

**You are cordially invited to attend The Warren
Philharmonic Orchestra's Annual Children's Concert for
ages 3rd through 8th grade, on October 4th at 9:15 AM
or 10:40AM at Lakeview High School Auditorium.**

Please fill out the form enclosed to reserve your "spot".

This package contains:

1. Information about the pieces being played
2. Reservation form
3. Evaluation form
4. Information about the Orchestra and the instruments

We hope to see you there—

Leanna J. Dunaway

Warren Philharmonic Orchestra

P. O. Box 8507

Warren, Ohio 44484

warren.philharmonic@gmail.com

Warren Philharmonic Orchestra
Susan DavennyWyner, Music Director & Conductor
SCHOOL CONCERTS
Lakeview High School, 300 Hillman Drive, Cortland OH 44410

Friday OCTOBER 4, 2019 9:15 and 10:40am

Magic Spells!

School Concert Notes from SusanDavennyWyner

Welcome to our School Concerts made just for you!

High jinks, moods, fantastic musical stories: Join the fun as these great composers serve up tricks and treats— a broom that works magic, and some spooky spirits, ghosts and a tale from *Arabian Nights*

A Night on Bald Mountain	Modest Mussorgsky (1839-1881)
The Sorcerer's Apprentice	Paul Dukas (1865-1935)
Abu Hassan Overture	Carl Maria von Weber (1786-1826)
A surprise from Disney's "The Lion King"!	

School Concert Notes from SusanDavennyWyner

Welcome to the Warren Philharmonic's special School Concerts. Our orchestra has over 50 players playing more than 60 different instruments. Each instrument has a personality all its own—some are made of metal, of brass, of wood and ebony. Some use hair from a horse's tail and sheep's gut and all kinds of other interesting materials. You will hear them all together, and then our star players will take turns showing you what each instrument looks like and how it sounds all by itself.

You will meet the amazing *string instruments*, which go from the violin, which is small enough to fit under your chin, to the double bass, which is so monstrously large that the player has to stand up to play it and 4 small children could fit inside its "belly". You will meet the *woodwinds*, from the little piccolo, which is the size of a fat straw, to the tall, skinny bassoon. You will meet the *brass* family—the trumpets, slide trombones, huge tuba, and the 20-foot-long French Horns, which are all curled up so they can fit into the players' arms. And of course you will hear from the *percussion* family—cymbals, xylophone, kettledrums, and big bass drum—which are the loudest of all.

Each piece of music has a story to tell. But the fun is that instead of using words, our composers use music to bring these stories to life. They invite us to create pictures in our own minds and imagine their stories in our own imaginations.

Let me take you behind the scenes and give you some clues.

Modest Mussorgsky (1839-1881)
A Night on Bald Mountain

This music takes us to Russia for a piece called “A Night on Bald Mountain” by the Russian composer Modest Mussorgsky. It is a ghost story teeming with strange creatures that emerge in the darkness of the night to dance wild dances. Bald Mountain is an imaginary haunted place at the top of a mountain—all barren rocks without any trees, which is why it is called “bald”.

Here’s the story: The music starts quietly. Mist and clouds swirl through the dark, as strange ghosts and spirits and witches begin appearing from underground (are those pounding footsteps or heartbeats we hear?) Strange shrieks pierce the night. Lightning flashes, and our orchestra instruments become more and more frenetic as the ghosts arrive and dance more and more wildly. Finally, a church bell sounds quietly in the distance, and dawn begins to spread its light. As peace and calm return, the ghostly creatures slink and slither sadly back into their caves—leaving us to wonder whether this has all been a dream.

Mussorgsky uses lots of musical devices to create pictures in our mind. See if you can hear some of these:

Russian folkdance tunes and rhythms for his ghosts

Repetition and variation: he repeats the same tunes and rhythms in different ways

Contrasts to build suspense: loud and soft, fast and slow, stops and starts, solo players and the whole orchestra

Families of the orchestra instruments against one another: Brass, Strings, Woodwinds and (lots of) Percussion

Special effect: To create the high shrieks and whistles, he asks the violins to slide their fingers quickly, high up on the strings—it’s called a “*glissando*” which in Italian means to slip or slide!

Movie facts: The movie “Jaws” uses the opening “footsteps” of this piece for the shark theme. Disney created a cartoon of this piece for *Fantasia*

Paul Dukas (1865-1935)
The Sorcerer’s Apprentice

We are in France. It is 1897 and our composer, Paul Dukas, tells us a story in music called *The Sorcerer’s Apprentice*, which he based on a Ballade by the famous German poet Johann Wolfgang von Goethe. The story is about a young student, called an apprentice, who tries to use his teacher’s magic to do the work the teacher asked him to do! The teacher was a very old Magician called a “Sorcerer.”

Here’s the story: One day the old Sorcerer goes away and asks the apprentice to take buckets of water from the well and fill a barrel in the castle. The buckets are heavy and the work is slow, so our apprentice has the brilliant idea to use the magic spell he saw the old Sorcerer use in order to make the broom carry the water. The apprentice says the magic words and sure enough the broom does exactly what he asks. BUT the broom fills and fills and never stops—the apprentice doesn’t know the magic words to make it stop! We hear the water getting higher and higher, the broom working faster and faster. Water is everywhere. The apprentice panics, grabs an axe and

Happily, all gets sorted out—the servants are rewarded and the cruel man is sent away in disgrace.

Listen to how Weber sets up all this silliness in the Overture. The music starts softly—scurrying, scuttling, and sneaking about. Instead of announcing his story strongly Weber sneaks it in and catches us by surprise. The orchestra strings play quietly and fast, as if they are running around nervously and trying to enter without anyone noticing. Suddenly with a great crash, bang of cymbals, the whole orchestra comes rushing in and we are off. Listen to all the contrasts between soft and loud. Everything happens quickly. There's a little oboe solo in the middle, and sometimes the low brass instruments interrupt like the villain attacking. How would you draw a picture of these characters and all this excitement and rushing around?

"The Lion King:" Walt Disney's movies have had enormous success--starting with the 1994 cartoon version and the 2019 remake. The music was created by Hans Zimmer in collaboration with artists Pharrell Williams, Elton John, Beyoncé, and Tim Rice.

A SPECIAL INVITATION:

Please also bring your family and friends to our regular concert ON SUNDAY AFTERNOON OCTOBER 6th AT FIRST PRESBYTERIAN CHURCH so they can also share these musical adventures. **They can come FREE if they are with you.** Just tell the people at the door that Susan said you could come!

Warren Philharmonic Orchestra
Susan DavennyWyner, Music Director & Conductor
www.warrenphilharmonic.org
 at
First Presbyterian Church
256 Mahoning Avenue Northwest
Warren Ohio

Sunday OCTOBER 6, 2019 3pm

MAGIC SPELLS!

Art in Music Contest Prizewinners • Special Guest Soloists

A magic spell gone awry, a tale from Arabian Nights, singing witches, an upbeat American, and a surprise from the son of J.S. Bach

Weber	<i>Abu Hassan Overture</i>
C.P.E. Bach	Symphony in D Major
Dukas	The Sorcerer's Apprentice
Verdi	Witches Music from <i>Macbeth</i>
Mussorgsky	Night on Bald Mountain
Ellen Taaffe Zwilich	Upbeat! (1998)

Reservation Form

Student Concert

Friday, October 4, 2019

performance at
Lakeview High School
300 Hillman Drive
Cortland, Ohio

School Name _____

School Phone _____

Name of Contact Person _____

Number of Students Attending _____

Number of Teachers Attending _____

TIME: 9:15 AM. _____ 10:40 AM. _____

If you and your students would like to join us in
celebrating our community through music,
please complete and return this form to:

Leanna Dunaway
Warren Philharmonic Orchestra
P. O. Box 8507
Warren, Ohio 44484
OR E-MAIL TO

warren.philharmonic@gmail.com

WARREN PHILHARMONIC ORCHESTRA
Susan Davenny Wyner, Music Director and Conductor

School Concert
Friday, October 4, 2019
Lakeview High School
Cortland, Ohio
"Magic Spells!"

TEACHER EVALUATION

TEACHER NAME _____ GRADE _____

SCHOOL NAME _____ NUMBER ATTENDING _____

Please check all the responses that apply to your students: Public School _____
Parochial School _____ Home School _____ Special Needs _____

1. Did you receive your concert preparation materials far enough in advance to prepare your students for the concert? _____ Yes _____ No

2. Did you share the materials with your students prior to the concert?
_____ Yes _____ No

3. Did your music specialist share the materials with the students prior to attending the concert? _____ Yes _____ No

4. On a scale of 1-5, one being the least helpful and five being the most helpful, please rate the concert preparation materials you received:
1 2 3 4 5
least helpful Most helpful

5. How would you describe your students' appreciation of the concert?

6. How could we improve this concert experience?

7. Would you bring other students to one of the children's concerts? Why?

8. What benefits did you see in your students that attended this concert?

9. Did any children express an interest in playing a string instrument or any instrument at the concert after attending the concert? _____ Yes _____ No

10. Please feel free to make any other comments:

WARREN PHILHARMONIC ORCHESTRA
Susan Davenny Wyner, Music Director and Conductor

School Concert
Friday, October 4, 2019
Lakeview High School
Cortland, Ohio
"Magic Spells!"

STUDENT EVALUATION

STUDENT NAME _____ GRADE _____
(optional)

1. Is this the first orchestra concert you have attended? ____ Yes ____ No
2. Did you enjoy the concert? ____ Yes ____ No
3. What did you like most about the concert?
4. What new thing did you learn from the concert?
5. Would you like to come to another concert next year? Why or why not?
6. Do you play any musical instruments? What instrument(s) is it?
7. Would you be interested in playing an instrument you saw played at the concert?
8. What else would you like to hear the orchestra play?
9. You may write any questions or comments you have here:

Getting to Know The Sections of the Orchestra

Becoming an expert symphony-goer may at first seem a big task. There are so many musicians on stage playing so many different instruments! How can a person ever learn what all the instruments are and how they function in the orchestra?!!

Fortunately, this is easier than you might think! The orchestra breaks down into only four basic families:

String Family

The strings are divided into five sections:

- first violins – highest string instruments. They usually play the melody.
- second violins – instrument is the same as first violin. They sometimes play the same thing as first violin, but often play a different part.
- violas – look like violins but are a little bigger and have a lower sound.
- cellos – too big to hold under the chin. Players stand the instruments on the floor and steady them between their knees to play.
- string basses – biggest and lowest string instrument. Players stand or sit on tall stools to play these giant instruments.

The strings sit in the front section of the orchestra because their sound is softer than most of the other instrument and could be drowned out if they sat further back. They also sit in front because they usually play more than the other instruments and are easier to conduct if they are right in front of the conductor.

Woodwind Family

This family has four main members and two that drop in for dinner occasionally:

- flutes – mainly a melody instrument, like the violins.
- oboes – have a thin, nasally sound.
- clarinets – warmer, rounder sound than the oboes.
- bassoon – deep sound.

- piccolos – miniature flute. Have a very, very high sound.
- English horn – cousin of the oboe with a deeper sound.

Woodwinds, for the most part, control tone production by reeds. Their sound is fairly soft, so they sit just behind the string section, in the center of the orchestra.

Brass Family

The brass family has four main members.

- trumpets – highest brass instrument.
- trombones – lower than trumpets. Have a sliding valve that controls pitch.
- French horns (or, just “horns”) – have the most mellow sound of the brass family. They are the round, curlicue instruments.
- tuba – lowest and biggest brass instrument.

The brass section is the loudest of the instruments and sit in the very back of the orchestra. They control tone by the use of mouthpieces into which the players buzz their lips.

The Percussion Family

You will find many unusual characters in this family. This section changes with every piece. The percussion family is made up of members that make sound by striking, smashing, or shaking. Twentieth-century composers sometimes use any object imaginable as an instrument to get just the right sound for a particular piece. You will, however, find some standard members of this family in most concerts. Some of the more common percussion instruments include:

timpani (kettledrums) snare and bass drum cymbals triangle xylophone
glockenspiel chimes marimba vibraphone castanets gong wood blocks

The **piano** is also considered a percussion instrument because the strings are hit with mallets inside the instrument.

There are usually only two or three percussion players in an orchestra. Each plays many different instruments. Since there are so many kinds of percussion instruments that a composer may want to use for a particular piece, the percussion players have to be able to play most any instrument in the percussion family

Size of the Orchestra

The orchestra size is not fixed. It changes with every work performed, depending on the demands of the piece. Generally, the orchestra size ranges between around 40 players for a Mozart or Haydn symphony to over 80 players for a Romantic-era work or some twentieth-century pieces.

THE ORCHESTRA FAMILY

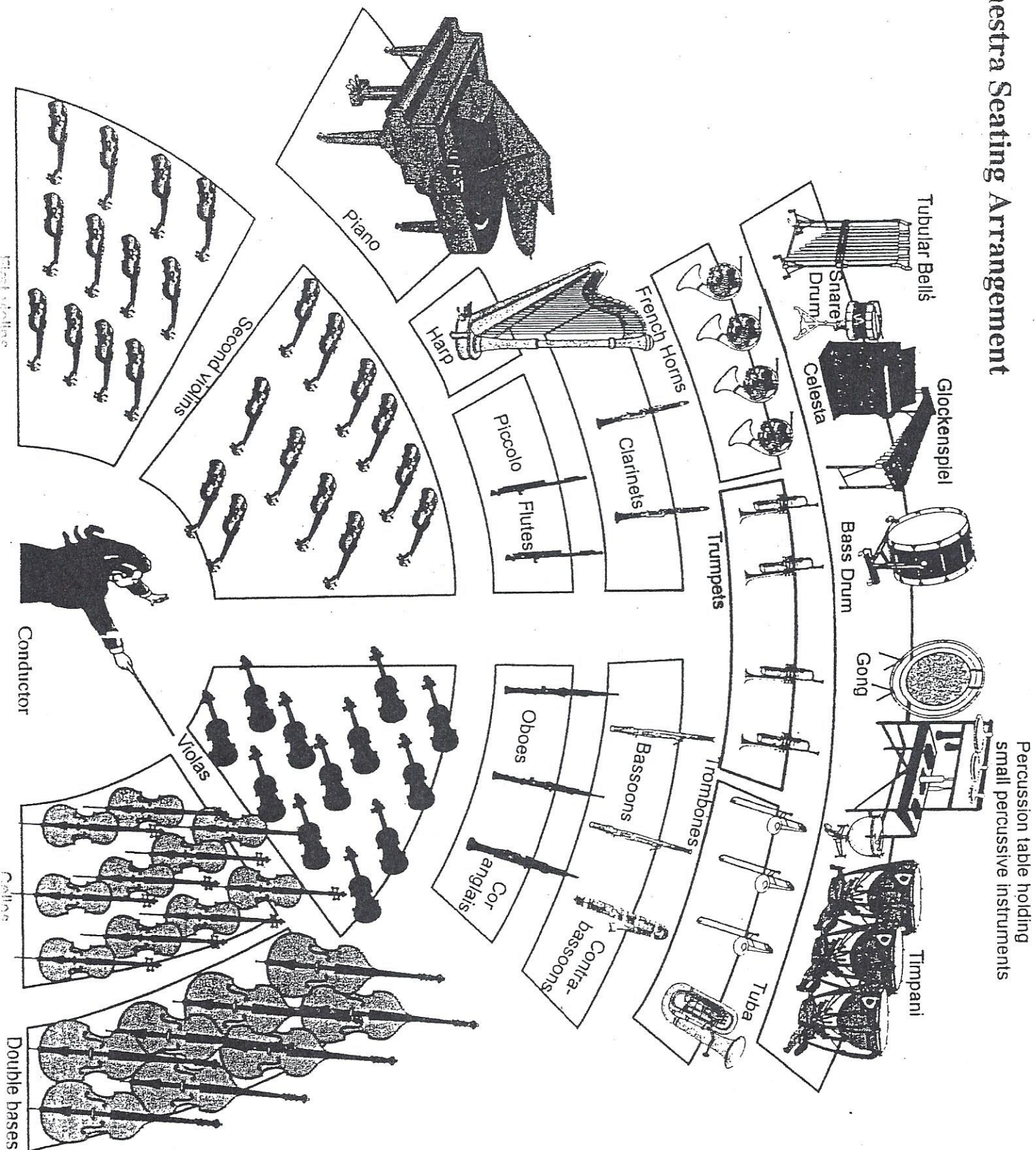
On the following page is a diagram of typical seating for a symphony orchestra. The idea of an orchestra dates back to the baroque era characterized by the works of Bach, Handel, Purcell and Vivaldi. These composers were active during the time from 1600-1750. During this period, meter and harmony became the standard means of organizing musical time and chords. Opera, chamber music, orchestral music, keyboard music and the concerto form - the staples of Western art music today - were all born of the baroque era.

The orchestra of the baroque era was considerably smaller than it is now. Some of the instruments included in the orchestra at that time are not used today and more have been added that did not exist then. However, the basic structure of the orchestra and the concept that instruments are arranged according to the sound they produce, remains the same.

The seating arrangement of the symphony orchestra included here shows the instruments arranged in groups or families: stringed instruments, woodwinds, brass, percussion, plus the piano and harp. Every family has several members, each with special capabilities. Some members of a family are designed to play the high part of the musical texture, some a little lower, some in the middle range, and some at the bottom of the texture. This is meant to imitate roughly the distribution of the human voices: soprano, alto, tenor and bass.

The instrument families are discussed separately on the pages that follow. If study prints of the various instruments are available, it would be helpful to display them. If this is not possible, perhaps the pictures of the instruments included in the discussion materials could be duplicated for the students.

Orchestra Seating Arrangement



First violins

Second violins

Piano

Harp

Piccolo

Flutes

Clarinets

French Horns

Trumpets

Tuba

Trombones

Bassoons

Oboes

Cor Anglais

Contra-bassoons

Tubular Bells

Snare Drum

Celesta

Bass Drum

Gong

Timpani

Percussion table holding small percussive instruments

Conductor

Violas

Double basses

STRINGS

BACKGROUND: Most of the time, when you hear an orchestra you are hearing the strings. The members of the string family, from the highest to the lowest, are the violin, the viola, cello and bass. Without the strings you would no longer have an orchestra, you would have a band. The string family, as a unit, can play the very highest notes and the very lowest. All of the instrument families are important, but the string family is the foundation on which orchestra sound is built. The string section is the largest section in the orchestra having the largest number of players. The modern orchestra typically contains thirty-two violins, twelve each of viola and cello, and ten basses.

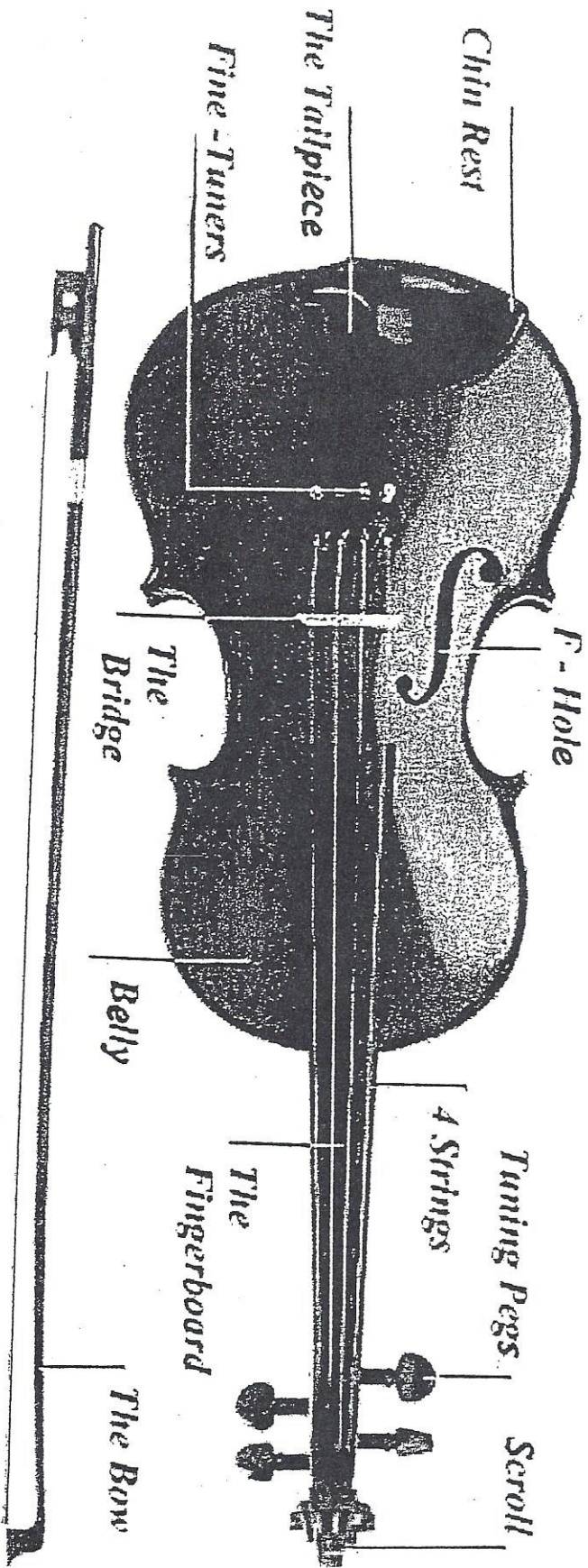
If you stretch a rubber band and pluck it lightly, you will feel a vibration and hear a sound. The vibration makes that sound which is a musical tone. The tone will change if you stretch the band more or if you make it looser. The tones of the various stringed instruments in the orchestra vary depending on the length and thickness of the strings on the instrument. Stringed instruments in the orchestra produce tones either by plucking (which is called pizzicato) or by drawing the bow across the strings (arco).

***NOTE TO TEACHERS:** You may wish to pass out rubber bands of various lengths and thicknesses to your class and allow them to experiment by stretching and plucking them. Allow time for them to discuss their discoveries as they vary the tension on the rubber band to produce different sounds. Note that the faster vibrations produce higher sounds and slower vibrations lower ones.

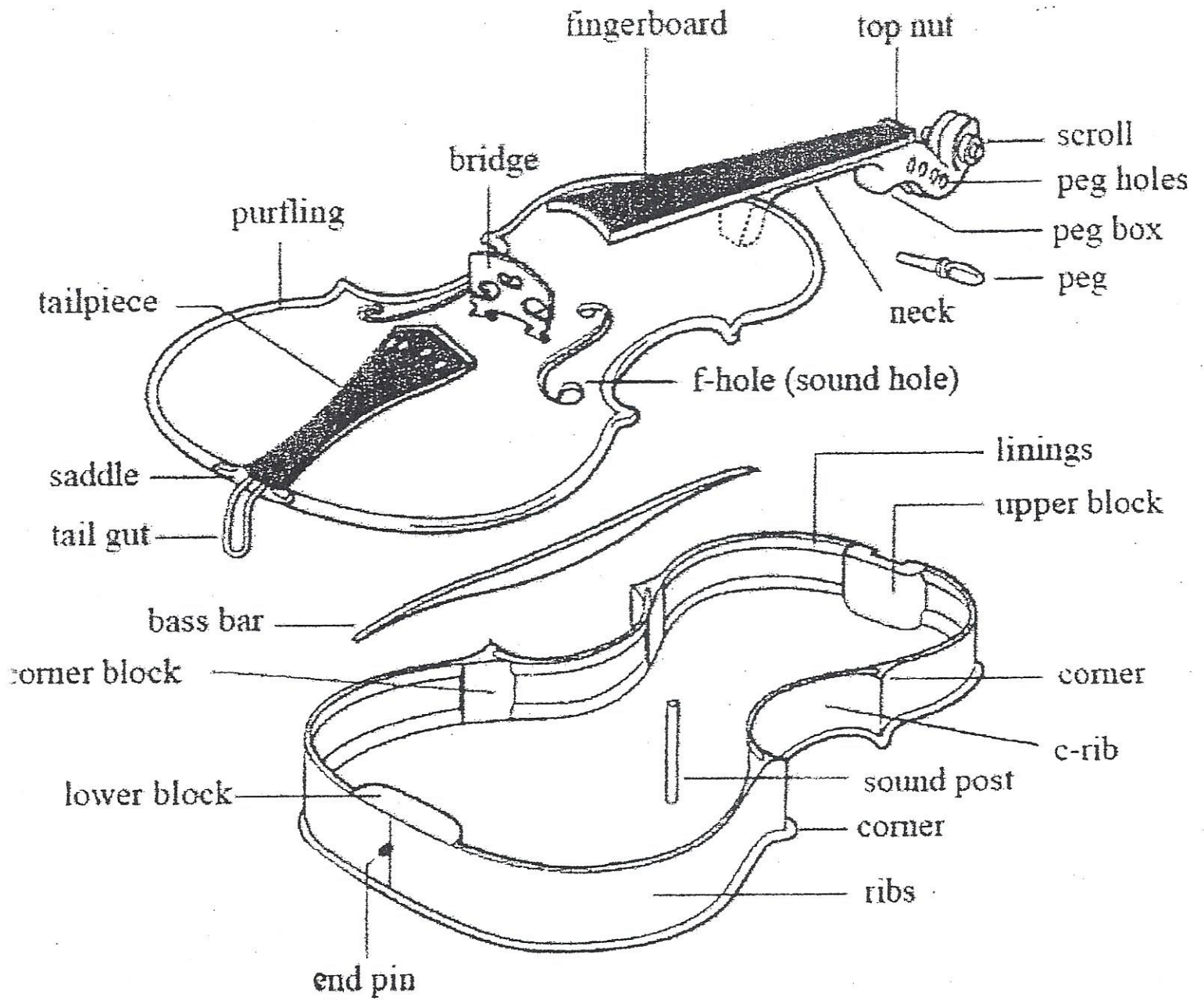
STRING VOCABULARY:

- pizzicato - playing a string instrument by plucking the strings rather than by moving a bow across them.
- bow - the slender wood and horsehair "stick" held in right hand by a string player. By moving it across the strings, the instrument makes a smooth sound (legato).
- frog - the end of the bow which is held in the player's hand.

Parts of a Violin



String Instrument



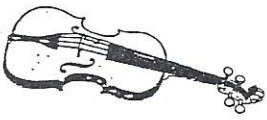
String Instruments

Violin



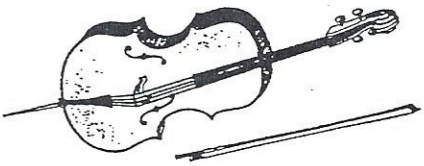
- Highest sounding string instrument
- Similar to soprano voice in a choir
- Held under the chin
- Has 4 strings tuned in perfect fifths G-D-A-E

Viola



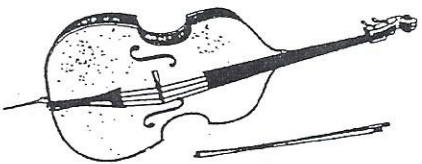
- Second highest sounding string instrument
- Similar to alto voice in a choir
- Held under the chin
- Has 4 strings tuned in perfect fifths C-G-D-A

Cello



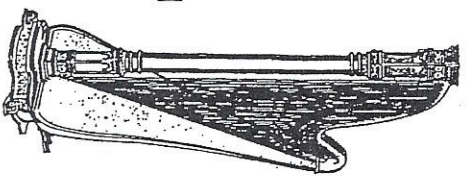
- Second lowest sounding string instrument
- Similar to tenor voice in a choir
- Supported between knees of player
- A peg at base of cello rests on floor
- Has 4 strings tuned in perfect fifths C-G-D-A

String Bass



- Lowest sounding string instrument
- Similar to bass voice in a choir
- Player stands up or sits on a high stool
- Has 4 strings tuned in perfect fourths E-A-D-G
- Occasionally has an added low C string

Harp



- Has 47 strings
- The 7 pedals alter the length of the strings
- May have developed from the “twang” of a humming bow

Early String Instruments: The first string instruments were developed thousands of years ago in northern Africa and China by stretching animal hairs or gut over holes in the ground. The hole acted as an amplifier when the “strings” were plucked. Later, gourds replaced the hole allowing the instrument to be carried from place to place.

Eventually, a hollow wooden body was used to amplify the string sound.

Orchestral String Instruments: People experimented with the shape and size of string instruments as well as the number of strings. By 1550, the violin, viola, cello, and string bass became standardized with their distinctive shape and four strings. The harp is probably the oldest of the string instruments and is pictured on ancient wall paintings in Europe.

Sound Production: All string instruments make their sound by vibrating a tightly stretched string. A bow of horsehair is drawn over the strings making them vibrate into a soaring, singing sound. For a special effect, the player plucks the strings (pizzicato playing) creating a short, bright sound.

Pitch: The four main string instruments—violin, viola, cello, and string bass—vary in size and string length thereby playing in different tonal ranges. As players press the strings with their fingers, the length of the string is altered. This changes the speed of the vibration: the faster the vibration, the higher the pitch. The harp’s hollow base is its soundbox and the pitches are determined by the length and tightness of its strings.

 Strings are the foundation of the orchestral sound 

THE WOODWINDS

BACKGROUND: The woodwind family is composed of individuals. Each instrument sounds very different, and contributes its own individual tone color to the sound of the orchestra.

Originally, all woodwinds were made of wood. Today, other materials are used, especially in making flutes; some are even made of gold. The flute's sound is produced by blowing over a hole in the end of an instrument, like blowing over the top of a soda pop bottle.

There are single reed woodwind instruments, such as the clarinet, and double-reed ones such as the oboe and bassoon. Playing a double-reed instrument is not something just anyone can do; it's like pinching one end of a straw and blowing into it to get a sound, only harder.

Each member of the woodwind family has a cousin sitting next to it in the orchestra. The flute has the piccolo, to play high, piercing notes. The clarinet has the bass clarinet, the oboe has the English horn, and the bassoon has the contrabassoon; these all play lower notes than the cousin with the same basic tone color. The clarinet also has a higher cousin, the E-flat clarinet, and there is a lower, more mellow sounding flute called the alto flute. An instrument's tone color is its own characteristic sound, like your own particular voice. The musical term for this is *timbre* (pronounced TAM-ber).

***NOTE TO TEACHERS:** You may wish to bring several empty bottles into the classroom. Ask a student to blow gently across the top of a bottle to see what sound this makes. If bottles are filled with different amounts of water, the pitch will vary from low to high. This exercise will help children discover the relationships of size to pitch on various woodwind instruments.

WOODWIND VOCABULARY:

embouchure (om-bo-shur) -	a player's lips and mouth technique or position
mouthpiece -	the section of the wind instrument that is blown across or into
keys -	buttons, rings or pads which the player covers with his or her fingers to change the pitch of the notes
air column -	length of air contained in a pipe, which vibrates to make a sound

Woodwind Instruments

Flute



- Highest sounding woodwind instruments
- Held sideways when played

- Flute is 26 inches long and has a light, lovely sound
- Originally made of wood and dates back 1000s of years

- Metal flutes with padded keys established in 1700s
- Piccolo is half the length of a flute and has a very high, clear, piercing sound

Piccolo



Oboe

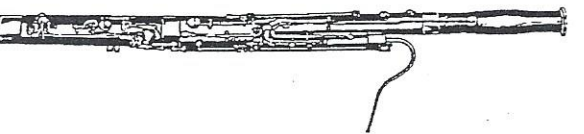


- Double reed is used in the mouthpiece

- Medium high range
- Creates a thin, plaintive sound
- Requires great breath control

- Developed from the shawm by the 1700s
- English Horn is a larger form of the oboe, has a lower pitch

Bassoon



- Double reed is used in the mouthpiece

- Low range
- Sounds like a low oboe
- Would be 9 ft. 2 in. long if stretched out straight

- Early bassoons had only 2 keys; more keys were added in the 1800s providing extra notes
- Contra Bassoon reaches even lower pitches

Clarinet

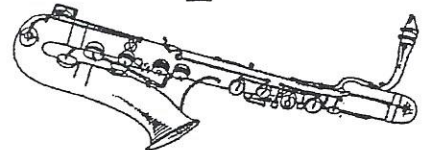


- Single reed is used in the mouthpiece

- Wide range from high to low
- Sounds hollow and melodic

- Easily handles changes in speed and volume
- Dates back to 1700s
- First included in orchestra regularly by Mozart
- Bass Clarinet reaches lower pitches and curves up at the bottom like a saxophone

Saxophone



- Single reed is used in the mouthpiece

- Sounds sweet, haunting, or screeching
- Most recent orchestral instrument: invented in 1840



- Plays jazz and classical music
- Tenor and alto saxophone are most common
- Soprano, baritone, bass saxophone are also played

Early Woodwind Instruments: The first woodwinds were probably made from hollowed out bamboo. In time, the simple bored holes were covered by a system of keys, thus making them easier to cover.

Orchestral Woodwind Instruments: Some woodwind instruments have been in use for many hundreds of years while others were invented within the last 150 years.

Sound Production: Woodwinds produce their sound by setting into vibration a column of air within a pipe. The single and double reed instrumentalists create sound by means of a vibrating reed activating a column of air. The flutist blows across a hole at the end of the pipe. As the moving air strikes the edge of the hole it sets the air column into vibration.

Pitches are determined by the length of the column of air. The air column extends from the mouthpiece to the furthest open hole and varies as the player opens and closes keys. The longer the column of air, the lower the pitch.

 Woodwind instruments add distinctive color to the orchestral sound 

BRASS

BACKGROUND: The brass section is a source of brilliant, impressive, powerful sound. In most pieces of music, the brass instruments don't play all the time but add a touch of color here or an exclamation there. The brass instruments are often called on for a striking opening or a big finish.

Brass instruments have no reeds, the sound is made entirely by the vibration of the player's lips placed on the mouthpiece. By tightening and loosening the lips, and by using different valves or sliding on the instrument, the player can make different notes.

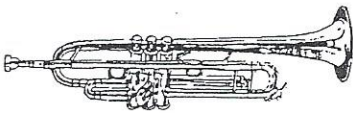
The brass section in the orchestra usually consists of three or four trumpets, four or five horns, three trombones, and a tuba. The brass section is not large but creates a huge sound.

BRASS VOCABULARY

- bell - widening out of the tube at the end farthest from the player. Sound comes out of the bell - loud or soft, according to how hard the player is blowing through the instrument.
- brass - a yellowish metal that is essentially an alloy of copper and zinc
- water key - a spring lever which, when opened, allows moisture to be drained from a brass instrument through a small hole
- tonguing - starting a note with a tongue action, like saying "ta"

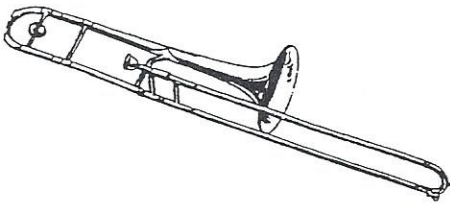
Brass Instruments

Trumpet



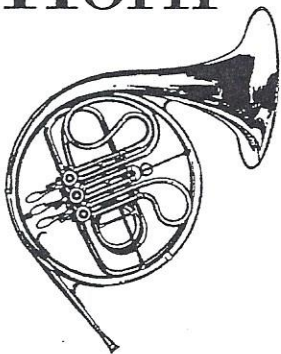
- Highest of the brasses
- Similar to soprano voice in a choir
- Trumpets date back to at least 1350 BC
- Straight trumpets were found in the tomb of Pharaoh Tutankhamen
- Sounds brilliant and strong
- Mute (cork-shaped object) can be used to muffle the sound
- Length uncoiled is 6 feet!

Trombone



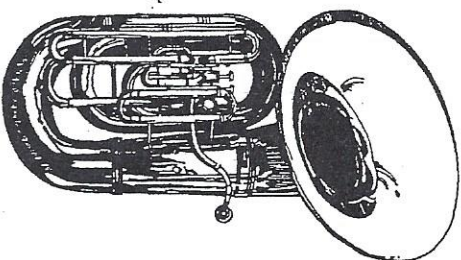
- Medium low range
- Similar to tenor voice in a choir
- Trombone design has been the same for 500 years
- It was called a sackbut (French for "pull-push") in medieval days
- Sounds powerful and majestic
- Most trombones retain slide design, valve trombone sounds less majestic
- Length uncoiled is 9 feet!

Horn



- Medium low range
- Similar to alto voice in a choir
- Hunting horn originally, then inner coils of tubing were added to produce more pitches
- Right hand is placed in bell to control pitches and tone
- Sounds warm and rich
- Length uncoiled is 16 feet!

Tuba



- Lowest of the brasses
- Similar to bass voice in a choir
- Developed in the 1800s
- Sounds deep
- Length uncoiled is 16-18 feet!

History of Brass Instruments: Brass instruments have their origin in natural items such as conch shells, hollowed branches, and animal horns. Instrument makers experimented with extra tubing and created "crooks"; detachable U-shaped arms of tubing; that could be interchanged to allow for various ranges of notes. Brass players became skilled at substituting crooks as needed and composers were careful to write in rests when a crook change was required. Valves, invented in the 1800's, eliminated the need for crooks by mechanically directing the air into the appropriate length tubing.

Sound Production: Brass players make sounds by buzzing the lips into the mouthpiece which causes an air column inside the tubing to vibrate.

Pitch: The slacker the player's lips, the more slowly they vibrate, thus producing a lower pitch. Conversely, the tighter the player's lips, the faster the vibration, thus producing a higher pitch.

Tone quality of the brass instruments depends on the type of mouthpiece used, the width of the tube, and the flare of the bell.

Brass instruments add power, color, and depth to the sound



PERCUSSION

BACKGROUND: If it makes a sound when you hit it, it could be a percussion instrument. The percussion section is the largest in the orchestra if you count the numbers of different instruments in the section. Percussion instruments contribute to an orchestra's rhythm; drums, such as the big kettle drums (or timpani), bass drum or snare drum, are called upon especially for the establishment of rhythm. Some percussion instruments add color: cymbals, triangle, tambourine or gong. There are melodic percussion instruments like the xylophone, glockenspiel or marimba, which play a tune. And finally, the percussion section is responsible for sound effects, with bird and train whistles (even though, since these are blown into, they are not strictly "percussion"), chimes, thunder sheets and all kinds of exotic, struck things.

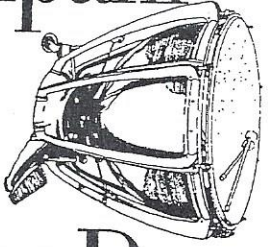
***NOTE TO TEACHERS:** Have your students bring in empty cans, plastic bottles and small boxes. Bring beans, rice, sand or other fine textured materials and some tape, and your class can make their own percussion instruments. Even hub caps or pot lids can be fun when struck with a dowel or sticks.

PERCUSSION VOCABULARY

- mallet - an implement used for striking a percussion instrument
- head - a) the plastic or skin part of a drum b) the end of the mallet that strikes the instrument
- plate - the metal part of a cymbal
- roll - repeated fast strikes that produce a long continuous sound
- acorn - the swelling at the tip of a snare-drum stick

Percussion Instruments

Timpani



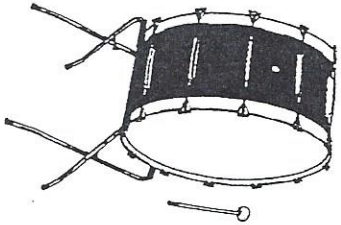
- Also called kettledrum
- Definite pitch
- Drum head, usually plastic, is stretched over a copper kettle
- Drum head skin can be tightened to raise the pitch
- Played in groups of 3-5 drums
- Produces deep thunderous tones

Snare Drum



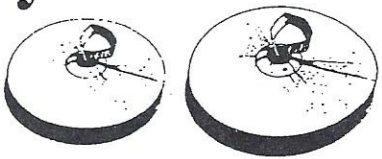
- Indefinite pitch
- Snares (wire strings) are stretched along the bottom of the drum head and vibrate when the drum is struck
- Sounds high, sharp tones

Bass Drum



- Indefinite pitch
- Sounds very low, strong tones

Cymbals



- Indefinite pitch
- 2 circular brass discs that look like large dinner plates
- Ancient Greeks and Romans used cymbals in their religious rituals
- Sounds loud, exciting tones

Tambourine



- Indefinite pitch
- Can be shaken or hit with hand or against knee
- Rolled sound is possible when thumb rubs along the edge of the head
- Sounds high, jingling tones

Other



- Pictured are xylophone, castanets, triangle
- There are many other percussion instruments such as the maracas, glockenspiel, celeste, bells, gongs, vibraphones, woodblock, etc.

Early Percussion Instruments: Percussion instruments are the oldest of the instrumental families. Sounds, such as striking a hollow log or an animal skin stretched over a cooking pot, were used for dancing, rituals, or sending signals.

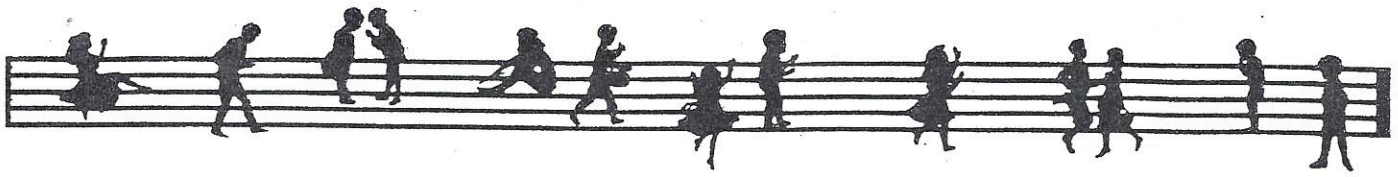
Orchestral Percussion Instruments: Although percussion instruments have been a part of almost every culture, the percussion section has been the most recent instrumental family to be fully established in the orchestra. Baroque and Classical composers employed only the timpani in orchestral music, while Romantic and Modern composers have written for many, varied percussion instruments.

Sound Production: All percussion instruments make their sound by being struck or shaken. The hitting of one object upon another sets the struck material into motion creating vibrations.

Definite Pitch Instruments: Percussion instruments that are tuned to precise pitches (can play specific notes and tunes) such as the timpani, glockenspiel, celeste, xylophones, tubular bells are called definite pitch instruments.

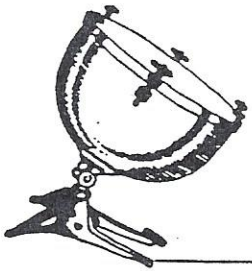
Indefinite Pitch Instruments: Percussion instruments that produce tones that are not precise pitches (cannot play an exact pitch or tune), such as bass drum, snare drum, cymbals, triangle, tambourine, etc. are called indefinite pitch instruments.

 Percussion Instruments add power, accents, and excitement



NAME THE INSTRUMENT GAME

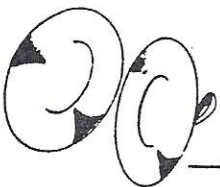
Can you identify the musical instruments illustrated here?
Write their names in the lines provided.











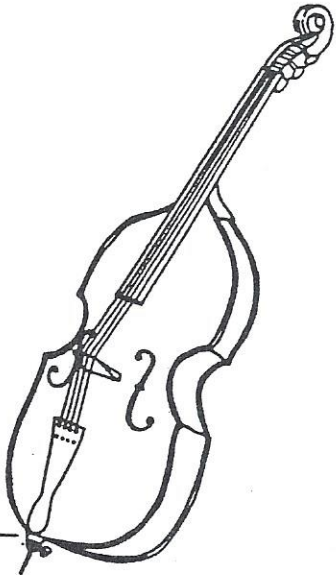
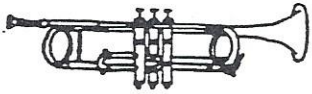
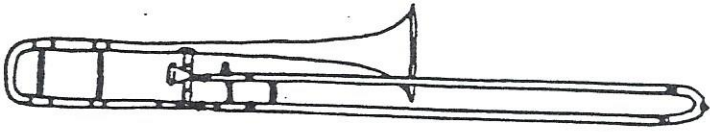
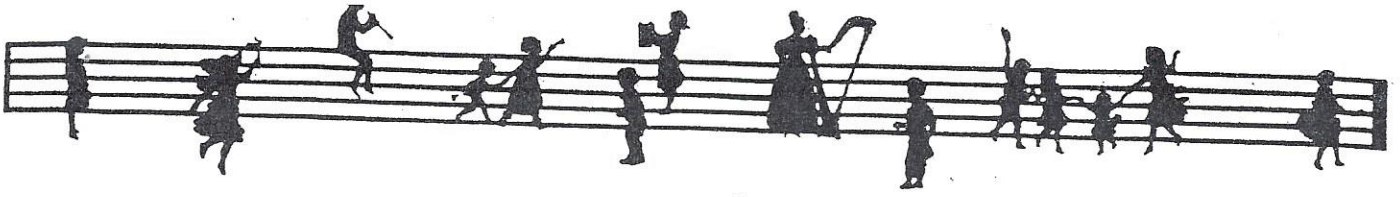




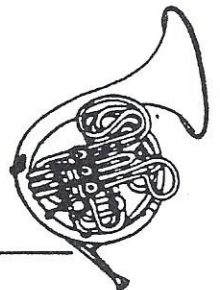








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Building Blocks of Music

Harmony

Chords

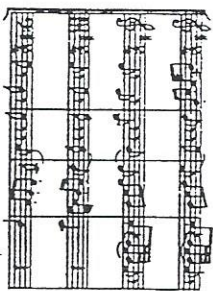
Chords are three or more tones sounding simultaneously.

Chords can be combined, altered, and used to create harmonic sounds to accompany a melody. (*The most common types of chords are major and minor.*)

Consonant and Dissonant Sounds

Consonant sounds are combinations of notes that sound comfortable together. They give a sense of calm and arrival. (*Major and minor chords are consonant sounds.*)

Dissonant sounds are combinations of notes that clash with each other. They give a sense of unease and movement. (*The juxtaposition of dissonance and consonance provides exciting pulls between tension and repose in music.*)



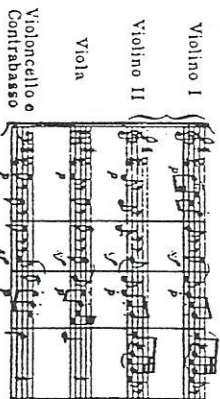
Expressive Elements

Dynamics

Dynamics refers to the volume in music. The two most basic terms are *forte* (loud) and *piano* (soft). Related terms include *fortissimo* and *pianissimo* (very loud, very soft) *mezzo forte* and *mezzo piano* (medium loud, medium soft). *Crescendo* means gradually louder; *diminuendo* means gradually softer.

Tone color

Tone color or *timbre* refers to the sound quality of the instrument. The unique sound of an instrument is determined by its construction, materials, pitch and the technique of the player.



Building Blocks of Music

How to Listen to Music

Use your musical memory by listening for repetition and change. Often you will hear a melody repeated and altered in a composition.

How the composer first presents the tune and then later brings it back is fascinating.

Anticipate what will happen next in the music, but then be delighted by surprise or confirmation.

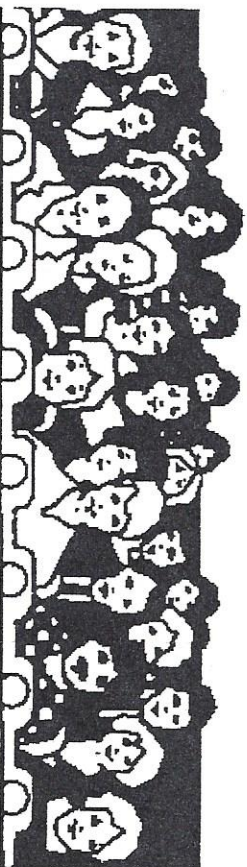
Notice tone color: instrumental sounds are carefully selected and combined to express various moods and colors.

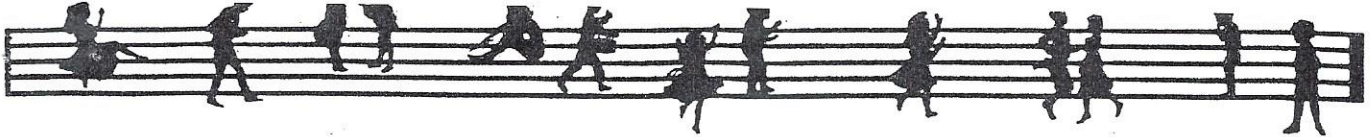
Focus on details (musical building blocks): rhythmic patterns, tempo, melodies, harmony, dynamics, etc. Observe just one or two elements for a while.

Be aware of how the music affects you emotionally. When you, the listener, interact with the music, it becomes a personal experience.

Consider the time period of the music (Baroque, Classical, Romantic, Modern); technological advancement of the instruments and social and political environments affect the composer.

Buy recordings so that you can hear pieces repeatedly. Familiar pieces often become our favorites.





THE SCORE—A MUSICAL MAP

Adagio for Strings

Samuel Barber, Op. 11

Molto adagio
espr. cantando

TEMPO — points to the tempo marking above the Violin I staff.

DYNAMICS — points to the *pp* (pianissimo) marking in the Violin I staff.

CLEF — points to the treble clef on the Violin I staff.

KEY SIGNATURE — points to the two flats (Bb and Eb) in the key signature of the Violin II staff.

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TEMPO

The rate of speed of a composition—or how fast or slow the music is.

DYNAMICS

The degree of loudness or softness, the volume of sound. The composer usually indicates the dynamics with symbols (*ff*, *p* or *<*) in the score.

CLEF

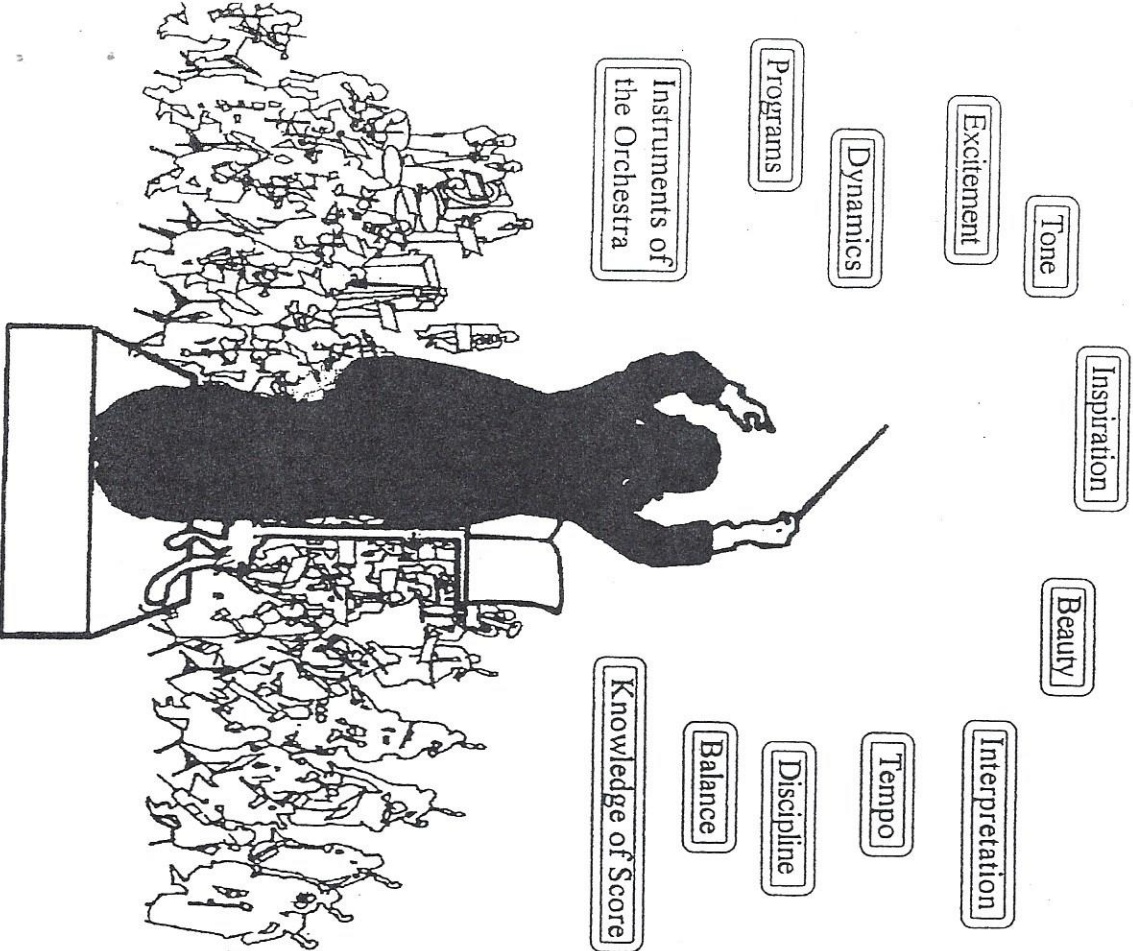
A sign placed at the beginning of a musical line to determine the position of the notes.

KEY SIGNATURE

The number of sharps (#) or flats (b) shows the key of the piece.

The Conductor

The conductor stands before 60-110 highly skilled musicians trained to perform great musical creations as a single, united ensemble. In the audience is a large and diverse group of expectant listeners. Have you ever wondered: What does the conductor actually do?



Conducting Technique

- ♪ **Tempo**
The steady beat and the speed of the music are usually shown in the movement of the conductor's right hand.
- ♪ **Dynamics**
The volume and expressive details are often indicated in the conductor's left hand and facial expressions.
- ♪ **Power of the Music**
Expressive elements are indicated by hand gestures, body movements, posture, and facial expressions.

Musical Knowledge

- ♪ **Instrumental Understanding**
Conductors know the range and capabilities of all the instruments.
- ♪ **Knowledge of the Score**
Conductors know and anticipate every note and expression in the music.
- ♪ **Interpretation**
Conductors strive to realize the intent of the composer by understanding the score and the time period in which the piece was written. They then can convey the meaning of the music to the players and audience.

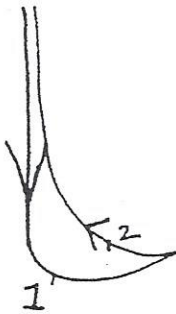
Inspiration

- ♪ **Charisma**
Conductors bring to the podium their musical taste and an intense emotional connection with the music. They inspire the players to perform at their utmost through the strength of their musicianship and personality.
- ♪ **Rehearsal Technique**
During rehearsals the conductor molds the orchestra into a single, precise, expressive instrument able to communicate musical emotion to the listener.
- ♪ **Programming**
Within each concert and throughout the season, the conductor performs pieces that contrast and complement one another.

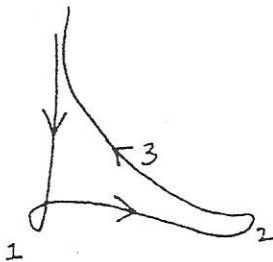
Conducting

One of a Conductor's jobs is to keep the musicians together by showing the beat. Below are some of the various patterns that conductors use to indicate the number of beats in a bar. Once they have determined the number of beats in the bar, ask your students to conduct along with the music as they listen to it. When beginning a piece the Conductor will show an upbeat to bring the musicians in. This is usually the last beat before the down beat which will change depending on the beat pattern.

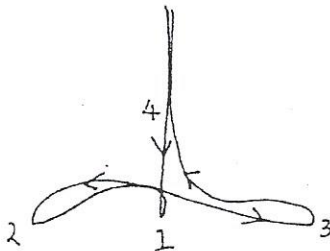
The arm motion for conducting in 2:



The arm motion for conducting in 3:



The arm motion for conducting in 4:



Another job of the conductor is to present an interpretation for the performance of a piece so that the orchestra is unified. Specific motions of the arm within the beat pattern can communicate a lot of information to the musicians as to how s/he wants the music to be performed. Try conducting with your students to show smooth or separate music, loud or soft music. Experiment with other gestures and see what kind of reaction you get.

Conducting Patterns



Time Signature

Three musical staves are shown, each with a treble clef and a time signature. The first staff is 2/4 time, the second is 3/4 time, and the third is 4/4 time. Each staff contains a sequence of notes: the 2/4 staff has four quarter notes, the 3/4 staff has six quarter notes, and the 4/4 staff has eight quarter notes.

2 beats per measure
3 beats per measure
4 beats per measure

A large rectangular box is divided into three sections. The top-left section shows a 2-beat pattern with two downward strokes, the first starting higher than the second, and dots labeled 1 and 2. The top-right section shows a 3-beat pattern with three downward strokes of decreasing height, and dots labeled 1, 2, and 3. The bottom section shows a 4-beat pattern with four downward strokes of decreasing height, and dots labeled 1, 2, 3, and 4. Arrows on the lines indicate the direction of the strokes.