The conductor walks onstage and the audience claps. Usually the whole orchestra will stand when the conductor walks onstage but the audience stay seated.



## During the Concert:

- The audience does not clap between the movements of the piece. *The audience does clap at the end of a piece.*
- The audience does clap at the end of the concert! Wait till the conductor puts down both arms and turns to face the audience.



# A Trip to the Symphony (teacher notes)

## CONNECTION TO ODE STANDARDS

### Music

3.2CO Attend and describe live music performances demonstrating appropriate audience behavior for the context and style of music performed.

4.2CO Attend and reflect on live music performances demonstrating appropriate audience behavior for the context and style of music performed.

5.2CO Attend and analyze live music performances demonstrating appropriate audience behavior for the context and style of music performed.

As your students wait for the concert begin, they can anticipate the procedure on the previous handout and know how to respond appropriately.

### Suggested Activity:

1. Assign your students a role to play:
  - conductor
  - concertmaster
  - percussion player
  - other musicians
  - audience
2. Students will act out their part as they read through 'A Trip to the Symphony'.

### Note:

Restrooms will be in use by high school students during our concert. Please prepare your students so that restrooms and water fountains will only be used in an emergency. If you have to take a student while the concert is in progress, please wait till the music has stopped between movements to leave or return to your seats. *Ushers will be available to assist you if needed.*

# Lesson 1: 3/4 and 6/8 Time in Music

## CONNECTION TO ODE STANDARDS

3/4/5.3PE Move to music of various styles, composers and cultures with accurate pitch and rhythm.

3/4/5.4RE Compare interpretations of the same piece of music as it occurs in movement, dance, drama or visual art.

3/4/5.1PE Read and perform using known rhythms, whole notes, dotted notes, sixteenth-note combinations or syncopated rhythms in a variety of meters.

3.7 PR Read, write and perform using eighth notes, quarter notes, half notes and quarter rests in 2/4, 3/4 and 4/4 meter.

**Learning Objective:** Students will learn and identify simple and compound meters. Using an example, students will learn about 3/4 time and perform a waltz, and 6/8 and perform a Rumba

**Materials:** Recording of *Mestizo Waltz*, Recording of *Blue Danube Waltz*, Dancing the Waltz Handout, Dancing the Rumba Handout.

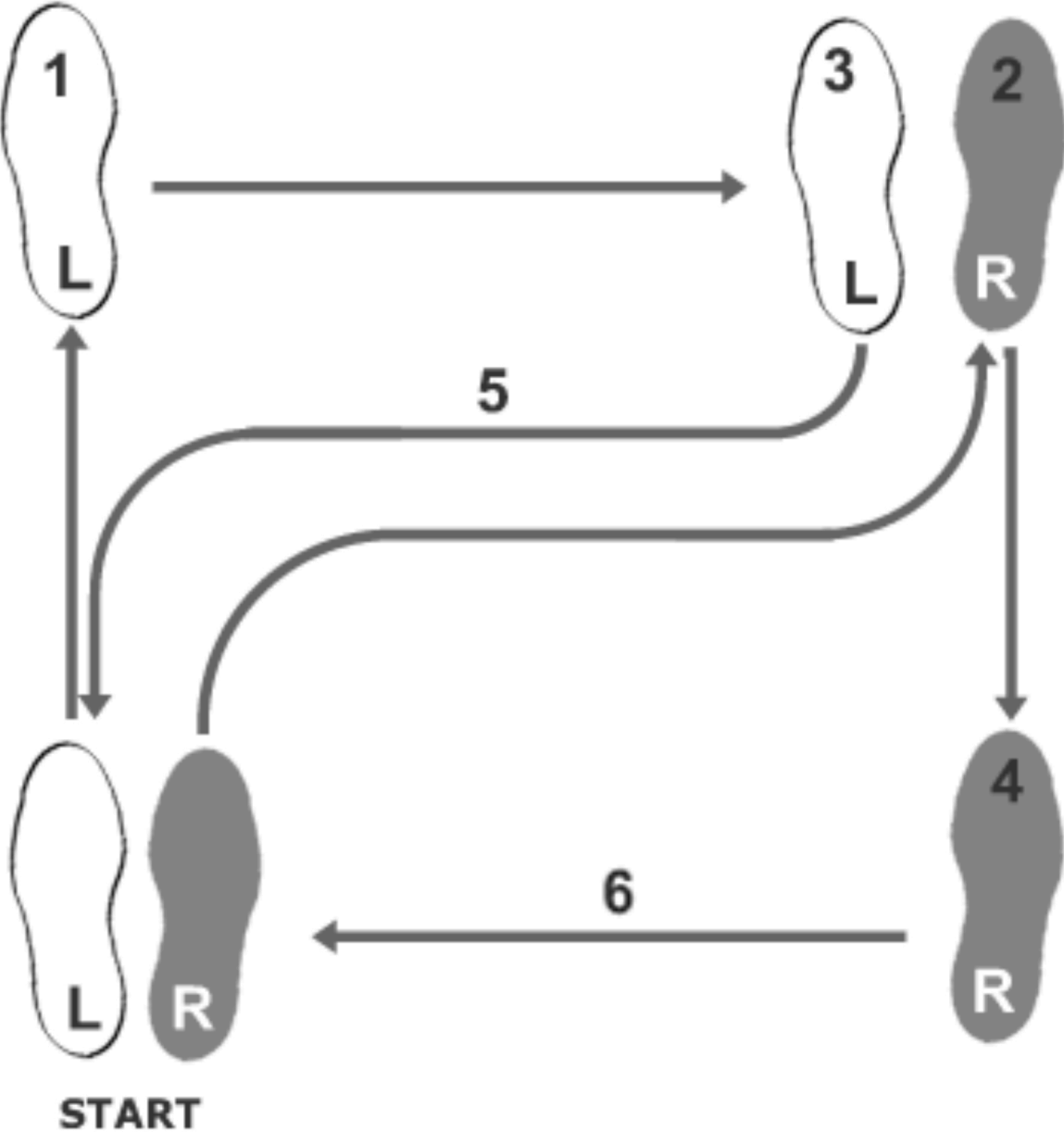
### Activity Part 1:

1. Listen to the recording of *Mestizo Waltz* (about 3.5 minutes long). As the students listen, ask them to tell you when the music changes tempo or meter. Students can do this by raising a hand/thumbs up when the music gets faster, and lowering a hand/thumbs down when the music slows back down. If no change is happening, students can relax their hand in the middle. Next, do the same with *Blue Danube Waltz* (starting at 1:30-2:30 or beyond). *Note: Blue Danube Waltz is not in the program but is a good example of a traditional waltz.*
2. After listening to the piece, have a discussion about the changes in tempo and rhythm. How could they tell the difference? How did it make them feel?

### Activity Part 2:

1. Explain what a waltz is to the students. It is a dance done in 3/4 time. There are three distinct beats in the dance.
2. Look at the box step pattern in the handout. Have the students practice the waltz step.
3. Once the students have identified the western waltz and can feel the two sets of three beats, have them step to the dance. Students will step forward on beat 1 and clap on beats 2 and 3. Or, students can practice the full box step (the clapping is a modification to make it easier for them). Students can move freely throughout the room, like they are dancing their own waltz! Play *Blue Danube Waltz* and have the student practice stepping to the waltz.
4. Listen to *Mestizo Waltz* again. Have the students listen for when the beat is in 6/8 (hearing a strong beat on the 1 and 4 of a section counted as 1-2-3-4-5-6). Compare this to the feeling of listening to a classical western waltz, such as *Blue Danube Waltz* which is counted as 1-2-3. Explain that since both meters divide by three, they can often function in similar contexts. The waltz works for 3/4 time!
5. Once the students understand the dance pattern, play *Mestizo Waltz* again and have the students try and dance to the beat! It is much faster so students can step on 1 (and 5) and clap on 2 and 3 (5 and 6) to make it easier.

# Handout: Dancing the Waltz



# Lesson 2: Theme Composition

## CONNECTION TO ODE STANDARDS

3.2CR Compose using known rhythms, sixteenth notes and dotted half notes in simple duple, triple and quadruple meters using phrase and large-form, standard and iconic notation and a variety of sound sources.

3.3CR Compose using extended pentatonic melodies in treble clef in a variety of tonal centers.

3.4PE Play a variety of classroom instruments, alone and with others while demonstrating consistently proper techniques.

4.2CR Compose using known rhythms, whole notes, dotted notes, sixteenth-note combinations or syncopated rhythms in a variety of meters using phrase and large form, standard and iconic notation and a variety of sound sources.

4.3CR Compose extended pentatonic melodies in treble clef using do or la tonal centers.

5.2CR Compose using known rhythms, whole notes, dotted notes, sixteenth-note combinations or syncopated rhythms in a variety of meters using phrase and large form, standard and iconic notation and a variety of sound sources.

5.3CR Compose extended pentatonic melodies and diatonic scales in treble clef using do or la tonal centers.

**Learning Objective:** Students will compose and perform a short composition.

**Materials:** “Composing Your Own Rhythm” Worksheet and ‘Composing Your Own Melody’ worksheet, *Symphony No. 5* musical example

**Read this:** In the second movement of Tchaikovsky’s *Symphony No. 5*, one of the two main themes is played by the horn. This symphony was premiered during war times and is often described as an example of “ultimate victory through strife”. Today, we are going to create our own personal themes! (*Horn theme is below is you would like to play it for the students.*)

### Activity Part 1: Composing Rhythm

1. Using the ‘Compose Your Own Rhythm’ worksheet, students will create a 4 bar rhythm. Read through the instructions as a group and remind students of the following musical terms (Beat, Quarter Note, Eighth Note, Sixteenth Note, Rest).
2. Have students perform their rhythm on a non-pitched percussion instrument.

### Activity Part 2: Composing Melody









1. Using the ‘Compose Your Own Melody’ worksheet, students will create a 4 bar melody. Read through the instructions as a group.
2. Have students perform their melody on pitched classroom instruments. Read through the instructions as a group and remind students of the following musical terms (Pitch, Bar line).

First horn theme from *Symphony No. 5, mvt 2*, Tchaikovsky



## Worksheet: Compose Your Own Rhythm

### Rules:

1. Use  ,  ,  ,  and at least one  .
2. End on a  ,  , or  .
3. Each box must have 4 beats.

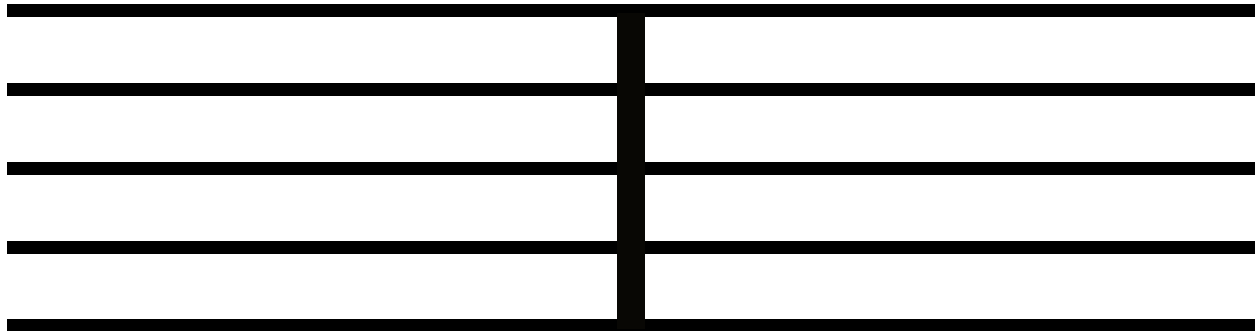
1.	2.
3.	4.

## Worksheet: Compose Your Own Melody

Take the rhythm from the “Compose Your Own Rhythm” worksheet, and make it into a melody! The rhythms from boxes 1 and 2 will go on the first staff, and the rhythms from boxes 3 and 4 will go on the second staff. As you add the rhythms, assign them a pitch on the staff. Add bar lines between each measure.

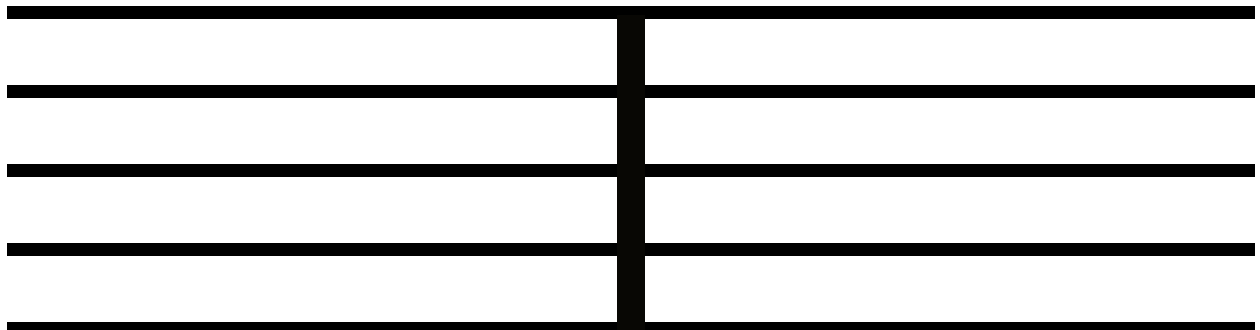
1

2



3

4



# Lesson 3: Orchestral Instruments

## CONNECTION TO ODE STANDARDS

3.2RE Identify the four families of orchestral instruments visually and aurally.

4.2RE Classify instruments by their families.

5.2RE Explore and identify modern musical instruments and groupings in various cultures.

## INSTRUMENT FAMILIES

Instruments are grouped into families because of characteristics they have in common. The families sit near each other in the orchestra and make sounds from their instruments in the same way.

**String Family:** Make sound by vibrating a string using a bow or plucking with a finger. They are typically made of wood and have the same basic shape.

**Woodwind Family:** Make sound by using air to vibrate a reed or blow air across an opening in the instrument. All used to be made of wood, and now some are made of metal.

**Brass Family:** Make sound by “buzzing” the musician’s lips together and blowing air into the instrument. They are all made of metal, specifically brass.

**Percussion Family:** Make sound by striking the instrument with your hands or a mallet/stick, scraping it, or hitting instruments against each other. This family has the most instruments!

**Learning Objective:** Students will understand the different instrument families of the orchestra.

**Materials:** Instrument Family worksheet, recordings of instruments and music (on CSO website)

### Listening Activity:

1. Play five clips from *Cooking with Sound*. Have the students identify which instrument family is being featured.
  - 1: Bacchanale from Samson and Delilah (strings)
  - 2: Scottish Symphony, mvt. 2 (woodwinds)
  - 3: Symphony No. 5, mvt. 2 (brass)
  - 4: Mestizo Waltz (percussion and woodwinds)
  - 5: In Autumn (all)

### Optional Worksheet Activity:

1. Review the different families of the orchestra with the students. A link to instrument demonstrations is on the CSO website.
2. After the review, have the students fill out the Instrument Family worksheet. They will label the instruments and match the picture of an instrument with the family it belongs to.

# Worksheet: Instrument Families

Label the instruments using the word bank and draw a line to which family it belongs to.

1



2



3



4



5



6



7



8



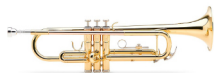
9



10



11



12



### Word Bank:

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

### Instrument Families:

String

Woodwind

Brass

Percussion

13





# Lesson 4: Expressive Sauces

## CONNECTION TO ODE STANDARDS

3.3RE Distinguish elements of music using developmentally appropriate vocabulary.

3.5RE Explain personal preferences for musical selections using selected music vocabulary.

3.1CO Express how elements of music communicate feelings, moods, images and meaning.

3.3CO Compare and contrast the use of similarly named elements in music and other subject areas.

4.3RE Compare and contrast elements of music using developmentally appropriate vocabulary.

4.1CO Discuss the connection between emotion and music in selected musical works using elements of music.

5.3RE Compare and contrast elements of music, including tonality, dynamics, tempo and meter, using developmentally appropriate vocabulary.

5.4RE Perform and defend interpretations of music via dance, drama and visual art using appropriate vocabulary.

5.8RE Identify terms related to form (D.C. and D.S. al Fine; D.C. and D.S. al Coda; repeat signs; and first and second endings).

**Learning Objective:** Students will understand musical vocabulary related to dynamics and expression by listening and moving to *Bacchanale* from Samson and Delilah by Saint-Saens and *Fantasia on a Theme by Thomas Tallis* by Vaughan Williams.

**Materials:** Audio of *Bacchanale* and *Fantasia on a Theme* (on CSO website)

**Read:** Both of these pieces are highly expressive and full of dynamic range in contrasting ways. As students listen, they can imagine *Bacchanale* as a bright, acidic, or spicy condiment while *Fantasia on a Theme* is more similar to a heavy or creamy sauce.

### Listening Activity:

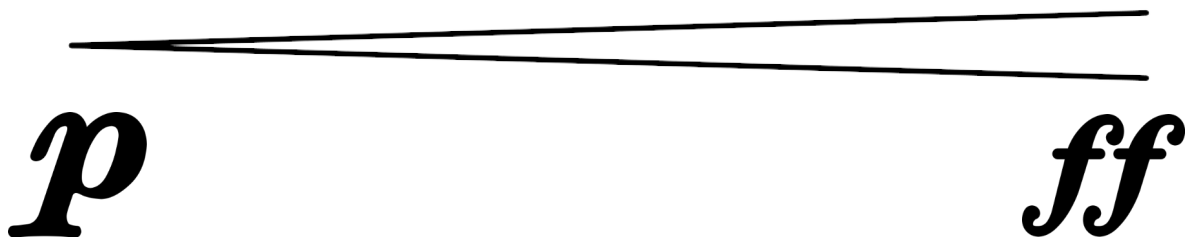
1. Review musical vocabulary; piano, crescendo, forte, decrescendo.
2. Listen to parts of *Bacchanale* and *Fantasia on a Theme*. As the students listen, have them show the dynamics with their bodies.
  - piano - whole body is close to the floor
  - crescendo - gradually get taller and taller
  - forte - standing with arms raised high
  - decrescendo - gradually lower your arms and body
3. If students are struggling with the movement, use the handout on the next page and have students point to the dynamic that is happening in the music.
4. Optional: Listen again, and have students step around the room. Change the way they step based on the type of expression they hear. For “*Bacchanale*,” they will hear staccato and accents, so steps should be light and quick. For “*Fantasia*,” students will hear legato and tenuto, so steps should be long and slow, almost like ice skating.

### Note:

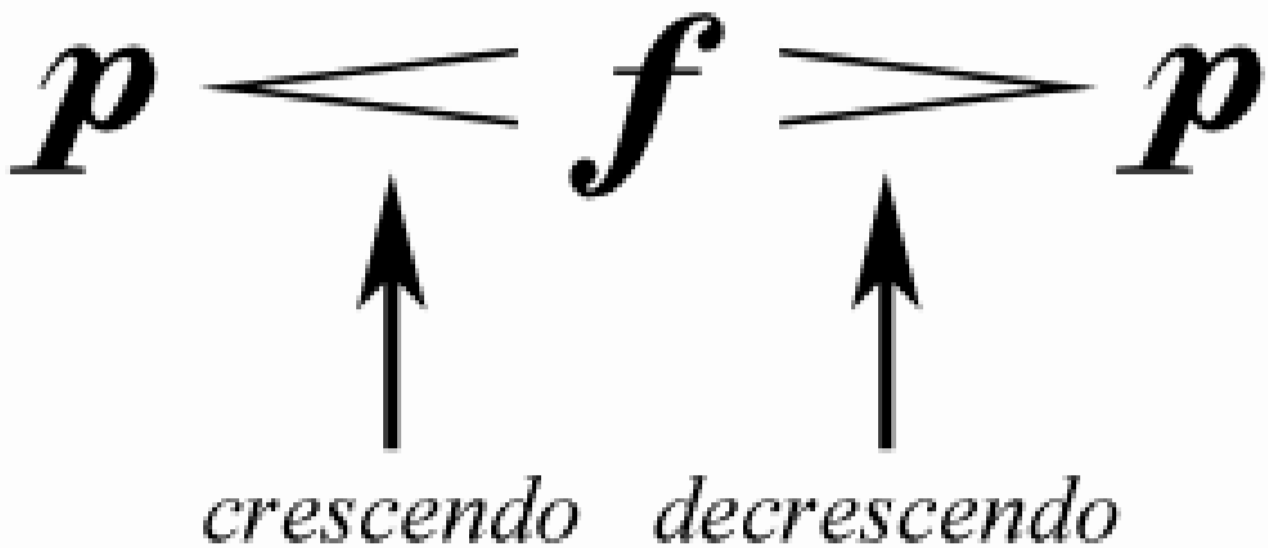
Movements can be changed to fit the needs of a students. Ex: hands start together, move apart and come back together.

## Lesson 4: Expressive Sauces

While listening to “Fantasia on a Theme”:



While listening to “Bacchanale”:



# Optional Lesson: Creating a Recipe Based on Music

## CONNECTION TO ODE STANDARDS

### Music

3.1CO Express how elements of music communicate feelings, moods, images and meaning.

4.3CO Discuss how the elements and subject matter of music connect with other subject areas.

5.1CO Describe the connection between emotion and music in selected musical works using elements of music.

Visit [myplate.gov](https://www.myplate.gov) to understand more about the nutritional theme of this education season.

<https://www.myplate.gov/eat-healthy/what-is-myplate>

**Learning Objective:** Students will listen to music and interpret it by creating a recipe based on the music.

**Materials:** Audio of *In Autumn* (on CSO website), recipe worksheet

### Activity Part 1:

1. Listen to *In Autumn*.
2. Discuss with the students how the music communicated feels and expression (like in lesson 4). What emotions did they feel?
3. Discuss how a piece of music is like a recipe. It is made up of many different parts (strings, woodwinds, brass and percussion).
4. On the activity, have the students create their own “recipe” based on *In Autumn*. Ex: 4 strings = 2 woodwinds + 3 brass = *In Autumn*.
5. After they have created their recipe, have them discuss it with the class. Why did they pick the amounts of the different instrument families?
6. Listen to *In Autumn* one final time. Ask the students to look at their recipe while they listen, would they change anything?

Optional: Have the students use cooking terms in their recipe. Ex: Woodwinds (chopped) would mean the woodwinds were playing shorter notes, etc.

Name \_\_\_\_\_

## **Worksheet: Creating a Recipe Based on Music**

List words that describe the music in the space below.



Create a recipe based on the music in the space below.

# Post Concert Reflection:

## CONNECTION TO ODE STANDARDS

### Music

3.1CO Express how elements of music (dynamic, tempo) communicate feelings, moods, images and meaning.

3.2CO Attend and describe live music performances demonstrating appropriate audience behavior for the context and style of music performed.

4.1CO Using elements of music, describe the connection between emotion and music in selected musical works.

4.2CO Attend and reflect on live music performances demonstrating appropriate audience behavior for the context and style of music performed.

4.3CO Discuss how the elements and subject matter of music connect with other subject areas.

5.1CO Describe the connection between emotion and music in selected musical works using elements of music.

5.2CO Attend and analyze live music performances demonstrating appropriate audience behavior for the context and style of music performed.

5.3CO Explain how the elements and subject matter of music connect with other subject areas.

**Learning Objective:** Students will reflect on their concert experience and analyze the performance by expressing feelings through reflection questions and creating artwork informed by their experience.

**Materials:** Reflection worksheet

### Activity:

1. After viewing the concert, have the students reflect on the music they heard. Which pieces did they like the best? What did they like about them?
2. Discuss as a class how the orchestra is like a kitchen and how the different pieces of music were like different cooking techniques.
3. Have the students share their reflections with each other.



# Post Concert Reflection:

1. What was your favorite part of the concert?

2. Did you have a favorite piece of music on the concert?

3. What questions do you have after the concert? (Send them back to the symphony and we will answer them!)