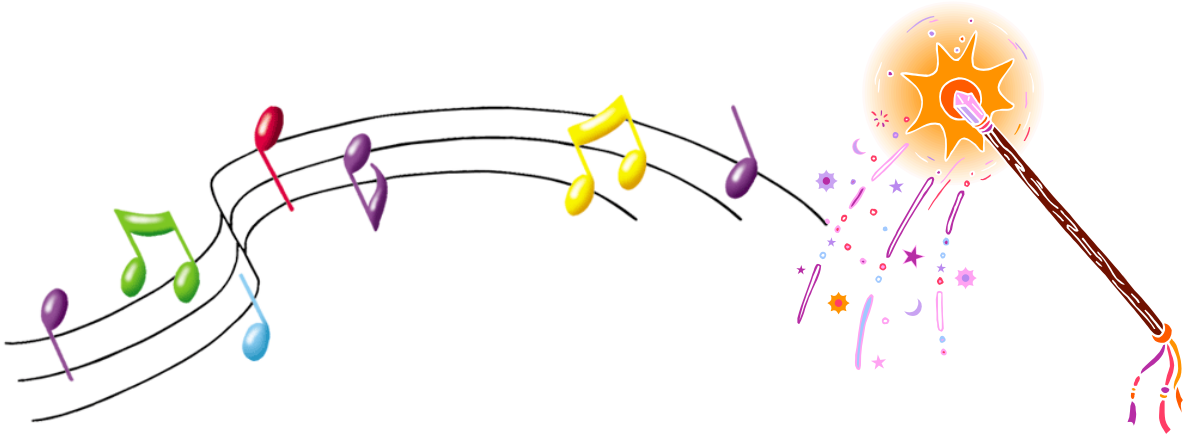
VICTORIA SYMPHONY

Tania Miller, Music Director

THE SEARCH FOR THE MAGIC OF MUSIC



Victoria Symphony Education Concert

February, 2012

Teacher's Study Guide

Grades K - 3

CONTENTS

Dear Teachers,

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We are very excited to bring you the *The Search for the Magic of Music*, written by our Music Director Tania Miller.

Join secret agent Tania as she searches for what is magical in music before the evil magician silences the world forever!!
Why do we love music so much? Is it the melody or the stories that make it so important? Maestra needs your help to discover the truth on this big adventure in music- before it is too late!!

In this guide, you will find information about the instruments of the orchestra, the composers and works on the program, and the basic elements of music. We have included activities and lesson plans that can be used in the classroom to help build on what students experience at the Education Concerts.

We feel that student participation in our concerts is very important, so we have included a piece for students to sing with the orchestra. The music is the well-known Ode to Joy from Beethoven's Symphony No. 9, with words written by Tania Miller especially for this concert.

We hope to hear everyone in the audience singing along, so we encourage you to learn the song with your students!

Tania Miller, Music Director

The 2011/2012 year marks Maestra Tania Miller's ninth season as Music Director of the Victoria Symphony, an appointment that made her the first Canadian woman to be appointed to such a significant position in Canada. Her vibrancy and dynamic approach to music making have inspired many innovations with the Victoria Symphony and a new era of artistic growth for the orchestra, including programming innovations such as the New Currents Festival of Music, the contemporary Odyssey series of collaborative arts and genres, as well as expanded and committed educational programming. Her extraordinary commitment to masterworks classics has elevated the musical impact of the orchestra on the Canadian music scene.

How to use this Study Guide

Introduction

Our goals with this Study Guide are to help teachers maximize the benefit of the Victoria Symphony Education Concerts and to provide you with resources that you can use at any time. We have included lesson plans, handouts, information about composers and descriptions of musical instruments. Please feel free to use any of the information as you see fit and make copies for your students.

The lesson plans are designed to be straight forward and should be accessible to all teachers. Feel free to modify them or leave out any parts you do not want to use. Also, the CD can be used with or without the activities. You can play it while students are working on other subjects, or ask them to write or draw what comes to mind while they listen.

Student Participation in Ode to Joy

We have included words and music for Beethoven's Ode to Joy in the hope that teachers and students will learn the song together, and every student in the audience will sing along on the day of the concert. The music is a simple, familiar tune, and the words were written by Maestra Tania Miller especially for this program. Being able to sing along with the orchestra is exciting and rewarding for students, and **we encourage all teachers to help their students with this project.**

Comments? Questions?

We would love to hear your comments, questions, or suggestions. Please feel free to contact Sandy Grayson, Community Relations Coordinator at the Victoria Symphony, at 250-385-9771 ext. 229 or sandy@victoriasymphony.ca.

Concert Etiquette

Lead a class discussion that touches on the following topics:

- Which rules of good behavior apply to concert attendance?
- Why is good behavior important?
- How can good conduct help others to enjoy the music?
- Should food, drink and chewing gum be brought to the concert hall?
- When does an audience applaud and when does it sit quietly during the performance?

1. Ask the students to describe places where they were members of an audience. Answers could include attending a movie, a theater, a sports arena, at home watching television, a concert hall etc… List the answers on the chalkboard.
2. Discuss the appropriate audience behavior for each of the settings listed above. For example, how would an audience at a hockey game be different from at a movie theatre? How would the audience behave at a rock concert compared with a classical concert?
3. Choose students to act as performers in at least three of the settings listed above. For example, they may pretend they are playing a sport or performing a musical performance. Have the rest of the students pretend to be the audience.

Applause Guidelines

There are guidelines for clapping because that's the best way for all audience members to get the most out of a performance. For one thing, classical music is usually not amplified, so many people

may not even be able to hear what just one person is clapping about. Also, many pieces of music are made up of “movements” which may have significant pauses between them. Clapping between those movements can often spoil the overall effect of the whole piece. The best times to clap are:

1. When the Concertmaster enters at the beginning of the concert.
The concertmaster is the last person of the orchestra to take place on the stage. Once he or she steps onto the stage, the orchestra is complete and the concert is ready to begin!

2. When the conductor enters at the beginning of the concert.
Since the same orchestra often performs with different conductors, the conductor is welcomed as a “separate” artist. Also, it's the conductor's unique vision of the music that is about to be performed!

3. To welcome any soloists whenever they enter during the concert.
The members of the orchestra often applaud then too! It's fun to work with great soloists.

4. Whenever the conductor puts his or her hands down and turns to face the audience.
That's when everyone can be sure the piece is over.

PROGRAM:

The Search for the Magic of Music

Adam Glaser	*March of the Little Goblins*
Ottorino Respighi	*The Birds: The Dove*
Aram Khatchaturian	*Sabre Dance*
Johannes Brahms	*Hungarian Dance No. 5*
Tchaikovsky	*Dance of Sugar Plum Fairies (from the Nutcracker)*
Tchaikovsky	*Russian Trepak (from the Nutcracker)*
Jeffrey Ryan	*Gracie Blue*
Antonio Vivaldi	*Four Seasons: Spring*
Ludwig van Beethoven	*Symphony No. 5 Mvt. 4*
Ludwig van Beethoven	*Symhpony No. 9 Mvt. 4 (excerpt)*
Igor Stravinsky	*Finale - Firebird Suite 1919*

All of the above compositions are included on the CD except March of the Little Goblins, Sabre Dance, and Gracie Blue. For Sabre Dance, please see http://www.youtube.com/watch?v=gqg3l3r_DRI

Composer Biographies

Sources: http/wickepedia.org;
http://www.makingmusicfun.net/

Ludwig van Beethoven
(1770-1827)

Ludwig van Beethoven was born in December 1770. He was a serious little fellow, fascinated by music. Vienna was Europe's cultural capital. When Ludwig was 17 years old he made his first trip to this city. He went to study Classical music with Franz Joseph Haydn. While in Vienna, Beethoven played the piano for Mozart. Mozart told him, "You will make a big noise in the world". Beethoven learned what he needed from Haydn and then created a whole new sound. This new sound was emotional, intense, energetic, and revolutionary. It magnified all the rules and focused on the senses. This
new power in the arts became known as the era of Romanticism.

At only 28 years old, just before writing his very first symphony, Beethoven began to lose his hearing. He tried every treatment he could find to fix this problem. Sometimes he could hear just fine. The last 10 years of Beethoven's life, he heard nothing. Beethoven sadly and bitterly mourned the loss of his hearing. He continued to lead rehearsals and play the piano until he was 44 years old. Ludwig may have "heard" music by feeling its vibrations. He knew music so well he could probably hear it in his head.

When Beethoven was 56, returning in an open wagon from his brother's estate, he caught pneumonia and never fully recovered. His funeral was enormous. 20,000 people lined the streets of Vienna on March 29, 1827. Soldiers were needed to control the grief stricken-crowds. Nine priests blessed his body. He was buried in a grave marked by a simple pyramid that held one word, "Beethoven".

Peter Ilych Tchaikovsky
(1840 –1893)

Tchaikovsky was born in Russia, where music was not considered a proper profession. It was only encouraged as a pastime for young ladies from wealthy families. The only Russian music that was really heard were the folk songs of the peasants and the choral singing in the church services.

At first there weren't many schools that even offered training for Russian musicians. That all changed during Tchaikovsky's lifetime.

Peter Tchaikovsky became a full-time music student when he was 22 years old. He enrolled in the Russian Musical Society. It was like going to university. When he graduated, he moved to Moscow to become a professor at the Music Conservatory there.

When Tchaikovsky was 51, he left Russia to do a very successful music tour in North America. He even came to see the Canadian side of Niagara Falls. In 1893, two years after that North American tour, Peter died. His funeral was held in St. Petersburg. Huge numbers of people attended Tchaikovsky's funeral. Everyone wanted to show their respect for a great musician. Peter Ilych Tchaikovsky was buried in a little Russian village that he loved.

Antonio Lucio Vivaldi
(1678-1741)

Imagine for a moment that you are a composer so famous that you are a tourist attraction. You are someone a foreigner might approach to write a piece of music as a souvenir of his visit to your city. Such a man was Antonio Vivaldi, one of the greatest musical figures of the Baroque period.

Antonio was born into a large family. He had four brothers and four sisters. We know little about his early years. But we do know that, at age fifteen, he began studying to be a priest. He became a priest in 1703, but he said mass only a few times. Vivaldi became known as "the red priest" because of his bright red hair.

In 1703, Vivaldi joined the staff of the school of the Ospedale della Pietà (Hospital of Mercy, so called because it was attached to a hospital) as a music teacher. The Pietà's musical reputation was so great that Vivaldi received a starting salary double that of his father, who worked at the city's most important church, St. Mark's. Vivaldi remained at the Pietà for most of his professional life. There he wrote hundreds of compositions for the girls to perform in the orchestra or to sing in the choir.

After forty years of service, Vivaldi left the Pietà and moved to Vienna to work for a former friend who was now an emperor, Charles VI. But Charles died suddenly from food poisoning, and no one else in Vienna was interested in hiring Vivaldi. Sadly, within a year, Vivaldi also died, on July 28, 1741. The cause was given as "internal inflammation," which could have meant almost anything in those days. He received the cheapest possible funeral. The field where he was buried has disappeared entirely. It is now probably covered by a shopping mall or an office tower.

Igor Stravinsky
(1882 -1971)

Igor Stravinsky was born in Oranienbaum, Russia in 1882. At nine years old, Igor started taking piano and harmony lessons. Serge Diaghilev, the founder of the Ballets Russes, wanted a composer to turn the Russian folktale *The Firebird* into a ballet. He chose Igor Stravinsky.

Opening night was in Paris, France, July 10, 1910. *The Firebird* was a marvelous success! The French composers Claude Debussy and Maurice Ravel, were in the audience. This ballet began Stravinsky's relationship with western culture. It made Stravinsky and the Ballets

Russes famous! It also caused Igor's Russian colleagues in St. Petersburg to feel very jealous.
In 1917, Stravinsky met the great artist Pablo Picasso in Italy. While visiting him, Picasso drew a picture of Stravinsky. Igor packed it in his luggage to bring back to Switzerland. When the customs officer inspected the suitcase, he thought the portrait was a spy plan. The composer called on his friends at the British Embassy to identify him and get the picture back. That customs official had quite an imagination!
Stravinsky moved to the United States in 1939 and settled in California. In 1962 the President of the United States John F. Kennedy and Mrs. Kennedy invited Stravinsky and his wife for dinner. One year later, Stravinsky composed *Elegy for JFK* to honour Kennedy after the assassination. On his 80th birthday, in 1962, he accepted an official invitation to visit the Soviet Union (Russia). It had been 48 years since Igor had seen his homeland.

Igor Stravinsky died on April 6, 1971. There was a private funeral service on April 9th. Three days later, his body was flown to Venice, Italy, for a public funeral. The funeral Mass included his own Requiem Canticles.

Johannes Brahms
(1833 – 1897)

Johannes Brahms was born in Hamburg, Germany on May 7, 1833. Johannes' father, a town musician, gave him his first musical instruction. At the age of seven he studied piano with Otto Friedrich Willibald Cossel. Young Brahms gave concerts in Hamburg and worked playing piano in restaurants and theaters to help support his family.

When Brahms was 20 he met the famous composers Franz Liszt and Robert Schumann. Schumann was so impressed with Brahms' music that he wrote an article for a music journal that made Brahms famous. Brahms' success was also due to his hard work and his critical attitude toward his own music. He never felt he could live up to the standard set by Ludwig van Beethoven.

Brahms was one of the few composers who could devote his time completely to composing without having to accept other employment. In fact, he spent so much time with his composing that he sometimes neglected his appearance. Sometimes, when he forgot to attach his suspenders, he would have to hold his pants up while conducting to keep them from falling down.

In 1889 Thomas Edison, an American inventor, visited Brahms in Vienna and invited him to perform for an experimental recording. Brahms played an abbreviated version of Hungarian Dance No.1 on the piano. The performance is one of the earliest recordings ever made by a major composer.

In later years, Brahms often participated in performances of his own compositions. In 1890, at the age of 57, he decided to give up composing. But this did not last long. He soon started composing again, and his efforts in these final years produced several works that are now recognized as masterpieces.

Johannes Brahms died on April 3, 1897, a celebrated composer of the Romantic Era. His most notable works include his four symphonies, two piano concertos, the *Violin Concerto*, the *Double Concerto for Violin and Cello*, *Liebeslieder Waltzes*, *Academic Festival Overture* and his *Lullaby*.

Ottorino Respighi
(1879 -1936)

Ottorino Respighi was born on 9th July 1879 in Bologna, Italy. A reserved boy of obvious musical talent, he began studying the violin when he was only eight. He was taught piano and violin by his father, who was a local piano teacher. By the age of twenty, he was also a brilliant viola player and a more than competent pianist, accompanying his wife Elsa in very early recordings of his own songs, and performing as soloist in his own *Concerto in modo misolidio* and *Toccata* - pieces which many of today's pianists find difficult!

When he was about thirteen, Respighi began studying composition, and in 1900 composed his first major work, - *the Symphonic Variations*, written for his final school examinations at the Liceo Musicale.

One critic has called Respighi's music 'new old music.' He is best known for his orchestral *Roman trilogy*: *Fontane di Roma* - "Fountains of Rome"; *Pini di Roma* - "Pines of Rome"; and *Feste Romane* - "Roman Festivals". His musicological interest in 16th-, 17th- and 18th-century music led him to also compose pieces based on the music of this period.

He continued to compose and tour until January 1936, after which he became increasingly ill. A cardiac infection led to his death by heart failure on April 18 of that year at the age of 56. A year after his burial, his remains were moved to his birthplace of Bologna, and reinterred at the city's expense.

Aram Khachaturian
(1903 – 1978)

Aram Khachaturian was a talented composer whose compositions became part of the music classics of the 20th century. His name is recognized throughout the world, and the compositions are performed worldwide. Today, the music of Khachaturian is played on the radio, TV and cinema. UNESCO places the name of Khachaturian among the most renowned composers of the 20th century, and his “Saber Dance” of the well-known ballet *Gayaneh* takes one of the first places in the list of the most popular compositions of our age.

Aram Khachaturian was born in Kodzhori (now Tbilisi), suburb of Tiflis, on June 6, 1903, in the Armenian family of a bookbinder. In his youth, he was fascinated by the music he heard around him, but at first he did not study music or learn to read it. Khachaturian became acquainted with the language of music for the first time at the age of 19 in 1922, when he arrived in Moscow and was

enrolled in a cello class at Gnesin Music School. The musical development of Khachaturian proceeded at a fast pace. Within a short period, not only did he catch up on his class work, but he also became one of the best students, obtaining the right to perform at students' concerts in the Small and Grand Halls of Moscow Conservatory.

Aram Khachaturian has been an iconic figure for generations of Armenian composers. His works paved the way for new styles and daring explorations. Khachaturian encouraged young composers to experiment with new sounds and find their own voices. His colorful orchestration technique, admired by Shostakovich and others, is still noted for its freshness and vitality.

Khachaturian died in Moscow on May 1, 1978, just short of his 75th birthday. He was buried in Yerevan, Armenia, along with other distinguished Armenians who made Armenian art accessible for the whole world. In 1998, he was honored by appearing on Armenian paper money (50 drams).

Activity #1

"Spring" from *The Four Seasons* – by A. Vivaldi

Featured Section of the Symphony Orchestra:
The STRINGS (VIOLIN FAMILY)
The string section of the orchestra has violins, violas, cellos and string basses. Sound is made by either plucking or drawing a bow across the strings to cause them to vibrate. The string section is known as the "heart" of the orchestra because it is so important to the orchestral sound. It is also the largest section (has the most players) in the orchestra.

Glossary:
Concerto: a piece for orchestra and a solo instrument
Forte: loud
Piano: soft
Trill: two notes going back and forth at a rapid speed
Staccato: short or detached
Legato: smoothly
Ritornello: "a little return" - a repeated section or passage
Tremolo: "trembling" or "quivering" - the fast repetition of a single note

Listening Activities:
1. Listen for the featured instrument: the violin. Have the students hold up their index finger to indicate "one" or that the solo instrument is playing.

2. Discuss the term "ritornello". Listen to the music and have the students raise their hands or stand up every time they hear the repeated passage. Is the passage always exactly the same? (it is almost always played twice, the first time "forte", the second time "piano"; it is also played in a minor key) Ask the students how they could incorporate this into their motions.

3. Brainstorm some of the sounds heard in the springtime. Read the following:

Joyful spring has arrived,
the birds greet it with their cheerful song,
and the brooks in the gentle breezes
flow with a sweet murmur.
The sky is covered with a black mantle,
and thunder and lightning announce a storm.
When they fall silent, the birds
take up again their melodious song.

Have the students identify each of the four sections: the birds chirping (trills/staccato), the flowing stream (legato), the thunder and lightning (tremolo), back to the birds of the first section.

4. Draw each scene while listening to the music.

Activity #2

"Trepak" (Russian Dance) and "Dance of the Sugar Plum Fairies"
from *The Nutcracker* by P. Tchaikovsky

A piece for the whole orchestra.
Glossary:
Ballet: a "classical" form of dancing accompanied by orchestra
Celesta: keyboard instrument with hammers striking metal bars to produce gentle bell-like sounds
Pizzicato: plucked
Tempo: the speed of a piece
molto vivace: very lively (tempo marking)
andante non troppo: at a moderate speed, not too much (tempo marking)

Listening Activities:
1. Listen to both pieces and discuss the differences between them. (for example: mood, louds and softs, instruments, speed, etc.) Explain that the speed of a piece of music is called tempo, and discuss the two tempo markings given in the glossary. Play the music again and have the students move at the tempo of the music. Try it with other pieces of music as a warm up or a break from seat work during class time. Brainstorm a chart listing things that would move "molto vivace" (eg. race horse, playful puppy, car) and "andante non troppo" (eg. sleepy kitten, a person walking).

2. Listen for the following instruments in each piece:
Trepak – tambourine
Dance of the Sugar Plum Fairies – celesta
Identify as a class where these instruments are played, how often, etc. Why do you think the composer used these instruments in his music? Discuss what the music would be like if those instruments were not used. Which would you like better?

3 Introduce the concept of a ballet to the students. It is created with the intention that a specific story be danced alongside the music. Read the story of "The Nutcracker" and discuss what the music may sound like for particular sections of the story (eg. the battle between the Nutcracker and

the Rat King, the entrance of the Sugar Plum Fairy, the party at Clara's house, the Russian dance).

Listen to the two pieces of music and discuss what movements they think the dancers might do for each; have the students demonstrate their movements. Have the students choreograph a dance of another story the class is familiar with.

4. Draw a picture or a map of “The Land of Sweets”.

The story of The Nutcracker

source: www.wikipedia.org

The curtain opens to see the Stahlbaum's house, where a Christmas party is being held. Clara, her little brother Fritz, and their mother and father are celebrating with friends and family, when the mysterious godfather, Herr Drosselmeyer, enters. He quickly produces a large bag of gifts for all the children. All are very happy, except for Clara, being the only one who does not receive a gift.
Herr Drosselmeyer then produces three life-sized dolls, who each take a turn to dance. When the dances are done, Clara approaches Herr Drosselmeyer asking for a gift. Sadly, Drosselmeyer is out of presents. Clara runs to her mother in a fit of tears.

Drosselmeyer conjures up a Nutcracker. Clara is happy, but Fritz is jealous, and breaks the Nutcracker. Drosselmeyer chases him off and mends the toy.

The party ends and the Stahlbaum family go to bed, but Clara is concerned about her Nutcracker, and comes out to the Christmas tree to see it. She falls asleep with the Nutcracker in her arms. When the clock strikes midnight, Clara hears the sound of mice. She wakes up and tries to run away, but the mice stop her. The Nutcracker and his band of soldiers rise to defend Clara, and the Mouse King leads his mice into battle.

A conflict ensues, and when the Mouse King stabs the Nutcracker, Clara throws her shoe at him. The mouse dies. The mice retreat, taking their dead leader with them.

Clara cries for her Nutcracker, who is also dead, and her tears bring him back to life.
The two then dance, and the Nutcracker turns into a prince, who leads her into the land of the Sugar Plum Fairy, where dancing Snow Flakes greet them. The people of the land dance for them, and Clara wakes up under the Christmas tree with the Nutcracker in her arms.

Activity #3

"The Dove" from *The Birds* by O. Respighi

Glossary:

Melody: a series of single pitches making a musical shape; the part of the piece that one would sing (as opposed to the accompaniment).

Listening Activities:

1. Hum whistle or sing on "la" a familiar tune (This Old Man, Three Blind Mice, Happy Birthday, etc.). Ask the students to identify the song. Have some students hum songs while the other students try to identify them. Explain that they are humming the tune or the melody.

2. Discuss with students that when composers write melodies, they have to decide what instrument to choose to highlight the melody. Sometimes the sound of the instrument is influenced by what they are writing about. What instruments would they choose if they were writing music about a squirrel? Lion? Dump truck? Rain? Discuss answers.

3. Show a picture of a dove. What instrument would they choose to play the melody for a dove? What instrument do they think the composer has chosen to portray a dove? What will the melody sound like (loud, soft, smooth, short, fast, slow, etc.)?

4. Play the piece and stop after the opening melody. Discuss with the students their thoughts and ideas. Does the melody sound different from what they thought it was going to sound like? How would they have changed it if they were the composer? Different instrument? Different rhythm? Different tempo?

Activity #4

"Finale" from the *Firebird Suite* by I. Stravinsky

A piece for the whole orchestra.

Glossary:

Ballet: - a "classical" form of dancing accompanied by orchestra program music that tells a story.

Listening Activities:

1. Explain the idea of program music to the students. Listen to the piece, and ask the students for their thoughts on what is happening during this music (tell the story).

2. Read the story of the Firebird and listen to the piece of music. Ask the students to decide which part of the story the music is telling (the Finale is the wedding of Ivan and the princess). Discuss how that part of the story is told by the music. For example, the piece starts quietly with a horn solo – what is happening here? Possibly the sun is rising on the wedding day of Ivan and his bride; preparations begin? What is happening at the grandiose ending? Or where the big cymbal crash happens? Retell the story while listening to the music.

3. What might other parts of the story sound like? Here are the movements of the work:
I.. Introduction – The Firebird and its dance – Variation of the Firebird
Music describing the Firebird might sound like. . .

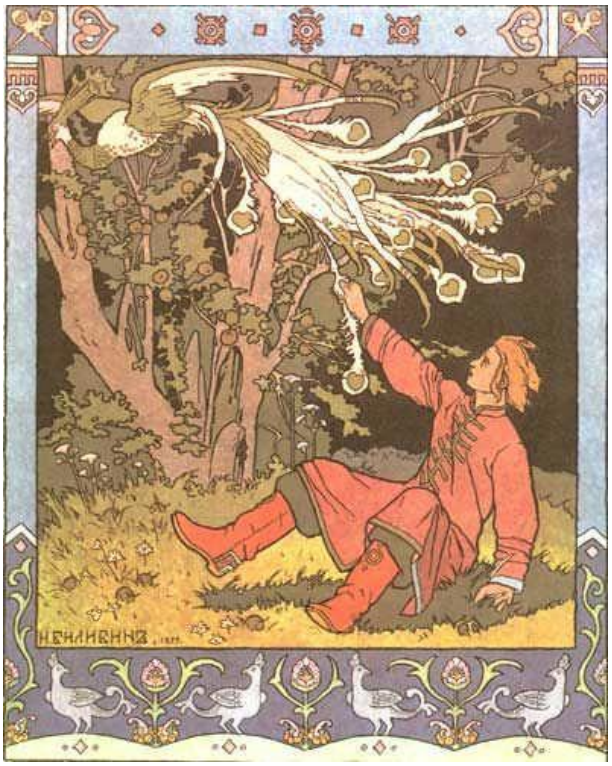
II. The princesses' round dance
Music describing the beautiful princesses might sound like. . .

III. The Infernal dance of King Kastchei
The dance of the Kastchei and his monsters might sound like. . .

IV. Berceuse (Lullaby)
The magic lullaby that puts all the creatures to sleep might sound like. . .

V. Finale
The finale where Ivan and the princess get married might sound like. . .

4. Introduce the concept of a ballet to the students. It is created with the intention that a specific story be danced alongside the music. Listen to the piece of music and discuss what movements they think the dancers might do for each; have the students demonstrate their movements. Have the students choreograph a dance of another story the class is familiar with.



The Firebird - a folk tale

source: www.leonardbernstein

Stravinsky's ballet *The Firebird* is based on an old Russian fairy tale about a young prince named Ivan who goes hunting, and finds himself in an enchanted forest. He hears a sound in the trees, draws his bow to shoot, and stops amazed when he sees that his victim is a glorious creature, half-bird, half-woman, in feathers of fire, scarlet, gold, orange, purple. He captures her, they struggle, and the Firebird pleads with him to free her.

Ivan releases her, and she rewards him with one of her red feathers which has magic powers and will protect him against all evil. And then she disappears into the night.

Suddenly the scene is transformed, and Prince Ivan finds himself in a lovely garden, also enchanted, where charming young princesses are playing catch with apples. It turns out that they are all prisoners in this garden of the evil monster Kastchei, the king of demons and devils.

Ivan falls instantly in love with the most beautiful princess, at which point Kastchei descends upon them with all his ugly company of horrid little monsters. But Ivan has the magic feather and fearlessly wards off this attack until the climactic arrival of the Firebird herself, who hands him a golden sword with which he ends Kastchei's power, and his existence.

Activity #5

Hungarian Dance #5 by J. Brahms
A piece for the whole orchestra.

Glossary:
Form: the structure of a piece of music
Tempo: the speed of a piece
Major: the type of key a piece may be written in; sounds bright or happy
Minor: the type of key a piece may be written in; sounds darker or sad

Listening Activities:
1. Listen to the piece of music. Ask the students what country they think the music comes from and why. Find the countries on a map and see who guessed the closest.

2. The tempo changes often in this piece. Have the students discuss how they feel about the sudden changes. Do they like them? Do they think it would be easy to keep the beat to? Have the students walk around the room, keeping the beat with their feet. Was it as easy as they anticipated? Why or why not? How does the tempo affect the mood of the piece?

3. The form of a piece is its structure, similar to that of a story, which has a beginning, a middle, and an ending. The form of this piece has a beginning, a middle section, and then goes back to the beginning. Ask the students to identify these sections using A-B-A. Use the example of an Oreo cookie. The A section(s) are the chocolate cookie, and the B section is the white icing in the middle. Eat the appropriate section as you listen and enjoy!

4. Music of this time was written in specific keys, either major or minor. Explain the difference between the two (see glossary) and ask the students to identify where each sounds in this piece (A section sounds minor, B section sounds major).

5. Listen to the piece of music and ask the students to identify any instruments they hear. Can they hear the triangle playing very softly in the B section? Listen carefully and ask them to raise their hands when they hear it!

Activity #6

Symphony #5 - 4th movement by L. Beethoven
A piece for the whole orchestra.

Glossary:
Instrument families: instruments that are alike in how their sound is produced

Strings: sound created by either plucking or drawing a bow across the strings causing them to vibrate

Woodwinds: sound created by blowing into it (most have single or double reeds that will vibrate; flutes and piccolos set a column of air vibrating when blowing over the mouthpiece)

Brass: sound created by vibrating lips into a mouthpiece which is connected to a long metal tube

Percussion: sound created by striking or shaking the instrument.

Listening Activities:

1. As a class, name as many instruments from the symphony orchestra as you can. Classify each one

into their instrument family.

2. This selection of music is quite lengthy in comparison to the other selections. For younger listeners, it may be better to play it while they are doing quiet seatwork, or try the word games at the end of the guide.

Activity #7

Sabre Dance by A. Khatchaturian
A piece for the whole orchestra.
Featured Sections of the Symphony Orchestra:
The BRASS and PERCUSSION

The brass family is made up of trumpets, French horns, trombones and tubas. The player creates sound by vibrating his/her lips into a mouthpiece which is connected to a long metal tube. Different pitches are created by varying the length of the tube and by varying how hard the player blows. The shorter the tube and/or the harder they blow, the higher the pitch. The longer the tube and/or the less hard they blow, the lower the pitch.

The percussion family is made up of instruments such as the drums, triangle, maracas (unpitched), etc., and the marimba, xylophone, piano (pitched), etc. The player creates sound by striking or shaking the instrument.

Glossary:
Accent: an emphasis on a certain note or chord achieved by playing it slightly louder or holding it slightly longer than other note
Ostinato: a repeated phrase or rhythm continuing for some time

Listening Activities:
1. Listen to the piece of music. Ask the students what they notice about the piece or what they hear. What instruments has this composer used? What would a good title for this song be and why?

2. Explain the term accent. Play the music and count how many accented notes or chords you hear.

3. Listen for the low drum sound of the timpani. It is playing the same notes over and over. This is

called a melodic ostinato. Have students make up a short (4-5 notes) melodic ostinato and demonstrate it using their singing voices for the class.

4. An ostinato can also be a rhythmic pattern repeated over and over. Have the students make up a simple clapping pattern to demonstrate and have the class try to imitate the rhythm. Try writing out a rhythmic ostinato using quarter notes or ta's, eighth notes or ti ti's, and quarter rests.

Activity #8

Symphony #9 - 4th movement – Ode to Joy by L. Beethoven
A piece for the whole orchestra and chorus.

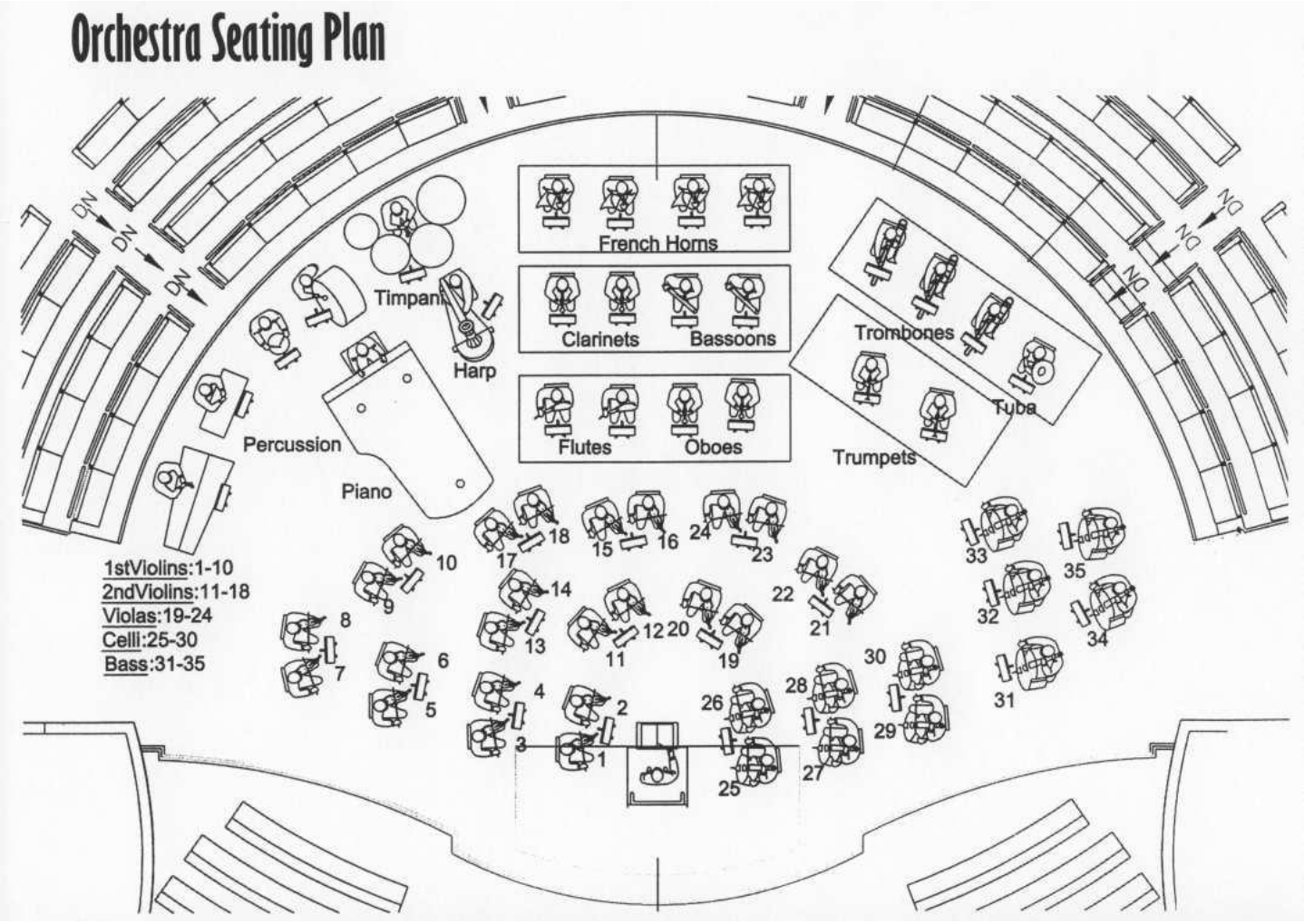
Glossary:
Melody: a series of single pitches making a musical shape; the part of the piece that one would sing (as opposed to the accompaniment).

Listening Activities:

1. Listen to the music and see if any students recognize the tune or melody. How does the music make them feel?

2. Learn to sing the words and melody to “Ode to Joy” to sing along with the orchestra at the concert.

THE INSTRUMENTS OF THE ORCHESTRA



THE STRING FAMILY

Violin, Viola, Cello, Double Bass and Harp

The string section is the largest family of instruments in the orchestra, making up more than half of the players. The section is divided into five groups: 1st violins, 2nd violins, violas, cellos and double basses. Each group has a leader, called 'principal', who sits at the front of each section, nearest the conductor. Except for the harp, all of the string instruments are shaped almost alike, but come in different sizes. The violin is the smallest, and it is held under the chin when played. The viola, also held under the chin, is somewhat larger than the violin. The cello and the double bass are so large that they must rest on the floor. These four instruments are made of wood and almost always played with a bow. A bow is a carefully crafted wooden stick strung tautly with horsehair. The bow is drawn across the strings, causing them to vibrate and produce sound. The strings can also be plucked (this technique is called “pizzicato”).

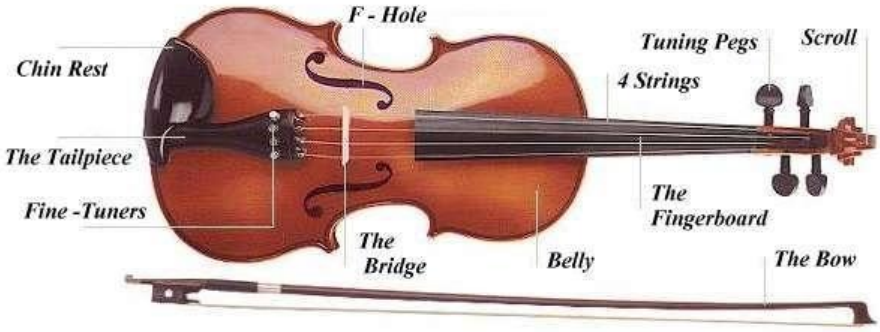
The wood used for the string instrument's body is carefully carved into specially shaped pieces; then it is varnished and glued together. No nails are ever used. It can take a string instrument maker up

to a year of work to finish just one instrument. The most famous string instrument maker was Antonius Stradivarius (1644-1737). Even today, Stradivarius' instruments are treasured for their magnificent craftsmanship and tone.

String instruments have four strings stretched from the tailpiece over a small wooden bridge to the curved scroll, where they are fastened onto wooden pegs The bridge holds the strings away from the instrument's fingerboard so that they can vibrate freely. The vibrations of the strings pass through the bridge to the body of the instrument; the wooden body vibrates and amplifies the tone. There are approximately six octaves covered from the highest note of the violins to the lowest note of the double bass. It can be said that the string family performs like a choir and may be thought of as voices, which correspond to the human voice ranges soprano, alto, tenor and bass.

The Violin

The violin is the soprano of this string choir. Its four strings are tuned in perfect fifths: G D A E. The violin can sing beautifully in melodic passages.
The expressive range of this instrument is very rich, and it usually plays the melody and other important parts. The violin was among the earliest members in the modern orchestra.



The viola

The viola is the contralto of the string group. It is somewhat larger than the violin and sounds a fifth lower. Its bow is also a little heavier and shorter than the violin's. The tuning of its four strings is C G D A. As the tone of the viola is stronger than that of the violin, the viola section is smaller than the violin section. Its situation in the middle of the pitch range makes it ideal for having its own melodies or doubling the violins at the octave or in unison. Sometimes it doubles the cellos.

The cello

The violoncello, known most commonly to us as the cello, is not held under the chin as are the violin and viola, but between the knees resting on a peg with the neck pointing over the left shoulder of the player. It is about 48 inches long and its bow is shorter and a little thicker than the violin's. Its tone is fuller and more powerful. It corresponds to the tenor and baritone range of the human voice. The four strings are tuned C G D A and are one octave lower than the viola's. The cello joined the orchestra family during the Baroque period and subsequently became an important solo instrument.

The double bass

The double bass is the lowest voice in the string family. Normally it has four strings tuned in fourths, E A D G, but on certain instruments a fifth string is added. The double bass is so large that the player must hold the instrument upright on the floor, and either stand up or sit on a high stool to play. The double bass rests on an adjustable peg and is supported by the body and left knee of the player. It is about six feet long.

The harp

The harp, though different in shape from the violin and never played with a bow, is also part of the string family. The orchestral harp is often taller than the person who is playing it. There are seven pedals on the harp, and the harpist can change the key with his or her feet. It has forty seven strings, spanning six and one half octaves, and they are
usually plucked but may also be strummed. With so many strings, it is fortunate that they are colour coded. The C strings are red and the F strings are blue. Because there are so many strings, and because some strings must be stretched at the greatest height of the instrument,
the harp needs constant tuning. Composers value the harp for both percussive and liquid sounds, for its range is from guitar

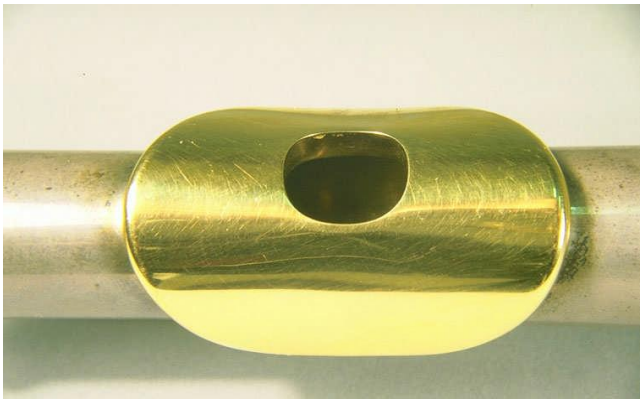
like sounds to sounds that imitate the running water of quiet mountain streams.
The harp had its origins in prehistoric times. The earliest evidence of a harp dates from the thirteenth century B.C. Some anthropologists think the first harp was probably made from an archer's bow by adding strings of varying length behind the bowstring. The modern harp is an elegant instrument with a graceful triangular shape, often decoratively painted and carved.

THE WOODWIND FAMILY

Flute, Piccolo, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon

In today's orchestra there are four kinds of woodwind instruments: flutes, clarinets, oboes, and bassoons. The term woodwind came from the fact that these instruments were all made of wood originally, although that is not the case today.
The woodwinds produce tone by means of a vibrating column of air enclosed in a pipe or tube and with the exception of the flute and piccolo, they produce the vibration by means of a singe or double reed.

The flute
The flute and piccolo are keyed cylindrical instruments, open at the end. They are the highest pitched instruments in the woodwind family. The flute is not played in a straight position like other woodwinds but is held sideways across the player's body. Its length is about 26 ½ inches. For many centuries, flutes were made of wood. Today most are made of specially formulated alloys, although a few very special instruments are made of silver, gold or platinum.



Flute Mouthpiece

Sound is produced on the flute by blowing across a small oval shaped hole near the top of the instrument. The flute player has to aim their air-stream at precisely the correct angle to produce a sound. It is somewhat like blowing across the top of a bottle. Find a variety of bottles in different shapes and sizes and compare their sounds when you blow across the top. How does the size or shape affect the sound? Can you alter the sound by changing the angle of your airstream or speed the air flows?

The piccolo
The flute's diminutive relative, the piccolo, has a range one octave higher than the flute. The piccolo reaches almost to the upper limits of recognizable pitch. Not all compositions that require woodwinds require the piccolo, but it is needed for particularly brilliant or shrill sounds; and although it is the orchestra's smallest instrument, the piccolo is perfectly capable of being heard above all other instruments.

The clinet
The clarinet, a single reed instrument usually made of wood, is a cylindrical tube with keys. One end of the clarinet tube ends in an open bell while the other end is closed by the reed. Because the cylinder is closed, the clarinet note sounds an octave lower than would a note played on an open pipe of the same length. The clarinet was first heard in orchestras in about 1720. When Mozart first heard the clarinet in 1778, he liked the sound so much that he immediately began to write important parts for the instrument.

The bass clarinet
Since the 19th century a lower pitched relative of the clarinet, the bass clarinet, has come into general use. The bass clarinet is necessarily quite long. It plays an octave lower than the straight clarinet. Because of that, the bass clarinet has been built with an upturned bell and a down- bent mouthpiece. This is so the player's mouth can reach the reed at the same time that his or her fingers reach the keys.
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The oboe
The oboe belongs to a group of woodwinds called double reeds. A double reed consists of two pieces of cane carved and bound into a small metal tube at one end and flattened out and shaved thin at the other. The air in the instrument is set into motion by blowing through the shaved end of the reed. The oboe has a gently tapering conical tube and is about 25 1/2 inches long. Made of wood, it is perforated with holes that are
closed either by the fingers of the player or the keys

the player operates. The oboe has been a member of the orchestra since its beginnings and is often a solo instrument in Baroque music.

The English horn

The English horn is also a double reed instrument and is pitched a fifth lower than the oboe. It is larger than the oboe, measuring about 31 1/2 inches. It has a pear shaped bell and a bent metal crook, which holds the reed at its top end. The English horn is supported by a cord around the player's neck. This instrument has been a regular member of the orchestra since the19th century. Its primary function, as an auxiliary instrument in the oboe family, is to extend the range downward. It also has a deeper, darker tone than the oboe. It is often heard in solo passages.
The English horn is not really English, but at some point in history someone heard its original name cor angle, meaning 'angled horn', and thought they heard cor Anglais, 'English horn'.

The bassoon

The bassoon is a double reed instrument and its mouthpiece is a reed ½ inch wide, connected to a long curved metallic crook or "bokel". Its air column is about 9 feet 2 inches long and is folded in two. It is held by a neck cord attached to a ring at the top of the instrument. The bassoon is equally suited to carry a tune or to provide accompaniment. Sometimes it is a solo instrument. Complementing the register of the bassoon toward the lowest notes is the contra bassoon. It can produce the deepest notes in the orchestra. (The contra bassoon is not pictured).

The Brass Family

Trumpet, French Horn, trombone, tuba

As the name implies, the body of these instruments are made of brass and other alloys. There are four types of brass instruments in a symphony orchestra: the French horn, the trumpet, the trombone and the tuba. Sound is produced by the vibration of the players' lips, and blowing air through the instrument. Change of pitch is effected both by changing the vibration of the lips (tightening or relaxing the embouchure) and manipulating valves and slides.

What is "embouchure"?

Embouchure is the special shape that a musician's lips make when playing a wind instrument. Having a proper embouchure is very important for successful playing.

Trumpet embouchure
Even if you don't have trumpet you can make an embouchure with your lips and feel what it is like to play a brass instrument. Put your lips together as if you were saying the letter "M". Keep this position as you blow air through your lips. Try to keep your lips together - there should only be a very small space for the air come out. Your lips should start to vibrate or "buzz". That is how sound is produced on a brass instrument.

The trumpet
The trumpet sounds heroic and festive. Historically it
has been associated with fanfares and state occasions.
It is a valved brass instrument, and its narrow tubing
measures approximately 42feet. The trumpet is cylindrical for most of its length, then conical as it nears
the flared bell. The trumpet is played with a cup shaped
mouthpiece. The trumpet is the highest and brightest of the orchestra's brass instruments and serves as a melody instrument. Modern composers often use mutes
with the trumpet, which change the sound. The trumpet is very versatile and is used in all types of ensembles.

The French horn
The French horn is easily recognized by its circular

form
and was preceded by the 17th century hunting horn. It is made of narrow tubing approximately 17 feet long ending in a wide flared bell, and is played with a funnel shaped mouthpiece. When it is in its usual playing position, the bell is pointed down and away from the listener and is partially closed by the right hand of the player while the left hand plays the valves.

The Trombone
The trombone is a powerful instrument. Except for

the mouthpiece, its design has not changed in the last 5 centuries. The trombone is a cylindrical instrument made of nine feet of tubing ending in a long, conical, flared bell. A trombone's mouthpiece is cup shaped and is much larger than the mouthpieces of the French horn and the trumpet. Trombones are unique among orchestral instruments in that their pitch is controlled by a slide there are no pegs, no keys, no finger holes, and no valves. Finding the proper pitch and playing in tune depends entirely on the trombone player's judgment and ability to stop the slide at the precise position.

The tuba

The tuba is the largest and lowest pitched brass instrument. It came into the symphony orchestra in the nineteenth century and it has a valve system like the trumpet. The tubing of the conical bore tuba is longer than that of the orchestra's other brass instruments; it always has 15 or more feet of tubing, and its bell usually opens upward to the ceiling. To give the tuba greater range, instrument makers gave the tuba four piston valves rather than three; that is one more valve than the French horn or the trumpet.

THE PERCUSSION FAMILY

The percussion instruments provide the orchestra with accents, rhythms and special timbres. In most cases the sound is produced by striking the instrument with another object, such as a stick, mallet or beater.

The timpani

The timpani, also called kettledrums because of their shape, were introduced to the orchestra in the seventeenth century. They are an important component of the percussion family, and one person from the section specializes in playing them. Made of copper, they resemble a kettle resting on a tripod. Stretched across the top is a calf skin or plastic head. The sizes of the timpani are 30", 28" 25" and 23". Tuned to precise pitches, at least two of them are normally required in orchestral works. By using different kinds of sticks, the timpanist can produce a great

variety of sounds from a barely audible 'heart beat' to a drum roll that roars above the rest of the orchestra.

The snare drum

Unlike the timpani, the snare drum has two drum heads, one on the top and one on the bottom of the drum. Strands of wire or cable are stretched across the underside of the bottom drumhead and these snares vibrate when the upper head is struck giving this instrument a distinctive military sound. Snare drums were first used by armies to signal troops and keep soldiers marching in step. When composers wanted to add the dramatic sounds of battle to their composition, they added the snare drum to the orchestra. This instrument is 14 inches in diameter and about 6 inches deep. It is played with a pair of wooden drumsticks.

The triangle

The triangle is a bar of round steel bent into the shape of its name with one corner open. The average length of a side is 6 inches. It is struck by a small steel rod called a beater. Recognized by its tinkling sound, it can be heard above the loudest orchestral grouping.

The Cymbals

the Cymbals are circular discs made of brass alloy and originated with the ancient Greeks and Romans. They are convex in shape so that when struck together, only their edges touch. When cymbals are held in either hand and “crashed” together, they are called crash cymbals. Cymbals can also be suspended from a stand and played with a stick or mallet (they are then referred to as suspended cymbals).

THE PIANO

What shall we do with the piano? It has strings, but can we call the piano a string instrument? No. We know that sounds from string instruments are made either by pulling a bow across the strings, or by plucking the strings. Sounds from a piano are produced when small hammers strike the strings.

So, in a symphony orchestra, the piano is classified as a pitched percussion instrument.
The player's fingers depressing the keys cause the hammers to strike strings of graduated lengths. Hammers at the piano's lower end produce one pitch by striking one string each. Hammers in the middle register strike two strings at once and for the higher pitches, each hammer blow strikes three strings.

The piano's pedals control much of the instrument's colour. Depressing the right, or sustaining pedal, will lift a piano's felt dampers and allow vibrations of the strings to continue. Depressing the left, or soft pedal, will shift the action so that the hammer will strike only one string per hammer blow in the middle and upper registers. The pianist's music may read una corda (one string) when the soft pedal is to be depressed, and tre corde (three strings) when it is to be released.

The piano's hammers produce a percussive quality as they strike the strings; the pedals control the duration of sound; and the piano's eighty eight keys provide a seven and a quarter octave range.

Some resources:
Online:

http://www.dsokids.com/default.aspx
music fun facts: https://www.dsokids.com/public/MusicFunFacts.pdf
http://www.playmusic.org/
http://www.sfskids.org/templates/splash.asp
http://www.artsaliveinc.com/
http://www.classicsforkids.com/
http://www.childrens-music.org/
http://datadragon.com/education/reading/
http://www.nashvillesymphony.org/nsokids/
Name the Composer: http://www.artsalive.ca/en/mus/activitiesgames/games/popNameComposer.html
Printable colouring: http://thecoloringspot.com/music/music-coloring-pages-1.html
http://www.sphinxkids.org/
http://www.kidsmozart.com/learn-instruments.html
http://classicalmusicgames.com/play_musicgames.htm
http://dzieci.chopin2010.pl/en/orchestra-puzzle.html

Books:

PreK - Kindergarten

- Max Found Two Sticks by J. Brian Pinkney
- The Orchestra by Dick Bruna
- The Animal Orchestra by Nick Sharratt
- Classical Cats by David Chesky
- The Happy Hedgehog Band by Martin Waddell and Jill Barton
- Meet the Orchestra by Ann Hayes and Karmen Thompson
- Mr. Putter and Tabby Toot the Horn by Cynthia Rylant and and Arthur Howard

Grades K – 1

- The Story of the Incredible Orchestra by Bruce Koscielniak
- Musical Instruments from A to Z by Bobbie Kalman
- Zin!Zin!Zin! a Violin by Lloyd Moss and Marjorie Priceman
- The Philharmonic Gets Dressed by Karla Kuskin and Marc Simont
- Charlotte in Giverny by Joan Knight
- I Dreamed I Was a Ballerina by Anna Pavlova
- Suzette and the Puppy by Joan Sweeney

Grades 1-2

- The Nutcracker by Janet Schulman
- Bravo! Brava! A Night at the Opera by Anne Siberell and Frederica Von Stade
- The Magic Flute by Ann Gatti
- The Bear Who Loved Puccini by Arnold Sundgaard and Dominic Catalano
- Berlioz the Bear by Jan Brett
- Beethoven Lives Upstairs by Barbara Nicholand Scott Cameron
- National Gallery of Art Activity Book, 25 Adventures with Art by Maura Clarkin

Muscial Words

Musicians use a SPECIAL LANGUAGE when talking or writing about music, often using ITALIAN words.

The following words are used to describe dynamics, or how loud or soft music should be.

PIANISSIMO - very soft

PIANO - soft

MEZZO PIANO - half soft

MEZZO FORTE - half loud

FORTE - loud

FORTISSIMO - very loud

CRESCENDO - gradually getting louder

DECRESCENDO - gradually getting softer

DIMENUENDO - another word for decrescendo

The next group of words describes how fast or slow music should be.

LENTO - very slow

ADAGIO - slow

ANDANTE - walking

MODERATO - moderate

ALLEGRO - fast

VIVACE - lively

PRESTO - very fast

RITARDANDO - slowing down

RITENUTO - holding back

ACCELERANDO - speeding up

Rewrite each sentence below using a tempo word in place of the underlined word(s).

EXAMPLE: *Mr. Smith was walking fast.*
Mr. Smith was walking allegro.

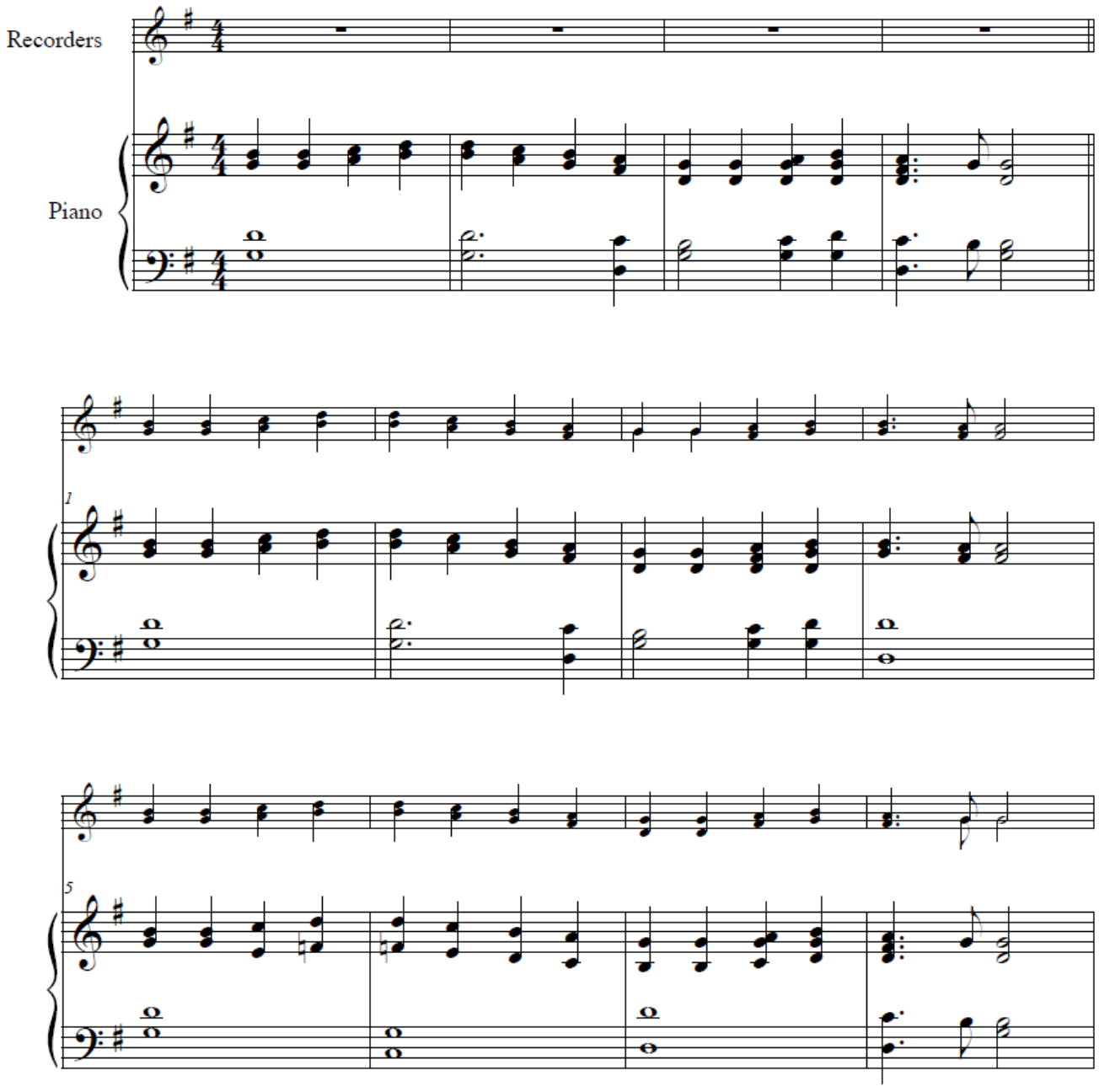
1. Spot is a lively little dog.
2. The traffic is so slow today.
3. The train was already speeding up as it left the station.
4. When my cat chases a mouse, she moves very fast.
5. The bird started slowing down before it landed.
6. The wind made the sailboat go fast across the water.
7. The movement of the clock while I am in math class is very slow.
8. The parade moved on at a walking pace.
9. The runner was holding back until he reached the final stretch of the race.

Source: https://www.dsokids.com/public/MusicFunFacts.pdf


THEETIGHTE
EETRUMPETNTT
WEILBVGEORVERE
RTMUARNECLOPNAII
REPDELOBOEUMNIEBAI
LSALECGYATTEBKRAIDNA
NPNAMNEERSIUAONAINNMGP
AIAVIOLINSRLSNRLHAOUPL
SOCRIDHLYSOIFRENCHHORNNE
LUCEOEPOANOIGHTOSNBADLXM
MTODLAOBINNPCYMBALSASIPN
INLRAGLSAEXTUBETIOLNSRLR
AOUNDYCE NYONEASU
IMTEXP RIDHBE
AND P RED J
STRINGS: BASS, CELLO, HARP, VIOLA, VIOLIN
WOODWINDS: BASSOON, CLARINET, FLUTE, OBOE, PICCOLO, TUBA
BRASS: FRENCH HORN, TROMBONE, TRUMPET, TUBA
PERCUSSION: BASS DRUM, BELLS, CYMBALS, GONG, PIANO, SNARE DRUM, TIMPANI, TRIANGLE, XYLOPHONE

Ode To Joy

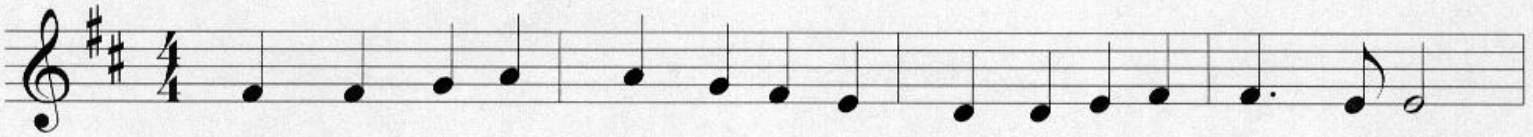
L. van Beethoven

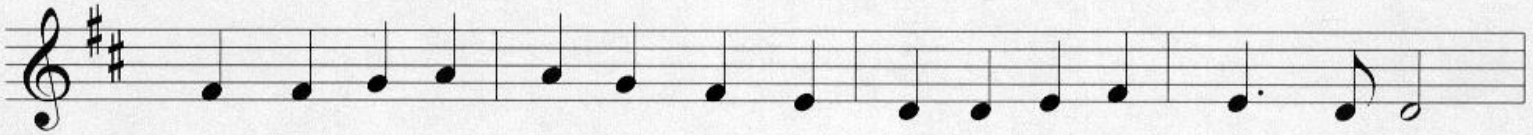


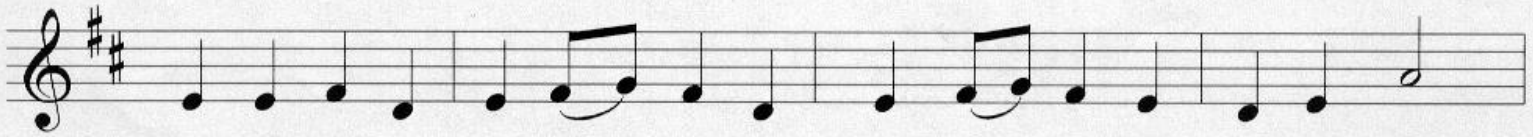
lyrics by Tania Miller

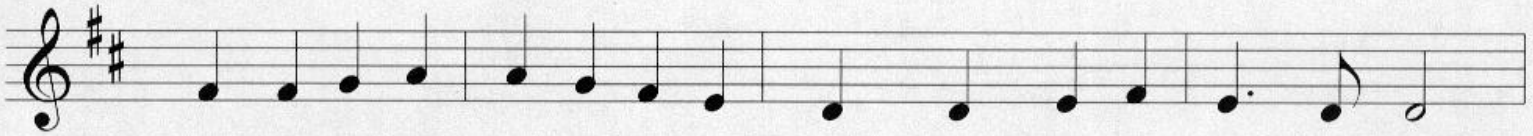
ODE TO JOY

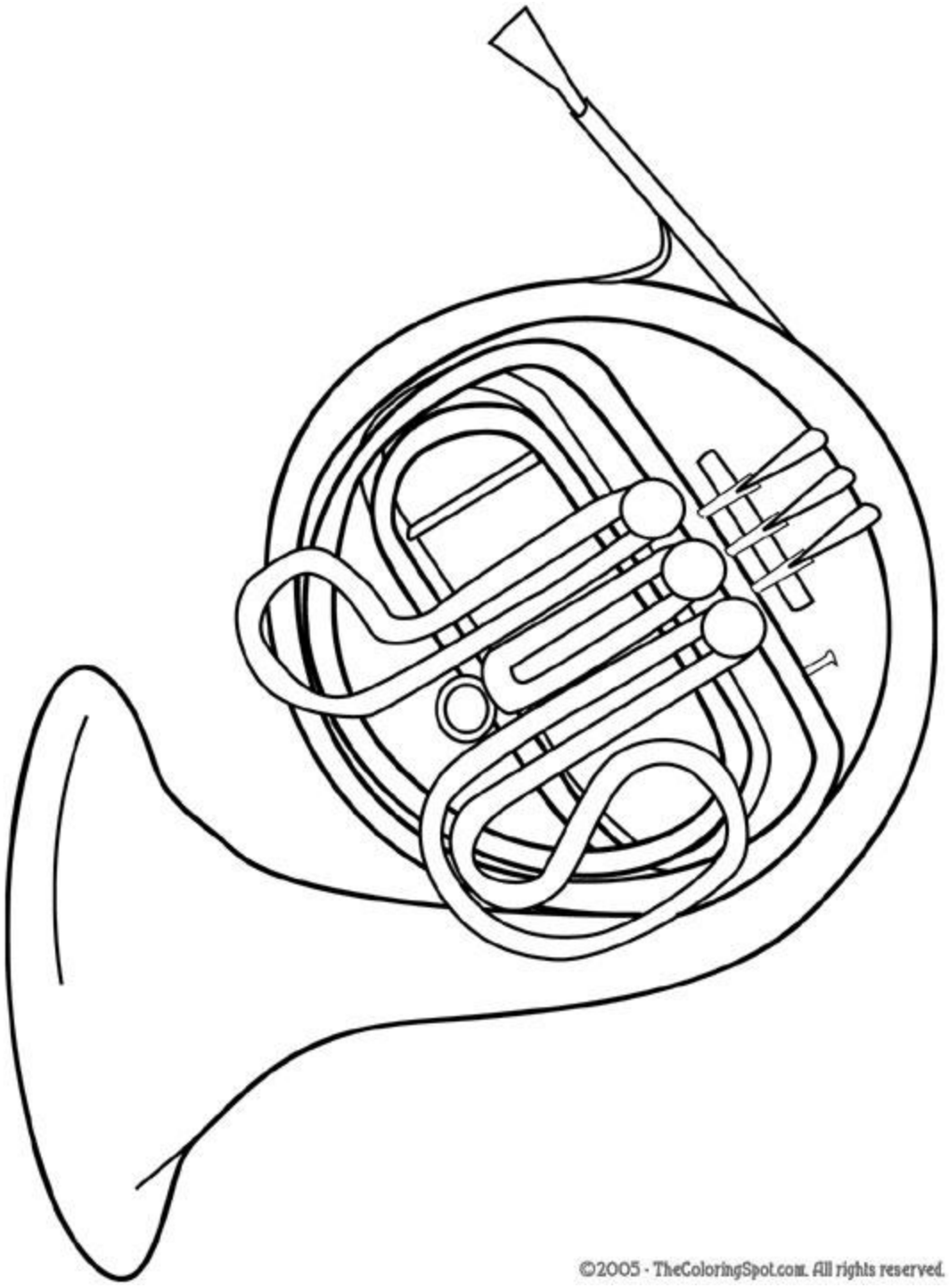
music by Ludwig van Beethoven











French Horn