

# BAN&OR SYMPHONY ORCHESTRA

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## Education Guide: Young People's Concert 2019

### Orchestral Stories





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**Thank you to our sponsors:**





**April 2019**

Dear Educator/Parent,

Welcome to the Bangor Symphony Orchestra's 2019 Young People's Concert, "Building an Orchestra." We are thrilled that you and your students are joining us on Monday, May 20th. The following information and materials are provided to make your experience at the concert that much richer.

The Bangor Symphony Orchestra and the University of Maine are committed to music education for all children and we look forward to welcoming you to the concert hall at the Collins Center for the Arts. If you have inquires regarding procedures for getting to the performance, please contact Collins Center Operations Assistant Manager of Theatre Operations, Caitlin Vogel, at (207) 581-1804.

For questions regarding your ticket order, please contact the Collins Center for the Arts box office at (207) 581-1755 or (800) 622-8499.

I'd also like to bring to your attention the Maine Arts Commission's Ticket to Ride program. Ticket to Ride provides funding to defray the cost of travel for Maine schools wishing to visit Maine arts based venues and events. Any and all PK-12 schools in Maine are eligible to receive funds up, to \$500 in some cases. If your school could benefit from this assistance, please contact Argy Nestor at [argy.nestor@maine.gov](mailto:argy.nestor@maine.gov) or (207) 287-2713.

**Be a part of the concert and win a \$250 gift card!** Have your students create their own artistic renditions of the instruments in Paul Schoop's composition *The Wishing Tree*, and it may be featured in the concert! Schools who send in artwork will be entered in a drawing with a chance to win a \$250 gift card for their music classroom thanks to Maine Savings. Please mail completed artwork to P.O. Box 1441, Bangor, ME 04402-1441 or email the artwork to [katie@bangorsymphony.org](mailto:katie@bangorsymphony.org) by May 13th.

Maine Savings will also be distributing \$10 tokens to open or add to a Maine Savings account for every attendee the day of the concert. Please let me know if your school district has a specific policy regarding distribution.

Please be in touch with me for any other questions you might have. We look forward to seeing you on Monday, May 20th.

Warm regards,

Katie Hardy

Education and Community Programs Manager

# Orchestral Stories

## Bangor Symphony Orchestra

Lucas Richman, conductor

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**Monday, May 20, 2019**

**10:00 am and 11:45 am**

**Collins Center for the Arts**

### **Program**

Richard Strauss	Also Sprach Zarathustra
Lucas Richman	Playground Escapades
Max Bruch	Finale from <i>Violin Concerto No. 1 in G minor, Op. 26</i>
	Featuring Colin Aponte, violin
Paul Schoop	The Wishing Tree
Ludwig van Beethoven	Allegro con brio from <i>Symphony No. 5</i>
Leonard Bernstein	Mambo from <i>West Side Story</i>

### **Description**

Lucas Richman, Music Director and Conductor for the Bangor Symphony Orchestra, has made it his mission to instill in young children the awareness of music as an integral part of their lives. This year's concert theme is **"Orchestral Stories"**. Each selection will display how composers use the orchestra to tell a story through the unique arrangements of musical notes, gestures, and instrumentation.



## Lucas Richman, Music Director and Conductor



LUCAS RICHMAN has served as Music Director and Conductor for the Bangor Symphony Orchestra since 2010. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*. He has appeared as guest conductor with orchestras worldwide including the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Toronto Symphony Orchestra and the Oslo Philharmonic among numerous others. Mr. Richman served as Assistant and Resident conductor for Mariss Jansons and the Pittsburgh Symphony Orchestra between 1998-2004 and, from 1988-1991, he was the Assistant Conductor for the Pacific Symphony Orchestra. Mr. Richman has collaborated with numerous film composers as their conductor, recording scores for such films as the Academy Award-nominated *The Village* (with violinist, Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown* and *The Manchurian Candidate*. Recent

recordings he has led from the podium include *Symphony of Hope: The Haiti Project* (a project from within the film music community that has generated over \$200K in donations), Noel Paul Stookey's recent solo release *One & Many*, and Marvin Hamlisch's final score, written for the Emmy Award-winning HBO movie, *Behind the Candelabra*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States, fulfilling composition commissions most recently for the San Diego Symphony, the Knoxville Symphony, the Johnstown Symphony, the Pittsburgh Symphony, the Seattle Chamber Music Society and the American Guild of Organists. Recordings of Richman's music include those featuring Giora Feidman (*Variations for Clarinet and Cello*), the Tiroler Kammerorchester InnStrumenti of Innsbruck (*The Seven Circles of Life*), the San Diego Symphony (*Behold the Bold Umbrellaphant*) and members of the Pittsburgh Symphony (*Day is Done*); a listing of Mr. Richman's compositions can be found through LeDor Group, Inc. at [www.ledorgroup.com](http://www.ledorgroup.com).



## Colin Aponte, Violin

COLIN APONTE is a 14-year-old from Blue Hill and a freshman at John Bapst Memorial High School in Bangor. He began playing violin at the age of 3 and currently studies with Dr. Anatole Wieck. Colin is the co-Concertmaster of the Bangor Symphony Youth OrchestraS and the recipient of the 2017 Young Stars of Maine Summer Strings Prize. In 2015, at age 10, Colin debuted with the Bangor Symphony Orchestra, performing Bach's Concerto for Two Violins in D Minor, 2d mvt. with Jason Posnock at the Collins Center for the Arts. In 2017, he returned to the Collins Center to perform Vivaldi's Concerto for Four Violins with internationally-acclaimed violinist Midori Goto. During the summer, Colin has attended Greenwood Music Camp and the Kneisel Hall Chamber Ensemble Program for Maine Students. This summer, he will represent Maine and perform at Carnegie Hall and the New World Center as a member of the Junior National Youth Orchestra of the United States of America. In his spare time, Colin volunteers to play violin at community fundraisers, the Ronald McDonald House, and retirement homes. He is grateful for the opportunity to solo with the Bangor Symphony Orchestra today at this year's Young People's Concerts.



## **Young People's Concert and the Maine Learning Results**

### **Content Area: Visual and Performing Arts**

Disciplinary Literacy- Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1. Music Difficulty

A2. Notation and Terminology

A3. Listening and Describing

Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1. The Arts and History and World Cultures

E4. Impact of the Arts on Lifestyle and Career



## BSO Young People's Concert Guidelines

*The following information is helpful when planning your visit to the University of Maine to attend the Bangor Symphony Orchestra's 2019 Young People's Concert.*

### Directions

Take the Kelly Road exit and follow Kelly Road east to Maine Street (Route 2) approximately 1 mile. Turn left and follow Main Street through downtown Orono. After crossing the bridge, bear right at the next light. At the roundabout, follow to the Rangeley Road (University of Maine sign) and turn left. Follow the fork in the road and bear left for the Collins Center for the Arts.

### Arrival

- Buses should arrive on campus a half hour before concert time. Public Safety personnel will direct bus drivers to the assigned parking lots to discharge students. It will be necessary to walk from the parking lot to the Collins Center for the Arts building. Crossing guards are on duty to assist at crosswalks. **Only buses transporting handicapped students are to discharge at the curb directly in front of the Collins Center for the Arts building.** (see attached memo from UMaine PD for more important bus information.)
- If there are special needs, such as a student who requires a wheelchair location, please advise the Collins Center for the Arts prior to the day of the performance.
- **IF NOT ARRIVING BY BUS: Park in the same portion of the lot designated for buses.** Public Safety personnel will be on duty. (Parking Permits are required for all other lots on campus. Vehicles parked in violation are subject to ticketing and fines. Temporary Parking permits are available at the University of Maine Police station on Rangeley Road.)
- School groups will be met inside the lobby by ushers and escorted to their assigned seats.
- Please inform your bus driver that the performance is approximately 55 minutes in length.

### At the Concert

#### **Rest Rooms**

Please visit the rest rooms before or after the concert. Short of an emergency, we request that students remain in their seats during the concert. Should an emergency arise, please ask an usher or chaperone to assist.

#### **Chaperones**

Please be sure your group has adequate supervision for the concert. Chaperones are responsible for the conduct of their students and should plan to sit among the children rather than on the aisle next to another adult. We strongly recommend at least one chaperone for every 15 students.

#### **House Rules**

1. Cameras, including cell phone cameras, tape recorders, and laser pointers are strictly forbidden.
2. Be sure that all cell phones and pagers are turned off.
3. No food or drink of any kind, including gum, is permitted in the hall.
4. Latecomers will be seated at the discretion of the management.

#### **Lost and Found**

Lost items will be kept at the Collins Center for the Arts. If you find an item during or after the concert, please leave it with one of the ushers.

#### **On Good Behavior**

Let your students know well in advance what behavior is expected. The concert will move along quickly, but students should know that they must sit quietly in their seats for a fairly long time. A good time to move around in their seats is during the applause. Please take immediate action in the event of talking or inappropriate behavior, such as feet on the seats.



**ATTENTION SCHOOL BUS DRIVERS AND TEACHERS:**

**UMaine Police are advising all School Buses of the following regulations that will be in effect for this event:**

- A) All School Buses will enter campus from Park St. (route 2) in Orono. Buses will travel on Rangeley Road and proceed approximately a mile. As the bus approaches the traffic island, veer to the left and proceed approx. 100 yards to the Belgrade Lot on the left side of road.**
- B) All School Buses will enter the parking lot before they discharge passengers.**
- C) If there is a handicapped student(s) that need(s) to be discharged, the bus will unload in the Handicapped Parking area of the Belgrade Lot.**

**Thank you for following these rules designed to make travel smoother and safer for everyone.**





## **Concert Preview Pages**

Use the next few pages to prepare your students for the Young People's Concert. Introduce them to the composers who wrote the music and use the listening maps, worksheets, and information for guided listening. When students are familiar with the music and some background of each piece before the concert, they are better able to enjoy and focus on what they are seeing and hearing live.

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## **Richard Strauss, Composer**

**On the Program!** *Also Sprach Zarathustra*

**Dates:** June 11, 1864-September 8, 1949

**Nationality:** German

**Style/Period:** The Romantic Period (1820-1910)

**Famous Works:** Don Juan, Also Sprach Zarathustra

### **Quick Facts:**

- Strauss' father was considered one of the best French horn players of his time.
- Soprano singer, Pauline de Ahna, was his wife. She is known for being difficult and eccentric, but was a source of inspiration for Strauss. All of his operas contain important soprano roles.
- Although Strauss never joined the Nazi party, he initially cooperated with the Nazi regime. He used his influence to protect his Jewish daughter-in-law and grandchildren.
- Strauss is well known for his operas and symphonic poems.
- Wagner greatly influenced Strauss, although at first his father forbid him from studying Wagner's works.
- Strauss is one of the most performed classical composers of the 20th century.
- Strauss died at age 85 of heart failure.



Also Sprach Zarathustra was used as the opening theme to the movie *2001: A Space Odyssey*





# **Storytelling in Music– Symphonic or Tone Poems**

On the Program! *Also Sprach Zarathustra*

**Objective:** Students will be able to explain the elements of music.

## **Main Learning Results Visual and Performing Arts:**

A. Disciplinary Literacy– Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3. Listening and Describing

D. Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1. Aesthetics and Criticism

**Materials:** Elements of Music hand out, writing utensils.

## **Procedure:**

Tone Poems can be defined as a composition which depicts a poem, story, a place, an event, or series of events, an object or a person within its music suggesting visual images or 'telling a story'.

Musical devices used to express the story may include:

- Musical motifs - short melodic or rhythmic ideas used to represent characters or images.
- Orchestral color - use of instruments to represent characters or images.
- Direct imitation of sounds, ex. birdsong or thunder.
- Dynamics, tempo and texture.

Critical thinking questions/prompts to ask your students.

- How does music tell a story?
- What do you see while you listen?
- What do you think of while you listen?
- How do composers create drama/suspense/mood in their music?
- What musical elements are used?
- How do composers use musical elements to make you feel scared, or happy, or like someone is chasing you?

Ask your students to imagine that they are a composer. Ask them the following questions:

- If you wanted to create a piece of music that is going to tell a story about sitting under a tree reading, what would the music sound like?
- How would the music change if the story was about running in a race?

Pass out the Music Elements hand out (either the filled in sheet, or the one with blanks that they can fill in on their own) and lead the discussion to talk about musical elements of instrumentation, tempo and dynamics.

**Assessment:** Have an exit ticket asking students to give one or two examples of Elements of Music and how they affect the composition of tone poems.

# Elements of Music

## Tempo:

The speed of the beat (i.e. fast/slow). Does it ever change? Is it steady? Does it get faster or slower? When does it change?

Adagio = slow

Andante = moderately slow tempo

Moderato = moderately

Allegro = fast

Presto = very fast

Accelerando = getting faster

Rallentando = getting slower

## Instrumentation:

In what combination are the instruments being used? What is the type of ensemble you can hear?

## Dynamics:

The level of volume at which the music is played (i.e. loud/soft). Do they change?

pp = pianissimo = very soft

p = piano = soft

mp = mezzo piano = moderately soft

mf = mezzo forte = moderately loud

f = forte = loud

ff = fortissimo = very loud

crescendo = gets gradually louder

decrescendo = gets soft gradually

## Tone Color/Timbre:

The individual sound of an instrument or voice. What instruments/voices do you hear? Each instrument has a different tone color. Is the sound pleasant? Is it harsh? Is it mellow? Is it dark?

## Texture:

The layers of sound and how the layers relate to each other. Is the sound thick (lots of instruments) or thin (few instruments)?

## Melody (tune):

The part of the song you might hum to yourself as you remember the song. This is the horizontal aspect of pitch. When pitches are put together they make melodies. What is the shape of the melody? Melody can be described as monotone, ascending, descending, wavy contour, jagged. What instrument/s are playing the melody?

## Pitch:

The notes used (high, medium, low) and what sequence they are used in.

## Tonality:

A melody (and its supporting harmony) is based on a particular scale (e.g. major, minor, blues, chromatic).

## Rhythm:

The pattern of long and short sounds or silences. What time signature is being used? (Meter 2/4, 3/4, 4/4, 6/8), Does the piece use patterns? Repetition? An ostinato? A drone? Listen for repetitive patterns.

## Harmony (accompaniment):

The vertical aspect of pitch: what is being played with the melody.

# Elements of Music

## Tempo:

The speed of the beat (i.e. fast/slow). Does it ever change? Is it steady? Does it get faster or slower? When does it change?

Adagio = \_\_\_\_\_  
Andante = moderately slow tempo  
Moderato = moderately  
Allegro = fast

\_\_\_\_\_ = very fast

Accelerando = getting faster  
Rallentando = getting slower

## Tone Color/Timbre:

The individual \_\_\_\_\_ of an instrument or voice. What instruments/voices do you hear? Each instrument has a different tone color. Is the sound pleasant? Is it harsh? Is it mellow? Is it dark?

## Dynamics:

The level of volume at which the music is played (i.e. loud/soft). Do they change?

pp = pianissimo = \_\_\_\_\_  
p = piano = soft  
mp = mezzo piano = moderately soft  
mf = mezzo forte = moderately loud  
f = forte = loud  
ff = fortissimo = very loud

crescendo = \_\_\_\_\_  
decrescendo = gets soft gradually

## Texture:

The \_\_\_\_\_ of sound and how the layers relate to each other. Is the sound thick (lots of instruments) or thin (few instruments)?

## Tonality:

A \_\_\_\_\_ (and its supporting harmony) is based on a particular scale (e.g. major, minor, blues, chromatic).

## Harmony (accompaniment):

The \_\_\_\_\_ aspect of pitch: what is being played with the melody.

## Rhythm:

The pattern of \_\_\_\_\_ and \_\_\_\_\_ sounds or silences. What time signature is being used? (Meter 2/4, 3/4, 4/4, 6/8), Does the piece use patterns? Repetition? An ostinato? A drone? Listen for repetitive patterns.



# **Tone Poem Lesson Plan**

## **On the Program! *Also Sprach Zarathustra***

Adapted from TSO Teacher resource booklet

**Objective:** Students will use the elements of music to create a listening map of a tone poem.

### **Maine Learning Results Visual and Performing Arts:**

A. Disciplinary Literacy– Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3. Listening and Describing

D. Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1. Aesthetics and Criticism

**Materials:** Recording of *Also Sprach Zarathustra* (just the first minute or so), paper, writing utensils.

### **Procedure:**

1. Listen to a recording of *Also Sprach Zarathustra* without telling the students the story.
2. Ask your students to answer the following questions.
  - a) What do you imagine is happening in the music? How does the music help you imagine those things?
  - b) What is the story that this piece of music is telling you?
  - c) Compile a list from the students and discuss what musical elements made them feel that way, then discuss the way the composer used the musical elements.
3. Ask your students to draw while they listen.
  - a) Draw a picture of what you think the music is creating. Give your picture a title.
  - b) Ask the students to share their artwork, with the title, and discuss what they heard in the music that led them to draw this.
4. Once students have completed this work, reveal to them the story/legend that the composer based his work on and see how their ideas match.
5. Ask the students to create their own listening map.
  - a) Discuss the elements that need to be included on a listening map.
  - b) If you don't use listening maps regularly, have some examples ready.

Richard Strauss' *Also Sprach Zarathustra* [https://www.youtube.com/watch?v=Q\\_16fZ3E82k](https://www.youtube.com/watch?v=Q_16fZ3E82k) was created for a music education project at the University of Tennessee using Movie Maker.
  - c) Once they are finished, ask the students to work in pairs and swap their listening maps with their partner. Play the piece for the class and get the students to use one another's listening maps as they listen to the piece.
  - d) Discuss the effectiveness of the map. Could it be followed easily? Did it have all the important elements on it?

### Extensions:

- a) Explain to students that this music was used in the movie 2001, A Space Odyssey.
- b) Ask students to think of what might be happening in Space when this music is heard in the movie. Write their ideas down on the board.
- c) Show students the YouTube clip from this movie. <https://youtu.be/e-QFj59PON4>
- d) Compare the YouTube clip with the ideas from the class.
- e) Play the beginning with Orff instruments as notated below.

**Assessment:** Collect the listening map for assessment.

The musical score is written for Orff instruments and consists of three systems, each with a treble and bass staff. The first system (measures 1-7) features a treble staff with a half rest, a quarter note, a half note, and a half note, followed by a half rest and a quarter note. The bass staff has a half rest, a quarter note, and two triplet eighth notes. The second system (measures 8-12) continues the melody in the treble staff with a half note, a half note, and a half note, followed by a half rest and a quarter note. The bass staff has a half rest, a quarter note, and two triplet eighth notes. The third system (measures 13-16) shows a treble staff with a half note, a half note, and a half note, followed by a half rest and a quarter note. The bass staff has a half rest, a quarter note, and two triplet eighth notes. The score ends with a double bar line.





## **Playground Music**

### **On the Program! *Playground Escapades***

**Objective:** Students will be able to use elements of music to describe an orchestration of playground activity.

#### **Maine Learning Results Visual and Performing Arts:**

A. Disciplinary Literacy– Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3. Listening and Describing

D. Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1. Aesthetics and Criticism

**Materials:** Music examples for the students described in lesson plan procedure, recording of *Playground Escapades*, instruments, paper, pencil.

#### **Procedure:**

1. Sometimes music can literally try to replicate sounds. Examples you can use for your students:
  - A flute can imitate the sound of a bird.
  - Saint-Saens replicated the sound of skeletons using the xylophone in *Carnival of the Animals*.
  - Prokofiev paired instruments with a bird, duck, cat, grandfather, wolf, hunters, and a little boy in *Peter and the Wolf*.
  - *Flight of the Bumblebee* replicates the sound of a bee.
  - The “horse neigh” played by the trumpet in sleigh ride.
2. What are the elements of music that make these sounds imitations?
3. In “Playground Escapades,” Richman imitates the sounds of children playing on the playground. Play the song for your students (without Richman’s dialogue) and have them write down what things they imagine are happening on the playground.
4. Discuss your students’ thoughts. What playground activities did they think of? What made them think of that activity? For example, if a student thinks s/he heard kids running, what sounds made them think of running? Make sure to talk about all of the elements of music.
5. What happens on your playground? Have students brainstorm as a class.
6. Students may work individually or in groups. Assign each group or student a playground activity. Students should describe in detail what that activity may sound like if an orchestra was to imitate it. What is the tempo? What instruments are used? What are the dynamics?



7. If available, let students use classroom instruments to write something specific.
8. Have the students present to the class. You could even make a game of it and tell the presenters not to mention what their assigned activity is so that the classroom has to make guesses based on the elements of music described or the musical performance.

**Assessment:** Students will be assessed from their presentation to the class and any written ideas.

**Extension:** Have students use the playground to make music. Use the swings to make sound, strike poles, etc. Students could even come up with their own simple notation for playground equipment.



## **Paul Schoop, Composer**

**On the Program!** *The Wishing Tree*

**Dates:** July 31, 1909-January 1, 1976

**Nationality:** Swiss

**Style/Period:** 20th Century

### **Quick Facts:**

- Schoop was born in Switzerland, but emigrated to Los Angeles in 1940.
- The youngest of four children, Schoop and his siblings all pursued careers in the arts. One a painter, one a dancer and sculptor, another a dancer, and Paul the musician.
- Before emigrating to the United States, Schoop was known as a composer of ballet music for the pantomime dances of his sister, Trudi Schoop.
- In Los Angeles, Schoop worked as a freelance composer, conductor and concert pianist.
- During the war, Schoop toured the “barracks, hospitals and camps” on behalf of the American soldier aid organization, USO, and delighted the soldiers with his piano playing.
- Paul died at the age of 66 in Los Angeles.





# **Instruments of the Orchestra**

**On the Program!** *The Wishing Tree*

**Objective:** Students will be able to describe and identify the instruments of the orchestra

## **Maine Learning Results Visual and Performing Arts:**

A. Disciplinary Literacy– Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3. Listening and Describing

D. Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1. Aesthetics and Criticism

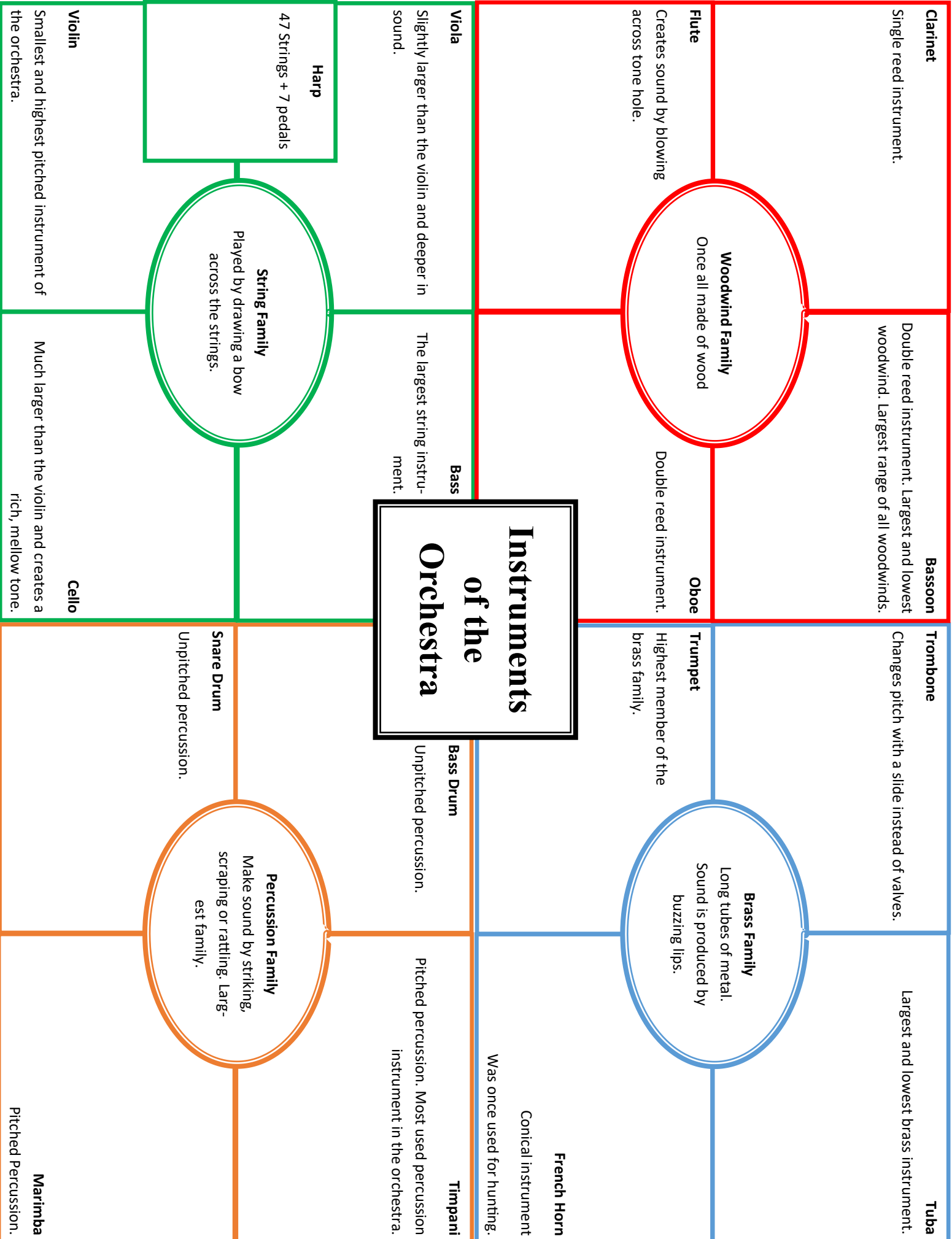
**Materials:** Instruments of the Orchestra Google Slides, instruments of the orchestra fill in the blank, sound demonstrations of the instruments.

## **Procedure:**

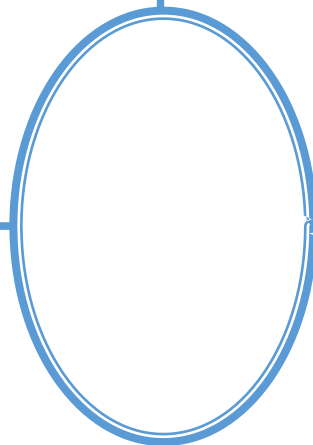
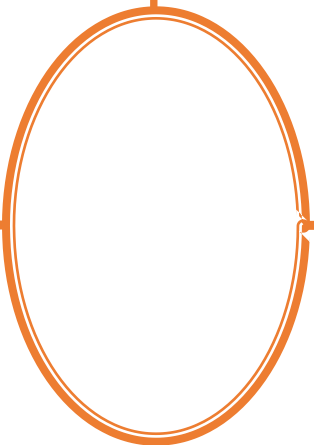
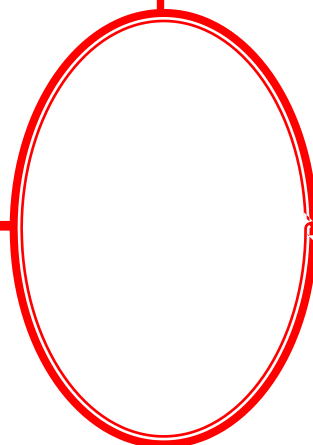
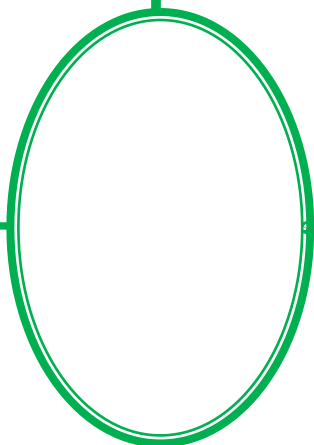
1. Pass out the instruments of the orchestra fill in the blank sheet. Explain that there are four instrument families represented by the four sections of the paper.
2. Show the slide show and have students fill in the blanks as you go through the slide show. It would be helpful if you had a representation that you filled out at the same time especially for younger students. If you think it is too difficult, you can either pass out the sheet already filled in, or add what details you would like before copying and passing out to students.
3. If you are able, demonstrate the sounds of the instruments yourself or with recordings while the students are given time to fill in their sheet. Optional: have students draw representations of the instruments in the sectioned space.
4. Listen to *The Wishing Tree*. Have students write down the instruments that are represented in the story and what family they belong to.

**Assessment:** Use the “Instruments of the Orchestra” quiz. Depending on the age of the students, they may or may not use their notes.

**Extension:** Have your students draw their own pictures depicting the tree being made into different musical instruments. Email your students’ artwork to [katie@bangorsymphony.org](mailto:katie@bangorsymphony.org) to be entered in a drawing with a chance for your school to **win a \$250 gift card** for the music classroom from Maine Savings Federal Credit Union.



**Instruments  
of the  
Orchestra**



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Instruments of the Orchestra Quiz

1. Name the four instrument families.

\_\_\_\_\_ **String, woodwind, brass, percussion** \_\_\_\_\_

2. Which woodwind instrument is the largest? \_\_\_\_\_ **bassoon** \_\_\_\_\_

3. The \_\_\_\_\_ **trombone** \_\_\_\_\_ is played using a slide, not valves.

4. The tuba is the \_\_\_\_\_ **largest and lowest** \_\_\_\_\_ brass instrument.

5. Name two unpitched percussion instruments. \_\_\_\_\_ **bass drum** \_\_\_\_\_ and \_\_\_\_\_ **snare drum** \_\_\_\_\_

6. How are string instruments played? \_\_\_\_\_ **drawing the bow across the string, plucking the string** \_\_\_\_\_

7. The \_\_\_\_\_ **flute** \_\_\_\_\_ is the highest woodwind instrument.

8. Which family has the most instruments? \_\_\_\_\_ **percussion** \_\_\_\_\_

9. The harp has \_\_\_\_\_ **47** \_\_\_\_\_ strings and 7 pedals.

10. Which two instruments are double reeds? \_\_\_\_\_ **oboe** \_\_\_\_\_ and \_\_\_\_\_ **bassoon** \_\_\_\_\_.

11. Which string instrument is much larger than a violin and creates a rich, mellow tone? \_\_\_\_\_ **cello** \_\_\_\_\_

12. A brass instrument produces sound by the player \_\_\_\_\_ **buzzing their lips against the mouthpiece** \_\_\_\_\_.

13. The \_\_\_\_\_ **timpani** \_\_\_\_\_ is the most used percussion instrument in the orchestra.

14. Name the members of the string family from highest to lowest not including harp.

\_\_\_\_\_ **violin, viola, cello, double bass** \_\_\_\_\_

15. Which is your favorite instrument and why?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

BONUS: Who directs the orchestra? \_\_\_\_\_ **conductor** \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Instruments of the Orchestra Quiz

1. Name the four instrument families.

\_\_\_\_\_

2. Which woodwind instrument is the largest? \_\_\_\_\_

3. The \_\_\_\_\_ is played using a slide, not valves.

4. The tuba is the \_\_\_\_\_ brass instrument.

5. Name two unpitched percussion instruments. \_\_\_\_\_ and \_\_\_\_\_

6. How are string instruments played? \_\_\_\_\_

7. The \_\_\_\_\_ is the highest woodwind instrument.

8. Which family has the most instruments? \_\_\_\_\_

9. The harp has \_\_\_\_\_ strings and 7 pedals.

10. Which two instruments are double reeds? \_\_\_\_\_ and \_\_\_\_\_.

11. Which string instrument is much larger than a violin and creates a rich, mellow tone? \_\_\_\_\_

12. A brass instrument produces sound by the player \_\_\_\_\_.

13. The \_\_\_\_\_ is the most used percussion instrument in the orchestra.

14. Name the members of the string family from highest to lowest not including harp.

\_\_\_\_\_

15. Which is your favorite instrument and why?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

BONUS: Who directs the orchestra? \_\_\_\_\_



## Ludwig van Beethoven, Composer

On the Program! Allegro con brio from *Symphony No. 5*

**Dates:** December 17, 1770 (baptized) - March 26, 1827

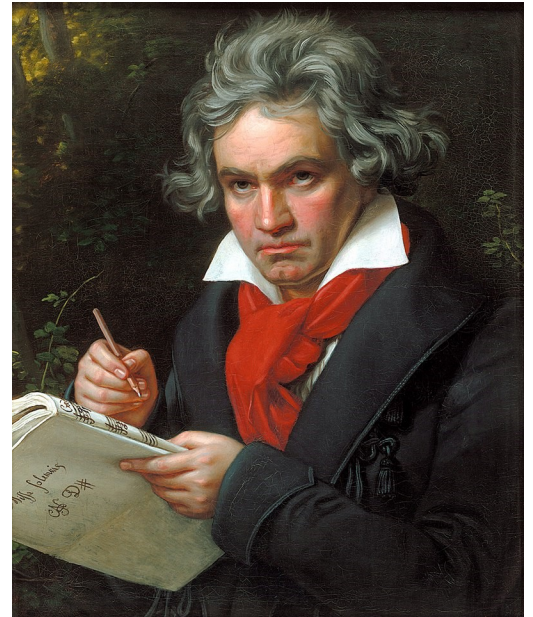
**Nationality:** German

**Style/Period:** The Romantic Period (1820-1910)

**Famous Works:** *Moonlight Sonata*, *Fur Elise*, *Ode to Joy*, *Symphony No. 9*

### **Quick Facts:**

- Beethoven's first teacher was his father. His father was often brutal in his teaching techniques, sometimes dragging Beethoven out of bed to practice late at night.
- Either from the cruel lessons brought on by his father or not, Beethoven was considered a musical prodigy and played his first public recital at the age of 7 (with posters saying he was 6).
- Beethoven was said to struggle with math, reading, and writing in school. It was thought that he may have had mild dyslexia.
- Beethoven studied with Haydn, another famous composer.
- Despite the beautiful music Beethoven wrote, he was lonely, short tempered, and miserable most of his life.
- By his late 20's his hearing was deteriorating and by the last decade of his life he was almost completely deaf.
- Beethoven died at the age of 56.
- Beethoven is considered one of the best composers of all time.







## Useful Links

On the Program! Allegro con brio from *Symphony No. 5*

- **Classics for Kids Lesson Plan:**

<https://www.classicsforkids.com/downloads/beethoven/Beethoven%20Lesson%20Plans%203-5.pdf>

Three 45-50 minute lessons for grades 3-5 based on *Allegro Con Brio*. The first on motive, or motif. The second discusses the role of the conductor and takes a look at a score. The third has the students play the opening on mallet instruments.

- **Motif Lesson Plan:**

<https://dmsymphony.org/uploads/Beethoven-Symphony-No-5-Motif-Lesson-Plan.pdf>

A very basic lesson on motif.

- **Bernstein Explains Beethoven's 5th Symphony:**

<https://www.awesomestories.com/asset/view/Bernstein-Explains-Beethoven-s-Fifth-Part-1>

This is a long, but interesting and educational video, especially since one of the other composers on the program is Bernstein. Bernstein uses visual representation with a giant score to explain Beethoven's writing.

- **PDQ Bach Version:**

<https://www.youtube.com/watch?v=MzXoVo16pTg>

An entertaining look at Beethoven's Symphony depicting the orchestra in a lighter tone.

- **Beethoven Graphical Score:**

<https://www.youtube.com/watch?v=rRgXUFnfKIY>

A graphical score version of the piece, which will be very useful for visual learners.



## **Leonard Bernstein, Composer**

**On the Program!** Mambo from *West Side Story*

**Dates:** August 25, 1918-October 14, 1990

**Nationality:** American

**Style/Period:** The Romantic Period (1820-1910)

**Famous Works:** Candide, West Side Story

### **Quick Facts:**

- Among the first composer in the United States to be globally renowned.
- Grew up outside of Boston.
- Skilled pianist who began playing at the age of 10.
- Bernstein studied at Harvard University.
- Following Harvard, he attended the Curtis Institute of Music in Philadelphia.
- Influenced by composer Aaron Copland whom he met at a concert in 1938.
- In 1943, Bernstein filled in for New York Philharmonic conductor, Bruno Walter, who called in sick, with only a few hours notice and no rehearsal. This was the beginning of a wonderful conducting career.
- Bernstein has an impressive list of orchestras he conducted including the Vienna Philharmonic and the London Symphony Orchestra. However, he was most associated with the New York Philharmonic of which he conducted 40 seasons.
- Bernstein was an engaging and enthusiastic teacher. He explained music to young listeners on such television shows as *Omnibus* and *Young People's Concerts*.
- He died of a heart attack set on by mesothelioma, a cancer in the lungs.





## Useful Links

On the Program! Mambo from *West Side Story*

- **BBC Mambo by Leonard Bernstein:**

<https://www.bbc.com/teach/ten-pieces/classical-music--primary-leonard-bernstein-mambo-west-side-story/z7wdqhv>

These are detailed, very well done lesson plans which include a power point, primary lessons, secondary lessons and arrangements of *Mambo* for varied ability. **Be sure to check out this website!**

- **Recording of Mambo:**

<https://www.youtube.com/watch?v=Bp33WX9xIGs>

A well done recording of *Mambo*.

- **Mambo lesson plan from Shreveport Symphony:**

<https://shreveportsymphony.com/site/wp-content/uploads/2016/07/MAMBO.pdf>

- **Leonard Bernstein:**

<https://leonardbernstein.com/>

Everything you ever wanted to know about Leonard Bernstein.

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