Musical Merriment and other Misadventures
Kinderkonzerts Teacher’s Guide: Grades K–2

Strings: Three Pigs Construction Co.
Percussion: A Treasure Trove of Tunes
Brass: Royal Rumpus
Woodwinds: Zany Zoo Tunes
Welcome

How to use this guide

This guide is designed to accompany the 2019/20 series of Kinderkonzerts. Divided into four main sections, one for each family of instruments, this guide explores basic elements and principles of music through active listening and inquiry while introducing the instrument families of the orchestra. Each section explores concepts that will be addressed in the corresponding concert. We have designed the lessons to be adaptable to the time and materials available in your classroom setting, providing groups of activities that can be best explored over the course of several days for up to 15 minutes per class. We encourage you to adapt each lesson to fit your teaching style and specific student needs.

Each section includes five components: 1) lessons, 2) online resources, 3) instrument introductions, 4) student take-home sheets illustrating the members of the orchestra family, and 5) make your own instruments.

Overall guide objective

Students will explore basic elements and principles of music through active listening, inquiry and live performances by the four families of instruments.

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Companion CD tracks

Musical Merriment and other Misadventures

1 FULL ORCHESTRA — Bernstein’s Overture to Candide 4:05
2 STRINGS — Tchaikovsky's Serenade for strings, Finale 2:57
3 STRINGS — Ricketts’ Hornpipe 2:14
4 STRINGS SING ALONG — Johnny Works with One Hammer 1:10, lyrics p. 9
5 WOODWINDS — Tchaikovsky's Symphony No. 4, Scherzo (excerpt) 1:00
6 WOODWINDS — Mussorgsky's Pictures at an Exhibition: Ballet of Chicks 1:12
7 WOODWINDS SING ALONG — Goin’ to the Zoo 1:35, lyrics p. 13
8 BRASS — Giovanni Gabrieli's Canzon Septimi toni No. 2 (excerpt) 2:35
9 BRASS — Anderson’s Trumpeter’s Lullaby 2:52
10 BRASS SING ALONG — La Bamba 2:45, lyrics p. 17
11 PERCUSSION — Britten’s The Young Person’s Guide to the Orchestra (excerpt) 1:56
12 PERCUSSION-STEEL DRUM — Little Mermaid: Under the Sea 3:09
13 PERCUSSION-TIMPANI — Druschetzky's Partita in C Major 4:48
14 PERCUSSION SING ALONG — Brush Your Teeth 1:10, lyrics p. 21
15 PERCUSSION-SNARE DRUM — Three Camps 5:57
16 PERCUSSION-XYLOPHONE — Moszkowski’ Bolero: Spanish Dance No. 5 2:34
17 FULL ORCHESTRA — Mozart’s II Seraglio Overture (excerpt) 2:26
18 LOW PITCH — Reinhold Gliere’s Russian Sailor Dance (excerpt) :38
19 HIGH PITCH — Reinhold Gliere’s Russian Sailor Dance (excerpt) :18
20 FULL ORCHESTRA — Tchaikovsky’s Capriccio italien 16:26

The Oregon Symphony believes that music is an essential and equal part of the total school curriculum. We hope that you will take full advantage of this guide and CD so that your students can in turn be knowledgeable and eager participants in the culture of their city, state and the world. Please email us at educate@orsymphony.org if you have questions or wish to share your experiences in preparing your students for the Kinderkonzerts.

Monica Hayes, Hank Swigert director, learning and community engagement programs
National standards

The Oregon Symphony has an ongoing commitment to support the National Standards for Music Education.

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations and accompaniments.
4. Composing and arranging music within specific guidelines.
5. Reading and notating music.
6. Listening to, analyzing and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts and disciplines outside the arts.
9. Understanding music in relation to history and culture.

A comprehensive guide and resources pertaining to the National Standards can be found at www.menc.org/s/general_music

Oregon content standards

Oregon Symphony Kinderkonzerts support the following Common Curricular Goals of the Oregon Content Standards as outlined below:

Visual and performing arts: Aesthetics and art criticism
- Recognize artistic elements in works of art.
- Respond to works of art, giving reasons for preference.

Visual and performing arts: Historical and cultural perspectives
- Relate works of art from various time periods and cultures to each other.

Visual and performing arts: Create, present, perform
- Apply artistic elements and technical skills to create, present and/or perform works of art for a variety of audiences and purposes.
- Communicate verbally and in writing about one’s own artwork.

English language arts: Reading
- Listen to, read and understand a wide variety of informational and narrative text across the subject areas at school and on own, applying comprehension strategies as needed.
- Increase word knowledge through systematic vocabulary development; verify the meaning of new words and use those words accurately across subject areas.

English language arts: Writing
- Communicate supported ideas across the subject areas, including relevant examples, facts, anecdotes and details appropriate to audience and purpose that engage reader interest.

English language arts: Speaking and listening
- Listen critically and respond appropriately across subject areas.

Science: Physical science
- Matter: Understand structure and properties of matter.
- Energy: Understand energy, its transformations and interactions with matter.
Overview

Kinderkonzert series

Featuring small groups of Oregon Symphony musicians, Kinderkonzerts offer developmentally appropriate learning experiences that encourage active participation. We believe that music is an essential and equal part of the total school curriculum and, while our concerts and accompanying Teacher’s Guide cannot replace sequential arts education curriculum in the school, they are designed to help schools meet and exceed the Oregon Department of Education’s Arts Content Standards curriculum objectives and deepen your work in the classroom.

Musical Merriment & Other Misadventures

Strings: Three Pigs Construction Co.
The Three Little Pigs – as different as different can be. Their personalities are as distinctive as their homes. Come join the construction crew and help lay the foundation with the right beat, frame the structure at a toe tapping tempo, and blow the roof off with a crashing crescendo!

Percussion: Treasure Trove of Tunes
Arrr Maties! Join our percussion trio for a musical treasure hunt as they dig up some surprising sounds and rhythms. You never know what music can be created when using common objects in unusual ways. After all, one person’s “trash” is a percussionist’s “treasure!”

Brass: Royal Rumpus
As the trumpets announce the arrival of Royalty, travel back to the time of Knights in shining armor, fancy balls and ornate castles. The Royal Talent Agent is in search of just the right brass ensemble and the perfect musical lineup. She needs some help from the audience to make this a rockin’ Royal Rumpus!

Woodwinds: Zany Zoo Tunes
All aboard! The Zoo Train is departing for a creature-crazy expedition. Hop on and meet animals and instruments of all shapes and sizes, from the buzzing bumblebee (piccolo) to the lumbering elephant (bassoon). There’s room aboard for everyone.

Concert Expectations

The day of your Kinderkonzert experience is sure to be a fun and exciting one. Knowing what to expect will help you and your students prepare for the concert and will make the experience the best it can be. Listed below are a few logistical details along with some basic expectations that we have of concert attendees.

Reservations & busing instructions
Two weeks prior to the concert date you will receive your order confirmation. The confirmation will detail the time, date and location of the Kinderkonzert you are scheduled to attend along with the number of students and chaperones registered. Payment is expected prior to the concert. Buses should drop students off in front of the main school entrance and pick them up in the same location unless otherwise designated. There is available bus and car parking at all three host schools. Entrance to the concert space at Lincoln St. School is in the back on Jackson St.

Arrival & concert etiquette
Please arrive 15 minutes before the concert – we will start promptly and don’t want you to miss a thing! Seating is first-come-first-served, but we like to let our youngest (and usually shortest) audience members sit in the front. Our volunteer greeters will seat you upon arrival.

Please take a few moments before the concert to discuss with your students and chaperones your expectations for their concert behavior. Kinderkonzerts are designed to be fun and interactive. We encourage kids to move to the music and show that they are having a good time by singing and clapping along at appropriate times. Please remind your students to respect fellow audience members by refraining from conversation during the concert, just as they would be asked to behave in an assembly at their school. The best way to show the musicians and our narrator that you’re enjoying the concert is by listening quietly during the performance and clapping enthusiastically after each piece.
Sound awareness activity/resources

Sound awareness

We are constantly surrounded by sound, but rarely do we truly listen to what we hear. Listening to a 30-minute concert may be a new and unusual experience for many of your students. Essential to the development of deep listening skills is the acquisition of sound awareness. Following are some suggested strategies for developing active listening skills in our youngest listeners. These exercises will be helpful prior to any of the following lessons as you introduce the instruments and musical concepts found in this Teacher’s Guide.

Goal
Students will develop active listening skills.

Instructional objectives
Students will:
• Identify and describe environmental sounds; and
• Identify and describe various sounds played on a variety of musical instruments.

Instructional activities

Activity One: Environmental Sounds
• Turn off the classroom lights and have students close their eyes.
• Have students spend one full minute listening to environmental sounds.
• Elicit responses from students as to what sounds they heard. Create a word bank using all student responses.
• After an initial list has been created, go back to each sound on the list and ask students to describe their sound further. Add these descriptions to each sound listed.
• Refer back to this word bank throughout the year, adding sounds and descriptions to increase sound awareness.

Activity Two: Instrument families
• Using the companion cd, find the track that corresponds to the instrument family that your class is studying.
• Follow the same procedure as listed in Activity One asking students to identify and describe the sounds made by the featured instrument(s).

Resources

Oregon Symphony – An interactive map of the orchestra plus, learn all about the musicians! www.orsymphony.org/edu/instruments/strings.aspx
Dallas Symphony for Kids – A national award-winning site to get youngsters (and their teachers) more involved in classical music. Games, music and classroom activities. www.dsskids.com
Sphinx Kids – The Sphinx organization is dedicated to building diversity in classical music. Their web site for kids includes games, videos and music, with a special focus on minority composers and musicians. www.sphinxxkids.org
FirstGovforKids: Federal Citizen Information Center – Do you ever wonder where your favorite band would be without music? Learn how “note”-able music is in our society by clicking on the links. www.usa.gov/education
Fun Music Resource – www.makingmusicfun.net
Music Around the World – Short videos of children around the world. www.sesamestreet.org/playlist
Community Music Center – In partnership with the Portland Parks & Rec, cmc has been a popular and affordable place for lessons and concerts since 1955. www.communitymusiccenter.org
Music Workshop – Creates free of charge, k–8 online music programming that any school can access and teach regardless of their means, location or expertise. www.musicworkshoopedu.org
Strings – Three Pigs Construction Co.

String family

How it works
When you look at a stringed instrument, the first thing you’ll probably notice is that it’s made of wood, so why is it called a stringed instrument? The bodies of the stringed instruments, which are hollow inside to allow sound to vibrate within them, are made of different kinds of wood; but the part of the instrument that makes the sound is the strings, which are made of nylon, steel or sometimes gut.

The strings are played most often by drawing a bow across them. The handle of the bow is made of wood and the strings of the bow are actually horsehair from horses’ tails! Sometimes the musicians will use their fingers to pluck the strings, and occasionally they will turn the bow upside down and play the strings with the wooden handle.

The instruments
The strings are the largest family of instruments in the orchestra and they come in four sizes: the violin, which is the smallest, the viola, the cello, and the biggest, the double bass, sometimes called the contrabass. (Bass is pronounced “base,” as in “baseball.”) The smaller instruments, the violin and viola, make higher-pitched sounds, while the larger cello and double bass produce low rich sounds. They are all similarly shaped, with curvy wooden bodies and wooden necks. The strings stretch over the body and neck and attach to small decorative heads, where they are tuned with small tuning pegs.

You play the violin and viola by resting it between your chin and left shoulder. Your left hand holds the neck of the instrument and presses down on the strings to change the pitch, while your right hand moves the bow or plucks the strings. Since the cello is too large to put under your chin, you play it sitting down with the body of the cello between your knees and the neck on your left shoulder. The body of the cello rests on the ground and is supported by a metal peg. The double bass is so big that you have to stand up or sit on a very tall stool to play it. Like the cello, the body of the double bass stands on the ground, supported by a metal peg, and the neck rests on your left shoulder. You play the cello and the double bass in a similar manner to the violin and viola, using your left hand to press down on the strings and your right hand to move the bow or pluck the strings.
Strings – classroom activities

Lesson 1: Pulse and rhythm

Goal
Students will show an understanding of beat and rhythm in music.

Instructional objectives
Students will:
• Demonstrate an understanding of pulse in a piece of music by clapping; and
• Demonstrate an understanding of rhythm in a piece of music by clapping.

Materials
Analog clock with visible second hand or metronome
Pattern blocks

Instructional activities
Activity One: Pulse
• Have students clap along with the steady beat of the second hand on an analog clock or a metronome.
• Introduce the vocabulary word pulse (steady and constant like a heartbeat).
• Practice following the pulse of the clock in a variety of ways, staying together as a class (clap, march, slap thighs, etc.).
• Brainstorm with your students how they might visually represent the pulse of the clock. For example, choose a pattern block shape to represent each pulse, and place them in an equidistant line.
• Practice clapping (tapping, marching, etc.) the visually represented pulse as you point to each one. Remember, the pulse is steady.

Activity Two: Rhythm and pulse
• Using your visual representation of pulse from Activity One, create a line of 10 pulses. Have class clap the 10 pulses together.
• Create a rhythm over the pulse line where every other pulse gets two claps and the alternate pulse gets no claps.
• Introduce vocabulary word rhythm (groupings of beats into patterns).
• Brainstorm with your students how they could visually represent the rhythm (two claps every other pulse). For example, choose a different pattern block shape to represent each clap, and place them over the top of or above each one-pulse shape.
• Have the class practice clapping the rhythm while you point to each pulse.
• Split the class into two groups. Have one group clap the pulse while the other claps the rhythmic pattern. Have the pulse group get started first, then have the rhythm group join in. Don’t be surprised if this takes many tries – this takes practice!
• Now change the rhythmic clapping pattern and try again.

Some have it and some have to learn it, but it doesn’t matter which kind of person you are, we’re all ‘got rhythm!’ Once you understand that pulse is the steady beat throughout a piece of music and the groupings of beats over the pulse is called the rhythm, you are on your way to gettin’ that rhythm. Simple nursery rhymes are our introduction for you and your students to explore this important musical concept!
Strings – classroom activities

Lesson 1: Pulse and rhythm (continued)

Activity Three: Pulse and rhythm in a song

- As a class, sing a familiar song. Happy Birthday for example.
- Now sing the song while clapping the pulse (see example below where • represents the pulse). Remember, pulse is steady. Practice as needed until everyone in the class is clapping the pulse.
- Now, clap the rhythm of the song. Remember, rhythm is the pattern of the beats that overlay the pulse.
- Split the class into two groups, have one group clap the steady pulse, and the other the rhythm. Have the pulse group get started first, then have the rhythm group join in.
- Repeat with a different song to demonstrate that the rhythm gives clues as to what the song is, while the pulse does not.

Happy birth - day to you,
• • • • • •
Happy birth - day to you,
• • • • • •
Happy birth - day dear Ab - by,
• • • • • •
Happy birth - day to you!
• • • • • •

About the string family

Review/introduce the different means by which string instruments create sound on page 5.
Listen to tracks 2 & 3 from the companion CD that highlight the string instruments of the orchestra using the Sound Awareness Activity on page 4.
Visit orsymphony.org/learning-community/instruments/strings and the other online resources listed on page 4 to further explore the string family.

Sing-along

Using the music on page 9 and track 4 from the CD, practice students, Johnny Works with One Hammer/Juanito trabaja con un martillo. This song will be performed at the String Kinderkonzert and the audience will be invited to sing along!

After the Kinderkonzert

After you attend the String Kinderkonzert, have students show what they learned by filling out the student response page (template found on page 27) and sharing it at home.

VOCABULARY

Pulse – the ‘heartbeat’ of a piece of music
Rhythm – the groupings of beats or pulses into patterns suggesting forward movement
Lessons

Pitch

Length
One or two class periods

Subjects
Language Arts, Music, Science

Preparation/materials
• Explore the woodwind and brass families on the interactive map of the orchestra at www.orsymphony.org/edu
• CD player, listen to tracks 18 & 19 of companion CD
• Rulers (or paint stirring sticks, one per student), scissors, straws (thick and thin), and paper for creating funnels
• Xylophone (or Orff instrument)
• Woodwind reed, brass mouthpiece

Instructional objectives
Students will:
• Listen to a xylophone or CD excerpt with high and low sounds;
• Define pitch;
• Explore pitch using straw clarinets (see page 22);
• Develop and test a rule about pitch using rulers or objects on the edge of their desks.

Instructional activities
1. Ask the children to think about their home. “Can you think of any objects that move to make sounds?” [Bells, whistles, fans.] “What is the special science word we use for the idea that something is moving back and forth?” [Vibration.]
2. Play a note on the xylophone. Ask: “What is vibrating here?” [The bar is vibrating.] Ask children to listen to the sounds you make with the xylophone. Ask them to describe what they have heard. “What was the same about the sounds? What was different?”
3. If children haven’t used the words high and low to describe the sounds, play a high note and a low note on the xylophone. Ask: “Which sound is higher? Lower?” Explain that the idea we are using when we say high or low is called “pitch.” Perhaps they have heard a pitch pipe used in music class to give everyone the note.

4. Explain that you would like them to investigate another way change pitch. Show them a straw clarinet (see page 22). Play the straw clarinet. Explain that you would like them to make a “clarinet.” Explain and model how to make the “clarinet”. Remind them to be careful with these pointed objects.

5. After children have made “clarinets,” quiet them and ask them to listen carefully as several children play their instruments one at a time. Ask them to describe the differences in pitch between the “clarinets.” [One is higher; one is lower.] Then ask each child to make another “clarinet” that is different in pitch than their first one. Ask children to write/share how to change pitches on their “clarinets” in their student/class journal. [Look for vibration and pitch in their responses.]

6. Take time to discuss the methods that the children used. Allow them to explain to you and to one another how they changed the pitch of their instruments.

7. Discuss with the children the correlation between their straw clarinets and woodwind instruments. Review/introduce the different means by which woodwinds instrument create sound. [Flute blows across their head joint, clarinet vibrates with a single reed on a mouthpiece, and the oboe and bassoon use a double reed to create their vibrations.] Visit the interactive map of the orchestra at orsymphony.org/learning-community to further explore the woodwind family.

8. Extend your correlation by introducing the brass family. Introduce/review that brass instruments create sound by “buzzing” a mouthpiece. Visit the interactive map of the orchestra at orsymphony.org/edu to further explore the brass family.

Assessment
Ask children to twang rulers or paint stirrers on desk edges. Ask them to show how they would vary the pitch of the sound [lengthen/shorten overhang of ruler on desk surface]. They should explain how changing the pitch of the paint stirrer is like changing the pitch of the straws. [Look for the terms high and low in their explanations.]
Strings – classroom activities

Sing-Along Song

In preparation for the Strings Kinderkonzert, sing along to Johnny Works with One Hammer on track 4 of the companion CD.

Johnny Works with One Hammer/Juanito trabaja con un martillo

1. Johny works with one hammer, one hammer, one hammer. Johny works with one hammer, then he works with two.
2. Juanito trabaja con un martillo, un martillo, un martillo. Juanito trabaja con un martillo, ahora trabaja con dos.
3. Johny works with two hammers, two hammers, two hammers. Johny works with two hammers, then he works with three.
5. Johny works with three hammers, three hammers, three hammers. Johny works with three hammers, then he works with four.
7. Johny works with four hammers, four hammers, four hammers. Johny works with four hammers, then he works with five.
9. Johny works with five hammers, five hammers, five hammers. Johny works with five hammers all day long.

This song has movement to accompany the verses. By the end children will be pounding their fists, stomping their feet and nodding their heads.

ONE HAMMER (Pound with left fist)
TWO HAMMERS (Pound with left fist and right fist)
THREE HAMMERS (Pound with left fist, right fist, stomp left foot)
FOUR HAMMERS (Pound with left fist, right fist, stomp left foot, and right foot)
FIVE HAMMERS (Pound with left fist, right fist, stomp left foot, and right foot, nod head)
Woodwinds – Zany Zoo Tunes

Woodwind family

How it works
The instruments in the Woodwind family used to be made of wood, which gives them their name. Today, they are made of wood, metal, plastic or some combination. They are all basically narrow pipes with holes, an opening at one end and a mouthpiece at the other. You play them by blowing air through the mouthpiece (that’s the “wind” in “woodwind”) and opening or closing the holes with your fingers to change the pitch. Metal caps called keys cover the holes of most woodwind instruments.

The mouthpieces for some woodwinds, including the clarinet, oboe and bassoon, use a thin piece of wood called a reed, which vibrates when you blow across it. The clarinet uses a single reed made of one piece of wood, while the oboe and bassoon use a double reed made of two pieces joined together. To play the clarinet and the oboe, you hold the instrument upright, blow through the reed in your mouth and use both hands to press down on the keys to open and close the holes and change the pitch. The flute is played by holding it horizontally with both hands and blowing across a hole in the mouthpiece, much like blowing across the top of a bottle. Your fingers open and close the keys to change the pitch. You play the bassoon by holding it upright and blowing through the double reed just like an oboe. The air travels down the tube and then makes a u-turn and goes up and out the top. Just like the oboe, clarinet and the flute, you use both hands to press on the keys to open and close the holes and change the pitch.

The instruments
Just like the stringed instruments, the smaller woodwinds play higher pitches while the longer and larger instruments play the lower pitches. The woodwind family of instruments includes, from the highest sounding instruments to the lowest, the piccolo, flute, oboe, English horn, E-flat clarinet, clarinet, bass clarinet, bassoon and contrabassoon.

The French horn player joins the woodwind quintet to add some color – even though it is made of brass and has a different mouthpiece.
Woodwinds – classroom activities

Lesson 2: Pitch and melody

How often have you tapped the water glasses in front of you on the table and noticed that the sound is different depending on the amount of water in it? It’s always fun to make our own impromptu compositions! This lesson will introduce the concept of pitch to your students. They will learn how different pitches are produced and that putting the different pitches together produces a melody.

Goal
Students will show an understanding that pitch is one of the basic elements in creating a melody.

Instructional objectives
Students will:
• Show recognition of the relative differences in pitch;
• Demonstrate an understanding of the correlation between amount of water in a glass and the pitch it produces;
• Demonstrate an understanding of the correlation between the size of an instrument and the pitch(es) it produces; and
• Recognize the difference between isolated pitches and a melody when played by the teacher on five water glasses.
• Play and compose melodies using water glasses.

Materials
5 uniform sized, clear water glasses
Water
Food coloring (optional)
Pencil
Masking tape

Instructional activities

Introduction
Into one clear water class, slowly add water. After every inch of added water, tap the glass with a pencil, demonstrating how the pitch changes. More water makes the sound lower. You or students may reverse this by gradually pouring water out and tapping, noting pitch changes.

Activity One: Pitch
• Fill five water glasses with water at five graduated levels (use food coloring to better illustrate the different levels of water).
• Demonstrate the sound of each made by striking each glass with a pencil.
• Divide the class into five groups. Assign each group a pitch (one of the five glasses).
• Have each group stand/raise their hand when they hear their pitch.
• Now, repeat with eyes closed.
• Introduce the vocabulary word pitch. Ask class which group had the lowest pitch? The highest pitch?
• Make the connection with the students that the glass with the lowest pitch had the most water and the glass with the highest pitch had the least water.
• Make the connection with the students that orchestra instruments share this rule: the larger the instrument, the lower the sound and vice versa. For musical examples of high and low pitches, listen to tracks 18 & 19 on the companion CD.

Why do the different amounts of water create different pitches? Tapping the glasses with the pencil causes the glass to vibrate and produce sound. The water dampens these vibrations. So, the less water in the glass, the faster the glass vibrates and the higher the pitch.
Woodwinds – classroom activities

Lesson 2: Pitch and melody (continued)

Activity Two: Melody
- Fill five clear glasses with increasing gradients of water to make a five note scale.
- Line up the glasses from least full (1) to fullest (5) and label them one through five.
- Review pitch. At random, strike various glasses, asking the class to tell you which pitches are higher, and which are lower. Reinforce the concept that the fuller the glass, the lower the pitch.
- Using the numbered “scores” for two well known tunes below, play a melody on the glasses that your students will recognize.
- Introduce the vocabulary word melody.
- Discuss how a melody is made up of a chain of pitches that create a “tune.”
- Allow students to play the melody themselves, using the numbered “score” or to create their own melody.

About the woodwind family
Review/introduce the different means by which woodwind instruments create sound on page 10 (flute creates its sound from air blown across its head joint, clarinet vibrates with a single reed on a mouthpiece, and the oboe and bassoon use a double reed to create their vibrations).
Listen to tracks 5 & 6 from the companion cd that highlight the woodwind instruments of the orchestra. Use the Sound Awareness Activity on page 4.
Visit orsymphony.org/learning-community/instruments/woodwinds and the other online resources listed on page 4 to further explore the woodwind family.

Sing-along
Using the music on page 13 and track 7 from the companion cd, practice the song, Goin’ to the Zoo/Vamos al zoo, with your students. This song will be performed at the Woodwind Kinderkonzert and the audience will be invited to sing along!

After the Kinderkonzert
After you attend the Woodwind Kinderkonzert, have students show what they learned by filling out the student response page (template found on page 27) and sharing it at home.

Vocabulary
Pitch – the highness or lowness of a particular sound
Melody – a succession or chain of notes or pitches that create a ‘tune’
Woodwinds – classroom activities

Sing-Along Song

In preparation for the Woodwind Kinderkonzert, sing along to *Goin’ to the Zoo/Vamos al Zoo* on track 7 of the companion CD.

**Goin’ to the Zoo/Vamos al zoo**

![Sheet music image]

1. Look at all the monkeys swingin’ in the trees, swingin’ in the trees, swingin’ in the trees. Look at all the monkeys swingin’ in the trees, we can stay all day.


3. Look at all the crocodiles swimmin’ in the water, swimmin’ in the water, swimmin’ in the water. Look at all the crocodiles swimmin’ in the water, we can stay all day.

**Refrain**

Goin’ to the zoo, zoo, zoo, how about you, you, you, you can come too, too, too, we’re goin’ to the zoo, zoo, zoo.

Vamos al zoo, zoo, zoo, y tú qué tal? puedes venir tú, tú, tú, vamos al zoo, zoo, zoo.
Brass – *Royal Rumpus*

**Brass family**

**How it works**

If you think the brass family got its name because the instruments are made of brass, you’re right! This family of instruments can play louder than any other in the orchestra and can also be heard from far away. Although their early ancestors are known to have been made of wood, tusks, animal horns or shells, today’s modern instruments are made entirely of brass. Brass instruments are essentially very long pipes that widen at their ends into a bell-like shape. The pipes have been curved and twisted into different shapes to make them easier to hold and play.

Like the woodwind family, brass players use their breath to produce sound, but instead of blowing into a reed, they vibrate their own lips by buzzing them against a metal cup-shaped mouthpiece. The mouthpiece helps to amplify the buzzing of the lips, which creates the sound. Most brass instruments have valves attached to their long pipes; the valves look like buttons. When you press down on the valves, they open and close different parts of the pipe. You change the pitch and sound by pressing different valves and buzzing your lips harder or softer.

**The instruments**

The brass family members that are most commonly used in the orchestra are the trumpet, French horn, trombone and the tuba. To play all four of the different brass instruments, the first step is to buzz your lips into the mouthpiece. Each brass instrument has a different shaped mouthpiece, helping to create the different sounds. The trumpet is the smallest member of its family and plays the highest pitches. You play the trumpet by holding it horizontally, buzzing your lips into the mouthpiece and pressing down the three valves in various combinations to change pitch. To play the French horn, you hold it with the bell curving downward and buzz into the mouthpiece. Your left hand plays the three valves and you can change the type of sound you make by the way you place your right hand in the bell. You play the trombone by holding it horizontally, buzzing into the mouthpiece and using your right hand to change pitch by pushing or pulling the slide to one of seven different positions. You play the tuba sitting down with the instrument on your lap and the bell facing up. You blow and buzz into a very large mouthpiece and use your hand to press down on the valves which changes the sound. It takes a lot of breath to make sound with the tuba!
Brass – classroom activities

Community helpers

“Man does not live on bread alone” is the old saying that reminds us that we need more than food to sustain us in life! Artists help us to round out our “daily sustenance” with the products of their creative energies. Musicians give us fuel for our imaginations, energy to get a job done, and inspiration to dream. In this lesson, students will learn about the importance of music in our lives. They will also explore the notion that artists can pursue careers in the arts for their own satisfaction as well as a contribution to the welfare of our society.

Goal
Students will understand that being a musician can be a career option.

Instructional objectives
• Students will demonstrate an understanding that being an artist is an occupational choice by naming various types of artists, including musicians;
• In keeping with the k–2 career education curriculum, students will identify artists as community helpers;
• Students will illustrate the effect that musicians have on community members; and
• Students will depict themselves as a musician through a collage activity.

Materials
Chart paper
Instrument images
Paper
Markers/crayons
Scissors
Magazines for cutting
Glue

Instructional activities
Introduction
• Brainstorm with students and make a list of community helper occupations.
• If it is not already listed, add artist to the list.
• Brainstorm with students and make a list of different types of artists (i.e. visual artist-painter, sculptor, print-maker, photographer, film-maker etc., and performance artist-dancer, instrumental musician, singer, actor etc.).
• Explore the idea of artists as community helpers (joy of hearing music by audience members, listening to music while working, music therapy for children and adults in the hospital, stress relief, creative expression, enhancing community events, etc.). List all ideas.
• Make the connection that students see people in the community doing their jobs (i.e. teacher, police officer, etc.) and that they will see artists doing their job when they go to the Kinderkonzert. Part of the job of a musician is to share their music with others through performances. If necessary, make the distinction that some people play music as a hobby and some choose to make it their career.

Activity One: Collage
This collage activity will offer students an opportunity to explore the concept of themselves as musicians.
• Ask students to imagine that their job is being a musician. What instrument would they play?
• Have students choose the picture of that instrument from the images of musical instruments available (see materials list).
• Have students cut out the instrument and paste it onto a blank page.
• Using the pasted instrument, have students draw a self portrait – playing the instrument.
Activity Two: Collage additions
Review the concept of musicians as community helpers. Discuss ways that musicians help members of society (joy of hearing music by audience members, listening to music while working, music therapy for children and adults in the hospital, stress relief, creative expression, enhancing community events, etc.).

- Listen to a piece of music (use companion CD or CD of your choice). Ask students to name feelings they have while listening to the music. Make a list of those emotions on the board.
- Have students find and cut-out images from magazines illustrating the emotions discussed and images of people who might benefit from the work of musicians.
- Add cut-out images to the self portraits created in Activity one.

About the brass family
Review/introduce the different means by which brass instruments create sound on page 14.
Listen to tracks 8 and 9 from the companion CD that highlight the brass instruments of the orchestra using the Sound Awareness Activity on page 4.
Visit orsymphony.org/learning-community/instruments/brass and the other online resources listed on page 4 to further explore the brass family.

Sing-along
Using the music on page 17 and track 10 from the CD, practice the song, La Bamba. This song will be performed at the Brass Kinderkonzert and the audience will be invited to sing along!

After the Kinderkonzert
After you attend the Brass Kinderkonzert, have students show what they learned by filling out the student response page (template found on page 27) and sharing it at home.
Brass – classroom activities

Sing-Along Song

In preparation for the Brass Kinderkonzert, sing along to La Bamba on track 10 of the companion cd.

La Bamba

While we won’t be singing La Bamba in English, a translation is included below. Please keep in mind, the lyrics for La Bamba are a bit of a play on the Spanish words.

English Translation

“In order to dance the Bamba a little humor is needed. Go higher and higher. I’ll be for you. I am not a marine, I am a captain.”

Traditional

Par-bai-lar-la Bam-ba. Par-bai-lar-la Bam-ba se ne-ce-sita un po-ca de gra-cia. Un-a po-ca de gra-cia para mi para ti-y ar-ri-ba ar-ri-ba; ar-ri-ba ar-ri-ba por ti se re por ti se re por ti se re. Yo no soy mar-i-ne-ro. Yo no soy mar-i-ne-ro, soy cap-i-tain; yo no soy mar-i-ne-ro, soy cap-i-tan.

Bam-ba-bam-ba, bam-ba-bam-ba, bam-ba-bam-ba, bam-ba-bam-ba-bam-ba-bam-ba!
Percussion – A Treasure Trove of Tunes

Percussion family

How it works
The percussion family is the largest in the orchestra. Percussion instruments include any instrument that makes a sound when it is struck, shaken or scraped. Some percussion instruments are tuned and can sound different notes, like the xylophone, timpani or piano, and some are untuned with no definite pitch, like the bass drum, cymbals or castanets. Percussion instruments keep the rhythm, make special sounds and add excitement and color. Unlike most of the other players in the orchestra, a percussionist will usually play many different instruments in one piece of music. Percussionists also use different kinds of mallets to change the sound when striking or scraping an instrument. Brushes, mallets and sticks come in various shapes and sizes. Scraped percussion instruments are less common in the orchestra, but are used in much of the folk music in the world.

The instruments
The instruments of the percussion family have international ancestors from the Middle East, Asia, Africa, the Americas and Europe representing musical styles from many different cultures. The most common percussion instruments in the orchestra include the timpani, xylophone, cymbals, triangle, snare drum, bass drum, tambourine, gongs, chimes, celesta and piano.
Percussion – classroom activities

Lesson 4: Percussion treasure hunt

Anyone can be a percussionist with a little bit of imagination and a lot of rhythm! In the following lesson you and your students will explore the different ways to make percussive sounds with found objects. The concept of “sound” vs. “music” will be touched upon while your students go on a tuneful treasure hunt of found sounds!

Goal
Students will recognize the “percussive potential” in their environment.

Instructional objectives
Students will:
• Become familiar with instruments that make up the percussion family;
• Discover how sound is created by instruments in the percussion family;
• Explore how variations in size of, and the materials used to make instruments, affect their sound;
• Explore the difference between “sound” and “music,”
• Discover that there is potential for found objects to become musical instruments; creativity is only limited by their imagination,
• Apply concepts of pulse, pitch and dynamics, to explore the role of percussion instruments in music

Materials
Found objects in classroom or home setting
Chalkboard or butcher paper
Crayons/markers
Kinderkonzert companion CD or other source of sing-along music
Rattle or container filled with beans/rice

Instructional activities

Introduction
• Percussion instruments are anything that you can strike, scrape, or shake to make music and our environment offers many items for us to use percussively!

Activity One: Percussion treasure hunt
This activity will offer students an opportunity to explore how you can make music with whatever is available to you in your surroundings.
• Start out by clapping your hands together in rhythm to a familiar song. Then demonstrate to the students that they can also rub their hands together to make another kind of sound. Explain that their hands can make sound in the first two of three ways that percussion instruments make sound (strike, scrape, shake). Now shake a rattle or container filled with beans or rice… you can also shake something to make a sound!
• Invite students on a percussion Treasure Hunt. Divide the students into three groups. Assign a percussion action to each group (strike, scrape, shake) and let them go around their class or other location collecting or designating items that make the sound for which they are hunting.
• Gather children together and have each group share/demonstrate their percussive sounds.
• Play a familiar song and ask them to play their sounds in rhythm with the music. Depending on their readiness level, you can orchestrate certain sounds to emphasize certain parts of the music selection.

Activity Two: Venn diagram
• Make a Venn diagram on the board or with yarn on the floor. Label each circle with the three ways of making percussive sounds. Ask students to place their percussive treasures, if small enough (if too large, write the name of the item on an index card), in the appropriate attribute circle. They will see that some items can make sound in more than one way and will be located in more than one attribute circle. Percussionists in the Symphony use instruments in more than one way too!
Activity Three: Homemade instruments

- Talk about what kinds of percussion instruments the students might be able to make at home using found objects (oatmeal boxes, a brush, a comb, bowls, etc.) using items in Activity one as an example.
- Ask students to create and decorate their found objects at home and bring them in to use in a “Percussion Performance” in the classroom. Use the companion cd to play along with the sing-along song (see page 21 and track 14).

About the percussion family

Review/introduce the different means by which percussion instruments create sound on page 18 (strike, shake or scrape).

Listen to tracks 11–16 from the companion cd that highlight the percussion instruments of the orchestra using the Sound Awareness Activity on page 4.

Visit orsymphony.org/learning-community/instruments/percussion and the other online resources listed on page 4 to further explore the percussion family.

In the Kinderkonzert students will see our musicians play percussion instruments used in classical concerts as well as those less commonly used.

Sing along

Using the music on page 21 and track 14 from the cd, practice the song, Brush Your Teeth, with your students. This sing-along song will be performed at the Percussion Kinderkonzert.

After the Kinderkonzert

After you attend the Percussion Kinderkonzert, have students show what they learned by filling out the student response page (template found on page 27) and sharing it at home.
In preparation for the Percussion Kinderkonzert, sing along to Brush Your Teeth/Cepillate los dientes on track 14 of the companion cd.

Brush Your Teeth/Cepillate los dientes

1. When you wake up in the morning and it's quarter to one, and you want to have a little fun you brush your teeth ch ch ch ch ch ch ch ch ch... you brush your teeth ch ch ch ch...

2. When you wake up in the morning at a quarter to two and you want to find something to do, you brush your teeth ch ch ch ch ch ch ch ch ch...

3. When you wake up in the morning at a quarter to three and you want to hum a tweedle dee dee, you brush your teeth ch ch ch ch ch ch ch ch ch....

4. When you wake up in the morning at a quarter to four and you think you hear a knock at the door, you brush your teeth ch ch ch ch ch ch ch ch ch...

5. When you wake up in the morning at a quarter to five and you just can't wait to come alive, you brush your teeth ch ch ch ch ch ch ch ch ch....

2. Cuando te levantas en la mañana a la dos menos cuarto y quieres encontrar algo que hacer cepillate los dientes, ch ch ch ch, ch ch ch ch....

3. Cuando te levantas en la mañana a las tres menos cuarto y quieres cantar una cancioncita cepillate los dientes ch ch ch ch, ch ch ch ch....

4. Cuando te levantas en la mañana y las cuatro menos cuarto y hay alguien tocando la puerta cepillate los dientes, ch ch ch ch, ch ch ch ch....

5. Cuando te levantas en la mañana a las cinco menos cuarto y ya quieres comenzar el día cepillate los dientes, ch ch ch ch, ch ch ch ch....
Make your own instruments!

Create an instrument

Make a shoebox violin
You will need a shoe box, rubber bands of different widths, scissors and craft materials to decorate.
• Cut a hole in the lid of a shoebox;
• Stretch different width rubber bands round the box.
• Roll the excess cardboard from the hole and place it under the rubber bands to make a “bridge.”

Java jive bass
You will need a 2 pound coffee can, hammer, nail, 5-foot long piece of heavy string, small craft stick or a popsicle stick, utility knife (needs adult supervision), and a yard stick.
• Make a small hole in the center of the bottom of the coffee can by pounding the nail through it;
• Tie one end of the string around the middle of the popsicle stick, making many knots to make sure it holds;
• Thread the free end of the string through the hole in the can so that the small stick is on the inside of the can;
• With an adult’s help, use the utility knife to make a small hole in one end of the yard stick and a wedge-shaped notch in the other end of the stick;
• Set the long stick on the bottom of the can so that the notched end is on the rim. Pull the string taut and tie it through the hole at the top of the yard stick;
Play your bass by plucking the string while holding the can down with one foot. Make different sounds by changing the string’s tension.

Pop bottle flute
Make a pop bottle flute. You will need 6 plastic water bottles or glass pop bottles, a plastic six-pack holder or tape and food coloring.
• Fill the six bottles with different levels of water and put different food coloring in each bottle;
• Put the bottles in the six-pack holder, or secure together with tape;
• Blow over the top of the bottles to create different tones/pitches

Straw clarinet
Make a straw clarinet. You will need 1 thin straw, 1 thick straw, a paper funnel, scissors, and a ruler.
• Flatten the stem of the thin straw, snip off the corners of the flattened end with scissors to make the mouthpiece;
• Insert the end of the mouth piece into the thicker straw, blow through this. Move the thicker straw up and down;
• Cut out the funnel or punch a hole in the bottom of a Dixie cup and tape or glue it to the end of the thick straw. This is the amplifier, or the bell.
Experiment with cutting holes in the thicker straw, like a clarinet, cover them with your fingers in different ways to create different pitches.
Make your own instruments!

Create an instrument

Make a buzzing comb
Here is another type of woodwind instrument you can make. This one makes its sound from vibrations – like a woodwind instrument using a reed. You will need a small comb and paper squares approximately 2 inches by 2 inches.

- Hold the small pocket comb with the teeth pointed toward you.
- Place a small piece of paper on the comb on the side closest to you, holding in place with your thumbs.
- By holding the comb and piece of paper together with your lips and blowing, you can make the paper vibrate – which makes a sound.

Can drum or shaker
Make a tin can drum or shaker. You will need one coffee can, 3 tablespoons of beans, a balloon, a rubber band, two straws, masking tape and craft material for decoration.

- Put beans inside the can;
- Stretch the balloon over the open end of the coffee can. Secure the balloon with the rubber band;
- Take strips of masking tape about 1 foot long and form into two balls to attach to the end of the straws. These are your drum sticks;
- Decorate your drums!

Small shakers
Make your own set of shakers that fit in the palm of your hand. Keeping the beat with the music is easy and sounds so nice!

- Put a small amount of rice, beans, macaroni, etc., into a film can with a lid.
- Notice how the size or weight of different items make a difference in the sound when shaken.

French Horn
Make a French Horn. You will need a length of garden hose 5–8 feet long and 1/2 to 3/4 inch in diameter, a plastic funnel, a baby bottle nipple, adhesive tape, and scissors.

- Cut the tip off of the baby bottle nipple and insert the cut top on one end of the hose;
- Put the plastic funnel on the other end of the hose;
- Secure with adhesive tape and tie the hose so it is in the shape of a French horn;
- Practice “buzzing” your lips and play your horn.

Humming horns
Make a horn that sounds like a kazoo.

- Cut a 5x5 inch square of wax paper;
- Put it over one end of a paper tube (paper towel, toilet paper) and hold it place firmly with a rubber band
- Hum a tune into the open end;
- Watch out – if you blow, the wax paper may come off!
## Companion CD

### Listening Guide

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<td>Full orchestra</td>
<td>Leonard Bernstein’s Overture to Candide</td>
<td>Sound awareness (page 4)</td>
<td>Brass and percussion kick-off the overture with a brilliant beginning to this high-energy piece. Many changes in texture, tempo, instrumentation and dynamics make this piece exciting and fun. As it comes to an end, the tempo gets faster and faster, leading to a dramatic finish.</td>
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<td>2</td>
<td>Strings</td>
<td>Excerpt, Piotr Tchaikovsky’s Serenade for Strings, Finale</td>
<td>Strings (page 5)</td>
<td>Starts with melody in middle-low strings (violas, celli, and string basses) High strings (violins) join in and take over the melody Contrasts in melodic material, smoother or legato sections followed by shorter or staccato sections Speed of music (tempo) slows down for a majestic ending</td>
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<td>3</td>
<td>Strings</td>
<td>Traditional/Rickett’s Hornpipe</td>
<td>Strings (page 5)</td>
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<td>Strings (page 9)</td>
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<td>5</td>
<td>Woodwinds</td>
<td>Excerpt, Piotr Tchaikovsky’s Symphony No. 4, Scherzo</td>
<td>Woodwinds (page 10)</td>
<td>Begins with oboe accompanied by the lowest sounding woodwind instrument, the bassoon Melody is then passed between the flutes and clarinets Finishes with characteristic flourishes that are commonly heard in the woodwinds, this time flute and piccolo</td>
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<td>6</td>
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<td>Mussorgsky’s Pictures at an Exhibition: Ballet of Chicks</td>
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<td>Brass</td>
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<td>Starts with full brass, trumpets, French horns, trombone, and tuba Contrasts in melodic material, some short or staccato sections followed by smooth or legato sections Melody is passed or echoed among brass instruments</td>
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## Companion CD

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<td>11</td>
<td>Percussion</td>
<td>Excerpt, Benjamin Britten’s The Young Persons Guide to the Orchestra</td>
<td>Percussion (pg. 18)</td>
<td>Entire excerpt is based on the timpani (kettle drums) melody heard in the beginning. Features many different percussion instruments including timpani, bass drum, cymbals, tambourine, triangle, snare drum, xylophone, castanets, and gong (tam-tam). Instead of getting louder as we approach the end, it gets softer (diminuendo) and ends with a quiet xylophone passage.</td>
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<td>12</td>
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<td>13</td>
<td>Timpani or kettle drums</td>
<td>Druschetzky/Partita in C Major</td>
<td>Percussion (page 18)</td>
<td>In 1685 kettle drums were introduced into orchestra. Before this they were used only by military.</td>
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<td>14</td>
<td>Sing-along</td>
<td>Brush your Teeth</td>
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<td>Learn this song before the percussion Kinderkonzert and sing along!</td>
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<td>15</td>
<td>Snare drum</td>
<td>Traditional/Three Camps</td>
<td>Percussion (page 18)</td>
<td>During the War of 1812, metal strings were added to the bottom of drums. The vibrations carried the sound during battle. Composers wanting to convey a military theme began to use the snare drum.</td>
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<td>16</td>
<td>Xylophone</td>
<td>Moszkowski/Bolero-Spanish Dance no. 5</td>
<td>Percussion (page 18)</td>
<td>In the early 1900’s composers started to use the xylophone as a solo instrument. It originated in Asia and Africa.</td>
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<td>17</td>
<td>Percussion in full orchestra piece</td>
<td>Mozart/II Seraglio (Overture) -opera</td>
<td>Percussion (page 18)</td>
<td>In 1782, Mozart used the unique instruments of the Turkish Janissary Army Bands-cymbals, triangles, crescents, bass drum) to convey an exciting new sound for orchestras.</td>
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## Companion CD

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<td>Excerpt, Reinhold Gliere's Russian Sailor's Dance</td>
<td>Woodwinds (page 10)</td>
<td>Starts with melody in the low strings (celli and string basses). Timpani is also heard in the first phrase. Low brass join in (trombones and tuba) for the second phrase as violas play the melody with the celli.</td>
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<td>19</td>
<td>High pitched sounds</td>
<td>Excerpt, Reinhold Gliere's Russian Sailor's Dance</td>
<td>Woodwinds (page 10)</td>
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<tr>
<td>20</td>
<td>Full orchestra</td>
<td>Tchaikovsky/Capriccio Italien</td>
<td></td>
<td>The opening trumpet fanfare was heard each morning from a barracks next to the composer’s hotel during a trip to Italy; grand and solemn, and pompously harmonized, it is anything but capricious. The modally inflected string melody that follows is similarly heroic, showing no hint of a smile. But it finally gives way to the evocation of an Italian street band, heard first in the woodwinds and brass, and finally by the whole orchestra; soon the lighthearted medley takes wing, only looking back to the opening mood briefly before the final frenetic tarantella.</td>
</tr>
</tbody>
</table>
I went to an Oregon Symphony Kinderkonzert today!

The _____________ family of instruments played lots of music for us! There were ____ musicians who played for us. I want to tell you all about it!

Some instruments in the _____________ family are:

_________________  _________________  _________________  _________________  _________________

Here is a picture of my favorite part of the concert.
ABOUT THE ORCHESTRA

The symphony orchestra is the largest and most exciting of all musical groups with as many as one hundred players. It is divided into four musical families called strings, woodwinds, brass and percussion. Every instrument in the orchestra belongs to one of these families. In a symphony orchestra, the musical families are related to one another just like cousins, aunts and uncles. The orchestra is a big family of instruments playing together.

To learn more about your Oregon Symphony Orchestra check us out online at orsymphony.org/discover/orchestra
THE STRING FAMILY

This family is the largest in the orchestra and likes to sit up front. They include the violin, viola, cello, contrabass or string bass and the harp. When members of this family raise their voices, they twang, squeak, strum, whine and pluck. What other sounds would you hear in this family?

To learn more about your Oregon Symphony string family check us out online at orsymphony.org/discover/orchestra
THE WOODWIND FAMILY

The instruments in this family include the piccolo, flute, oboe, English horn, clarinet, bassoon, and contrabassoon. Sound is made by blowing into a round piece of metal or wood that is long and thin. This is called a reed. Family members like to sing their names. They whistle, wobble, hum, trill and tweet. The flute is all metal and has no reed.

To learn more about your Oregon Symphony woodwind family check us out online at orsymphony.org/discover/orchestra
THE BRASS FAMILY

These are very busy instruments who perform in bands as well as orchestras. Members of the brass family are the French horn, trumpet, trombone and tuba. Like the woodwinds, brass instruments produce sound when air is blown through a tube. These family members toot, bugle and pipe.

To learn more about your Oregon Symphony brass family check us out online at orsymphony.org/discover/orchestra
THE PERCUSSION FAMILY

These instruments have the funniest names in the orchestral family. They include the glockenspiel, xylophone, celesta, tambourine, gourd, tam-tom, gong, and many others. Sound is produced by striking or shaking one instrument against another. These family members bang, chatter, click, snap, drum and ring.

To learn more about your Oregon Symphony percussion family check us out online at orsymphony.org/discover/orchestra.
Burns 316/726-2530  orsymphony.org  FAX 503-222-2531  Box Office 503-222-4906  info@orsymphony.org  @orsymphony

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