

YOU ARE CORDIALLY INVITED TO ATTEND THE  
WARREN PHILHARMONIC ORCHESTRA'S ANNUAL  
CHILDREN'S CONCERT FOR AGES 3<sup>RD</sup> THROUGH 8<sup>TH</sup>  
GRADE, ON NOVEMBER 8, 2024 AT 10AM AT PACKARD  
MUSIC HALL IN DOWNTOWN WARREN, OHIO.

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 forms
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](mailto:warren.philharmonic@gmail.com)



**Conductor/  
Music Director**  
Christopher Cicconi

**Executive Director**  
Barry G. Dunaway

**Assistant Director**  
Leanna J. Dunaway

**Board of Trustees**

**President**  
William Mullane

**Vice President**  
David Taylor

**Treasurer/Secretary**  
Laurie Keriotis

**Trustees**  
Brendan Keating  
Deb Murphy  
Steve Schubert  
Preston Thigpen  
Judith Rae Solomon

Beth Walton

**Trustee Emeritus**  
Frank Bodor  
Nigel Newman  
Sally Maloy-Dolovy

**Librarian /  
Concert Manager**  
Jay Koziorynsky

## Pieces to be Played

Overture to Die Fledermaus by Richard Strauss

Pavane by Gabriel Faure

Danzon No. 2 by Arturo Marquez

# Reservation Form

## Student Concert

*Friday, November 8, 2024*

performance at

**Packard Music Hall**

**1703 Mahoning Ave. NW**

**Warren, Ohio 44483**

School Name \_\_\_\_\_

School Phone \_\_\_\_\_

Name of Contact Person \_\_\_\_\_

Number of Students Attending \_\_\_\_\_

Number of Teachers Attending \_\_\_\_\_

**TIME: 10:00 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](mailto:warren.philharmonic@gmail.com)

**WARREN PHILHARMONIC ORCHESTRA**  
**Dr. Christopher M. Cicconi, Conductor**

**School Concert**  
**Friday, November 8, 2024**  
**Packard Music Hall**  
**“Songs and Dances!”**

**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.

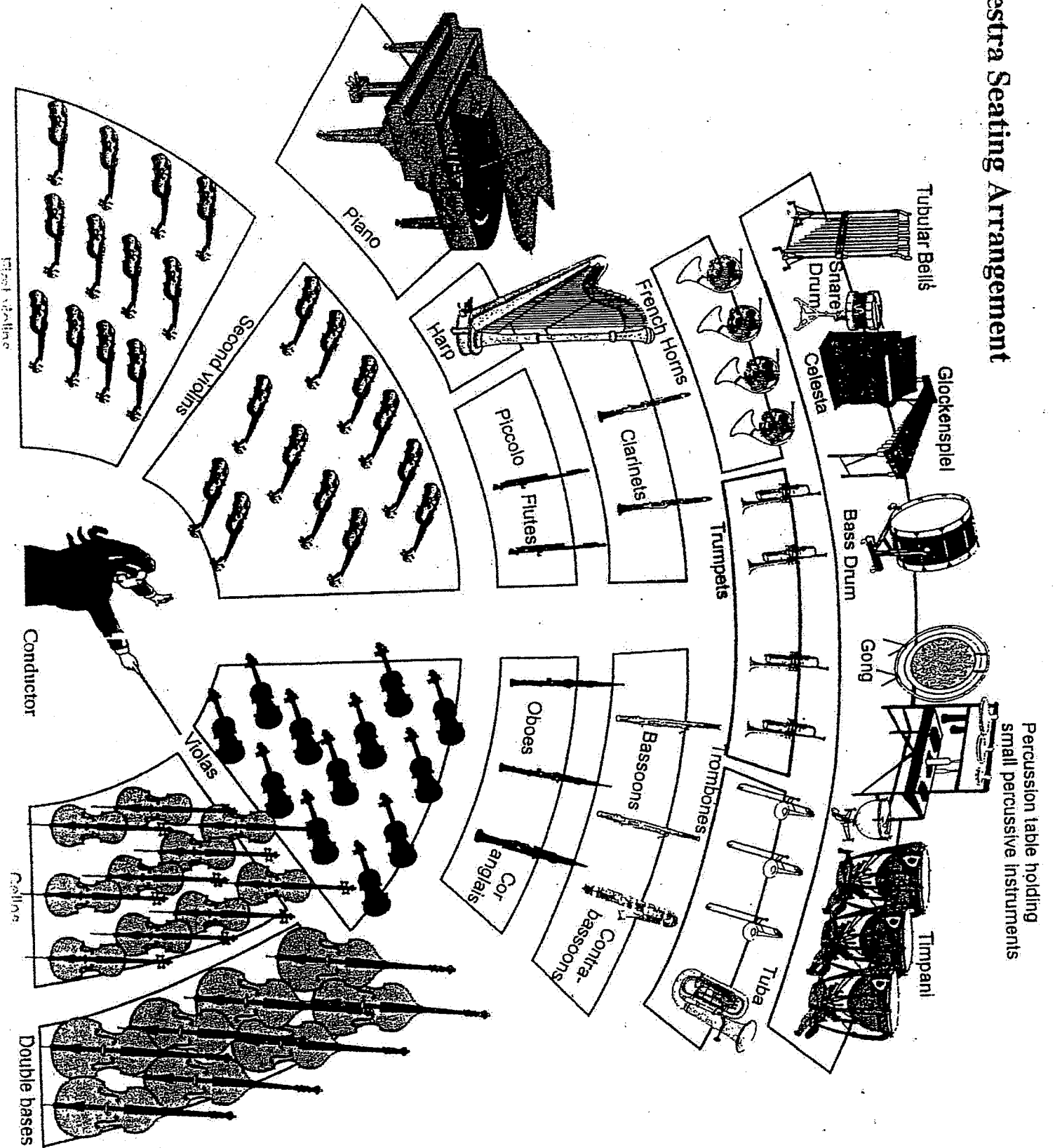
The orchestra of the baroque era was considerably smaller than it is now. Some of the instruments included in the orchestra at that time are not used today and more have been added that did not exist then. However, the basic structure of the orchestra and the concept that instruments are arranged according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



## 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.

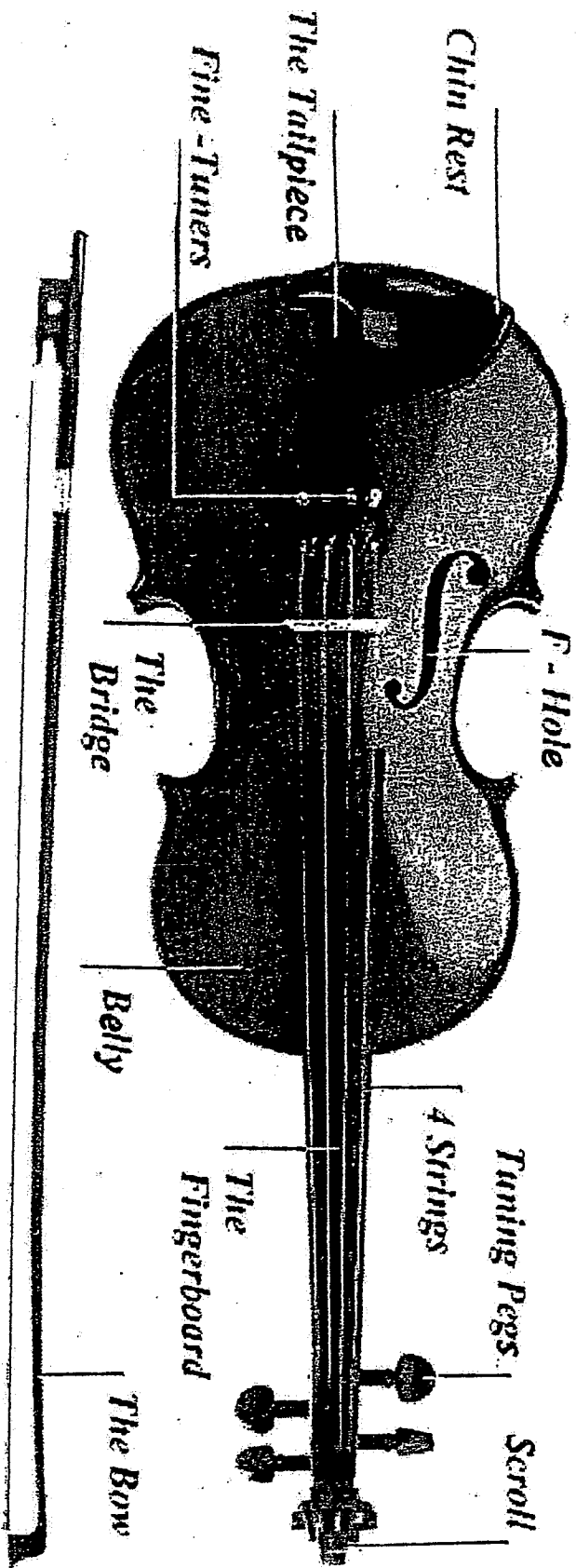
### STRING VOCABULARY:

**pizzicato** - playing a string instrument by plucking the strings rather than by moving a bow across them.

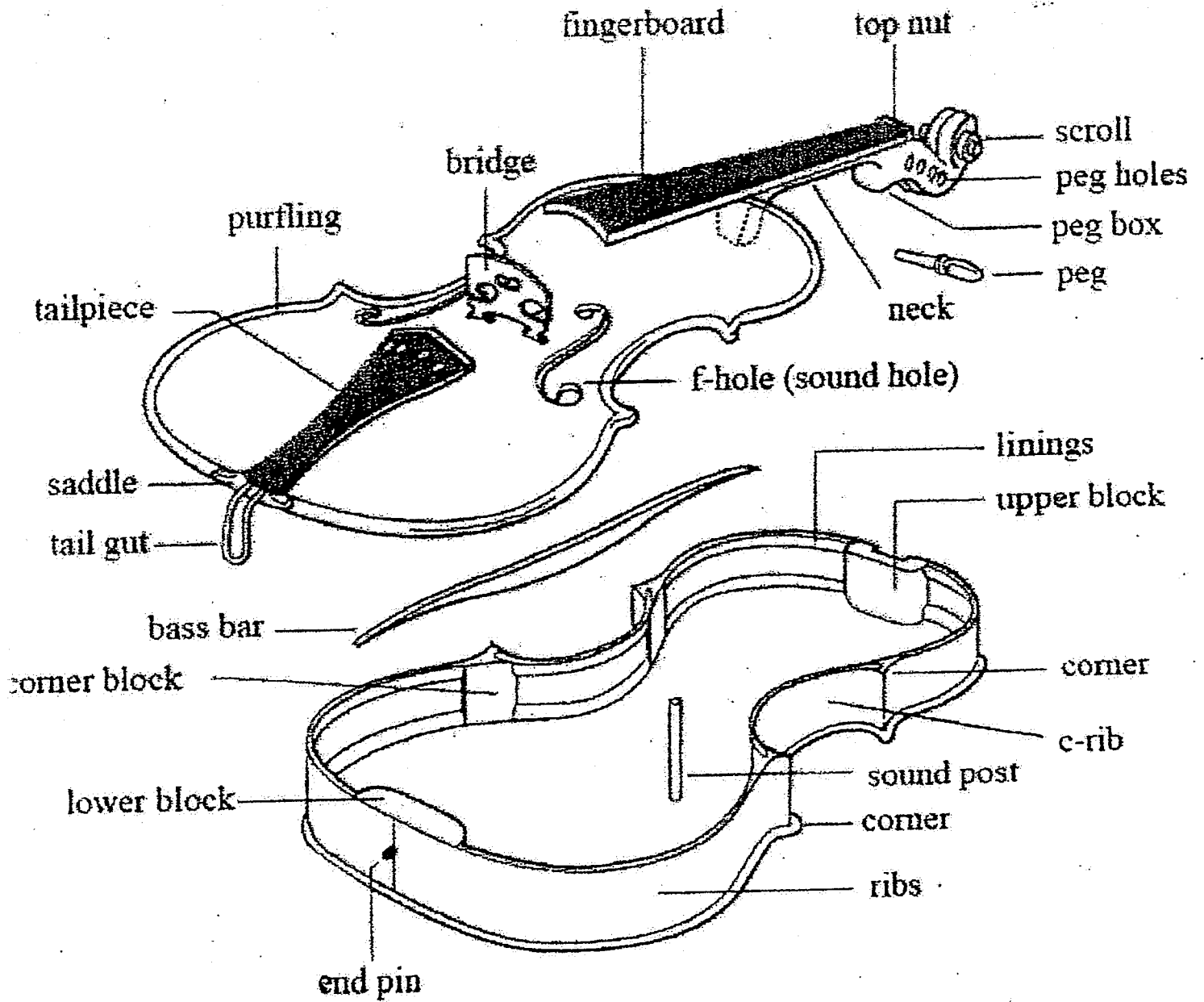
**bow** - the slender wood and horsehair "stick" held in right hand by a string player. By moving it across the strings, the instrument makes a smooth sound (legato).

**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 C-D-A-E

## Viola



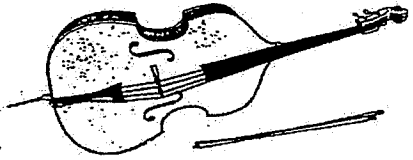
- Second highest sounding string instrument
- Similar to alto voice in a choir
- Held under the chin
- Has 4 strings tuned in perfect fifths C-G-D-A

## 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 hunting 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.

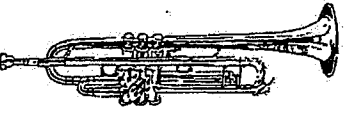
### BRASS VOCABULARY

- 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"



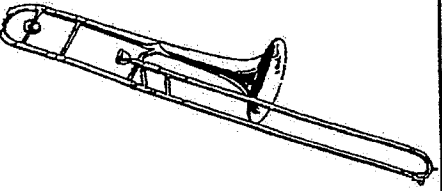
# Brass Instruments

## Trumpet



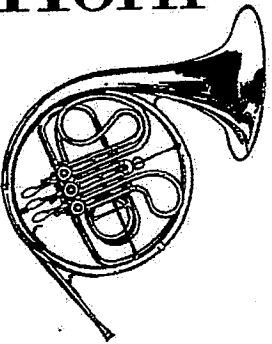
- Highest of the brasses
- Similar to soprano voice in a choir
- Trumpets date back to at least 1350 BC
- Straight trumpets were found in the tomb of Pharaoh Tutankhamen
- Sounds brilliant and strong
- Mute (cork-shaped object) can be used to muffle the sound
- Length uncoiled is 6 feet!

## Trombone



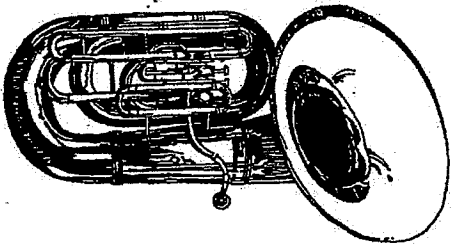
- Medium low range
- Similar to tenor voice in a choir
- Trombone design has been the same for 500 years
- It was called a sackbut (French for "pull-push") in medieval days
- Sounds powerful and majestic
- Most trombones retain slide design, valve trombone sounds less majestic
- Length uncoiled is 9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

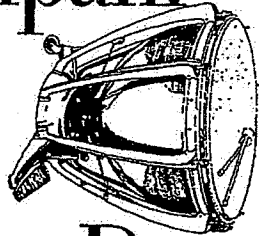
**\*NOTE TO TEACHERS:** Have your students bring in empty cans, plastic bottles and small boxes. Bring beans, rice, sand or other fine textured materials and some tape, and your class can make their own percussion instruments. Even hub caps or pot lids can be fun when struck with a dowel or sticks.

### 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

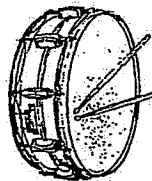
# Percussion Instruments

## Timpani



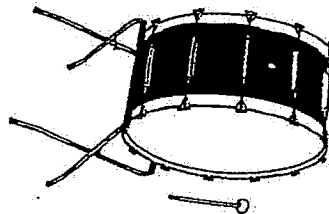
- Also called kettledrum
- Definite pitch
- Drum head, usually plastic, is stretched over a copper kettle
- Drum head skin can be tightened to raise the pitch
- Played in groups of 3-5 drums
- Produces deep thunderous tones

## Snare Drum



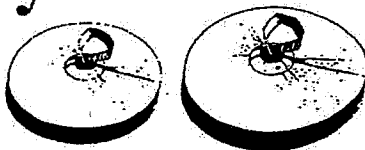
- Indefinite pitch
- Snares (wire strings) are stretched along the bottom of the drum head and vibrate when the drum is struck
- Sounds high, sharp tones

## 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.

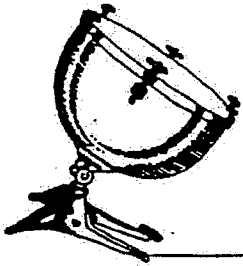
Percussion Instruments add power, accents, and excitement





# NAME THE INSTRUMENT GAME

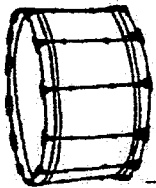
Can you identify the musical instruments illustrated here?  
Write their names in the lines provided.



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



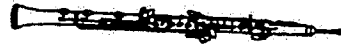
\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



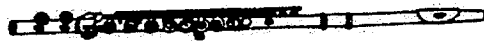
\_\_\_\_\_



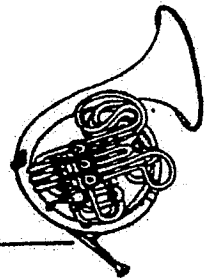
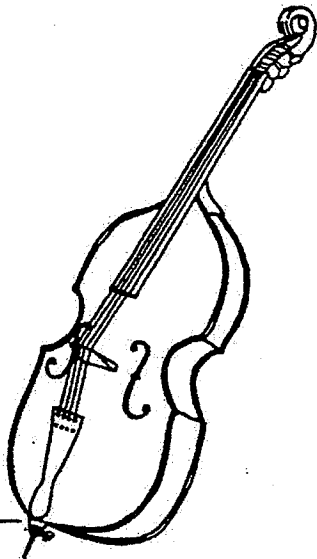
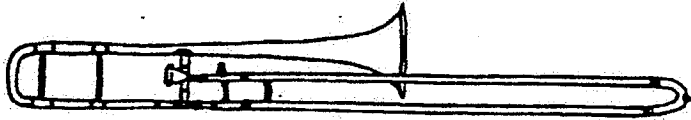
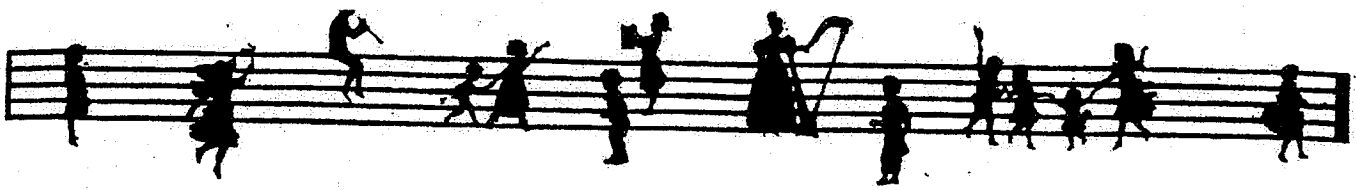
\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



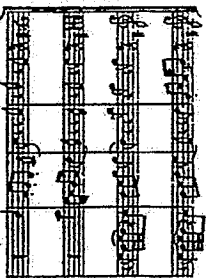
## Building Blocks of Music

# 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

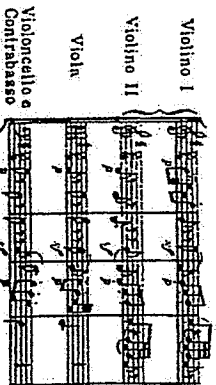
Consonant sounds are combinations of notes that sound comfortable together. They give a sense of calm and arrival. (*Major and minor chords are consonant sounds.*)

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 release 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*

Violin I

Violin II

Viola

Violoncello

Double-Bass

Violin I

Violin II

Viola

Vc.

D.-B.

Copyright © 1939 (renewed) by G. Schirmer, Inc. All rights reserved. Used by permission.

### 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

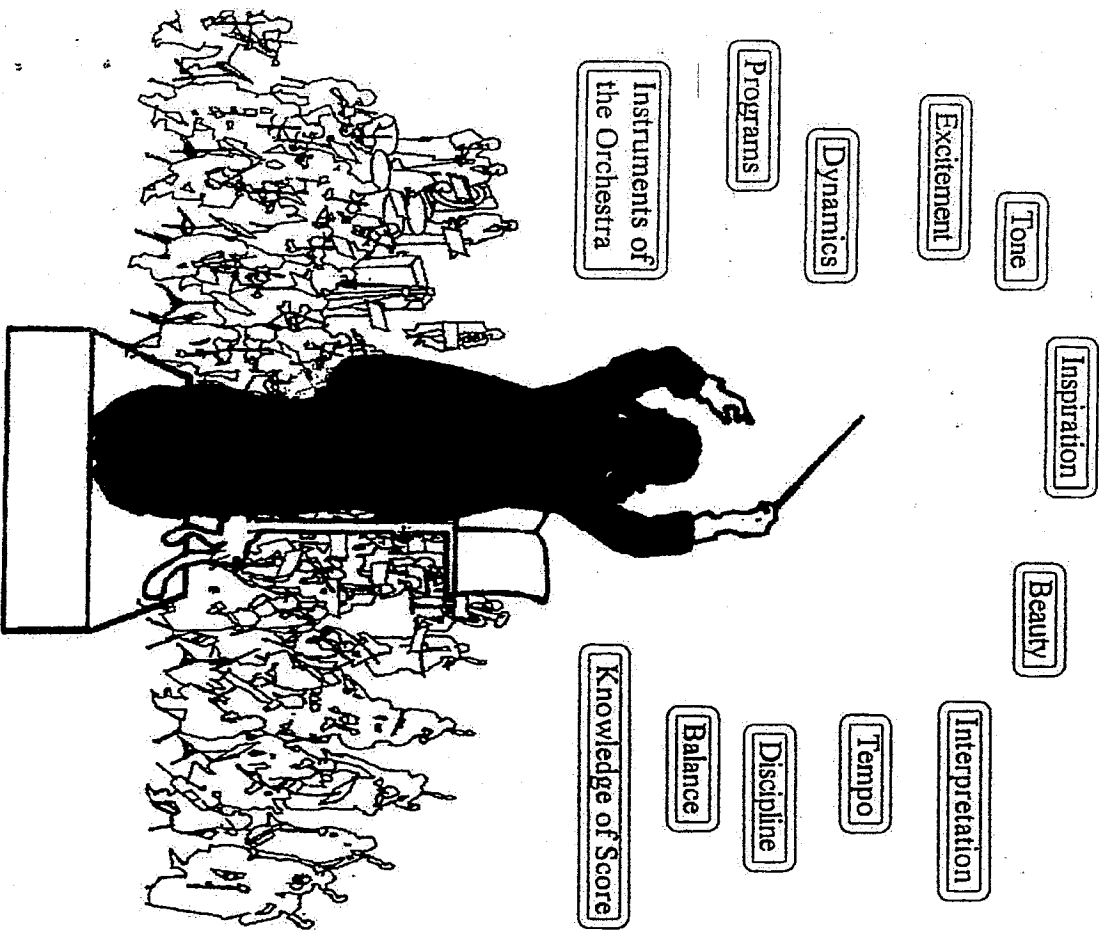
A sign placed at the beginning of a musical line to determine the position of the notes.

### 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.



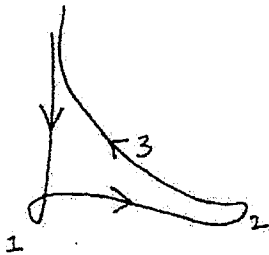
# Conducting

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.

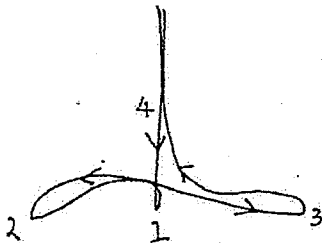
The arm motion for conducting in 2:



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

2 beats per measure

3 beats per measure

4 beats per measure

Three musical staves are shown, each with a treble clef and a key signature of one flat. The first staff shows a sequence of four quarter notes, labeled '2 beats per measure'. The second staff shows a sequence of six eighth notes, labeled '3 beats per measure'. The third staff shows a sequence of eight eighth notes, labeled '4 beats per measure'.

A large rectangular box is divided into three sections. The top-left section shows a conductive pattern for two beats, with a downward stroke followed by an upward stroke, and two dots labeled '1' and '2' indicating the beat positions. The top-right section shows a conductive pattern for three beats, with a downward stroke followed by two upward strokes, and three dots labeled '1', '2', and '3'. The bottom section shows a conductive pattern for four beats, with a downward stroke followed by three upward strokes, and four dots labeled '1', '2', '3', and '4'. Arrows on the lines indicate the direction of the strokes.