The Young Person’s Guide to the Orchestra

Young People’s Concert Teacher’s Guide: Grades 3–8

Aaron Copland: Fanfare for the Common Man
Benjamin Britten: The Young Person’s Guide to the Orchestra
Antonio Vivaldi: Spring from The Four Seasons
Jean-Baptiste Lully: Overture to Armide
Jacques Offenbach: Overture to Orpheus in the Underworld
Ludwig van Beethoven: Violin Concerto, Movement III
Nikolay Rimsky-Korsakov: Flight of the Bumble Bee from Tale of the Tsar Sultan
John Williams: Main Title from Star Wars
Welcome

Introduction

How To Use This Guide
This guide is designed to accompany the 2019/20 Young People's Concert, “The Young Person's Guide to the Orchestra.” We offer background information on the pieces you will hear at the concert, along with a listening guide for each piece, biographical information about the composers, and extension activities for further study.

Also included are introductions to the four families of instruments (strings, woodwinds, brass, and percussion) and online resources. It is our hope that utilizing this guide will deepen the concert experience for your students. We encourage you to fit this material into your teaching style and specific student needs.

Providing this guide online allows teachers to project information to the entire class and access listed websites in the resource section. All materials are developed to help meet and exceed the Oregon Department of Education’s Arts Content Standards curriculum objectives, and Common Core standards, and to support your work in the classroom.

Concert Theme: “The Young Person's Guide to the Orchestra”
Norman Huynh, associate conductor
Pam Mahon, narrator

Concert Program (To listen, click the title)
Aaron Copland: Fanfare for the Common Man
Benjamin Britten: The Young Person's Guide to the Orchestra
Antonio Vivaldi: Spring from The Four Seasons
Jean-Baptiste Lully: Overture to Armide
Jacques Offenbach: Overture to Orpheus in the Underworld
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Goals of the Teacher’s Guide usage and concert attendance:
• Introduce students to live orchestral music.
• Provide students with an opportunity to participate as audience members in the live music experience.
• Introduce students to all of the instruments and how they express particular musical ideas.
• Demonstrate the role of music in various art forms throughout program selections.
• Introduce students to the classical music genre, its composers, its place in the historic context, and its evolution to date.
• Encourage students to critique selections listening for images suggested by the composers music.

The Oregon Symphony believes that music is an essential part of the total school curriculum. We hope you will take full advantage of this guide and hyperlinks so your students in turn can be knowledgeable and eager participants.

Please email us at educate@orsymphony.org if you have questions or wish to share your experiences in preparing your students for our Young People's Concert.
Monica Hayes, M.S. Ed.,
Hank Swigert director, learning & community engagement programs
Welcome

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National & State Content Standards

The Oregon Symphony has an ongoing commitment to support the National Standards for Music Education as outlined below:

1. Performing on instruments, alone and with others, a varied repertoire of music.
2. Reading and notating music.
3. Listening to, analyzing, and describing music.
4. Evaluating music and music performances.
5. Understanding relationships between music, the other arts, and disciplines outside the arts.
6. Understanding music in relation to history and culture.

In addition, this Young People’s Concert supports the following Common Core State Standards:

The Arts: Create, Present, Perform – Apply ideas, techniques and processes in the arts.
- 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, using knowledge of the arts to describe and/or evaluate one’s own artwork.

The Arts: Aesthetics and Art Criticism – Respond to and analyze works of art, based on essential elements, organizational principles, and aesthetic criteria.
- Use knowledge of technical, organizational, and aesthetic elements to describe and analyze one’s own art and the art of others.
- Respond to works of art, giving reasons for preferences.

The Arts: Historical and Cultural Perspectives – Understand the relationship of works of art to their social, historical and cultural contexts, and the influence of the arts on individuals, communities, and cultures.
- Understand that the arts have an historical connection.
- Explain how a work of art reflects the artist’s personal experience in a society or culture.

Download the most current version of Oregon’s Common music from the Department of Education’s website.
Welcome

Sounds Awareness Activity

We are constantly surrounded by sound, but rarely do we truly listen to what we hear. Listening to a 50-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 listeners of all ages. These exercises will be helpful prior to any of the following lessons as you introduce the music and concepts found in this Teacher's Guide.

Goal
Students will develop active listening skills.

Instructional Objectives

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

Instructional Activities

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.

Concert Expectations

Concert Day

The day of your Young People's Concert 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.

Arrival & Seating Information

Two weeks prior to the concert date you will receive a seat confirmation for your group. Bring this with you on the day of the concert. For those coming to the Portland concerts, please note on your confirmation your entrance location (either the Broadway Street or Park Street entrance) and the section in which you are seated. When you arrive at the hall please proceed directly to the entrance noted on your confirmation. An usher will greet you and lead you to your section. Groups will be seated front to back on a first-come, first-seated basis. If you arrive together, your group will be seated together. Please arrive 30 minutes before the concert start time. Concerts must begin on time. No student backpacks, food, drink, or gum will be allowed in the concert hall. If you plan to bring lunches, please store them on your bus or in the lobby. Use of cell phones and cameras is prohibited during the concert.

Concert Expectations

Please take a few moments before the concert to discuss with your students and chaperones your expectations for their concert behavior. Young People's Concerts are designed to be informative and entertaining. We encourage kids to move to the music and show that they are having a good time by applauding and participating at appropriate times. Please remind your students to respect fellow audience members by refraining from conversation throughout the concert, just as they would be asked in an assembly at their school. The best way to show the performers that they are enjoying the concert is by listening quietly during the performance and clapping enthusiastically after each piece.
Resources on the Web

Interactive Music Resources – Websites for Kids & Teachers

**Oregon Symphony Education Resources:** Links to materials related to orchestra sections, and more.

**Oregon Symphony:** Learn all about the musicians, plus a guide to the instruments of the orchestra.

**Classics for Kids:** Award-winning interactive programs with classroom activities, games and historic information.

**Dallas Symphony for Kids:** A national award-winning website to get students and teachers more involved in classical music.

**New York Philharmonic for Kids – “Kidzone”:** A website with interactive games, music, classroom activities, information about classical music and fun facts about music composition.

**Sphinx Kids:** A website that includes games, videos and music, with a special focus on minority composers and musicians.

**Carnegie Hall Weill Institute Resource Center:** A website with a music educators’ toolbox.

**History of the Orchestra:** A website with the history of the orchestra.

**Lesson ideas from Teacher’s Institute SFSO:** A website with lesson ideas.
The Young Person’s Guide to the Orchestra

Meet our Conductor

Norman Huynh
OREGON SYMPHONY ASSOCIATE CONDUCTOR

Norman Huynh has established himself as a conductor with an ability to captivate an audience through a multitude of musical genres. This season, Norman continues to showcase his versatility in concerts featuring Itzhak Perlman, hip hop artists Nas and Wyclef Jean, and vocal superstar Storm Large.

Born in 1988, Norman is a first generation Asian American and the first in his family to pursue classical music as a career. Upcoming and recent engagements include the St. Louis Symphony Orchestra, Detroit Symphony, Grant Park Music Festival, and the Princess Galyani Vadhana Youth Orchestra of Bangkok. He has served as a cover conductor for the New York Philharmonic and Los Angeles Philharmonic with John Williams.

Norman has been at the forefront of moving orchestral music out of the traditional concert hall. In 2011, he co-founded the Occasional Symphony in Baltimore to celebrate holidays by performing innovative concerts in distinct venues throughout the inner-city. The orchestra performed on Dr. Seuss’ birthday at Port Discovery Children’s Museum, Halloween in a burnt church turned concert venue, and Cinco de Mayo in the basement bar of a Mexican restaurant.

Norman currently resides in Portland, OR and enjoys skiing, boardgames and riding his motorcycle. You can follow him on Instagram @normanconductor.
Meet our Soloist

**Kaia Selden**

**VIOLIN**

Fourteen-year-old violinist Kaia Selden has received first prize in several competitions, including Cascades Music Foundation, Simon Fiset and Seattle Young Artists. She was a finalist at the 2018 Postacchini International Competition in Italy and received third prize at the 2019 Kocian International Competition in the Czech Republic.

Kaia has performed twice on NPR shows: “From the Top” with Christopher O’Riley in Las Vegas and “Tiny Desk Concerts” in Washington, D.C. She made her concerto debut at ten and has since been featured as soloist with Philharmonia Northwest, Classical Tahoe Festival Orchestra, Northwest Symphony and Seattle Symphony. This season she will be performing with Olympia Symphony, Kirkland Civic Symphony and Oregon Symphony.

Kaia's first violin lessons were at the Community Music Center in Portland, OR, where her teachers included Oregon Symphony violinist Clarisse Atcherson. She is currently a freshman at Lincoln High School in Portland and she is a violin student of Simon James. In her spare time, she enjoys rock climbing, movies, chamber music, and reading Murakami.

Meet our Narrator

**Pam Mahon**

**NARRATOR**

Pam Mahon is excited to introduce the audience members to all of the musicians in the orchestra as narrator in Britten's Young Person's Guide to the Orchestra. Ms. Mahon is also the teaching artist for the Oregon Symphony’s Kinderkonzerts and Carnegie Hall Link Up National Concerts.

Other Portland credits include: Lureena Jones, Adrift in Macao (Broadway Rose); Aldonza, Man of La Mancha; Mother, Ragtime; Baker’s Wife, Into the Woods; Claire Ganz, Rumors; Donna/Oolie, City of Angels; Carmen, Sweet Charity; Pam, The Full Monty (Lakewood Theatre Company); Mary Bland, Eating Raoul (Live on Stage); Madame de la Grande Bouche, Beauty and the Beast; Wicked Witch of the West, The Wizard of Oz; and Brooke Wyndham, Legally Blonde: The Musical (Pixie Dust Productions); Mazeppa, Gypsy (Portland Center Stage); Young Boy, Jenůfa; Chocholka/Jay, The Cunning Little Vixen; Papagena, The Magic Flute; Nurse Maid, Street Scene (Portland Opera).
Young Person’s Guide to the Orchestra

Getting to Know the Orchestra

It’s the big day and you take your seat in the concert hall ready to hear some classical music. You look up and see almost 80 people in the orchestra. Here’s a breakdown of the instruments they’re playing:

- **Violin:** The instrument is made of wood; the bow is made of horsehair; the four strings are made of metal; the sound is sweet, singing, and divine. They’re divided into two sections, First and Second Violins, each with different music to play.
- **Viola:** Slightly larger than a violin, playing slightly lower notes, with a breathier or throatier sound than a violin.
- **Cello:** Played sitting down, with the instrument between the legs. Makes a beautiful, rich, singing sound.
- **Bass (or Double Bass):** Enormous, bigger around than the average human being. Plays the lowest notes of all the strings, providing the foundation for the orchestra’s sound. Played sitting on a tall stool or standing up.
- **Flute:** Blown across, just like a bottle; produces a sweet, silvery sound.
- **Oboe and English horn:** Played by blowing into a reed, a whittled-down flat piece of sugar cane. Produces one of the most beautiful sounds on earth: clear, vibrant, sweet, plaintive, and full.
- **Clarinet:** A dark, tubular woodwind instrument that creates a full, round sound, very pure, without the edge of the oboe’s sound.
- **Bassoon:** Looks like a plumbing pipe; sounds like a dream. High notes sound throaty, even otherworldly. Middle notes sound luscious, full, mellow; low notes can be very powerful.
- **French Horn (or just Horn):** The most noble-sounding brass instrument; has a full, round, dark tone, great for majestic hunting calls.
- **Trumpet:** The most powerful orchestral instrument and the highest-pitched brass instrument. Executes impressive runs and leaps in a single bound.
- **Trombone:** A powerful low brass instrument with a slide to change notes. Essential for parades, as well as symphonies.
- **Tuba:** Lowest of the brass instruments. Can produce a wall of low, blasting sound.
- **Percussion:** The player is expected to be a master of a vast range of different instruments: timpani (the great big kettledrums), bass drum, snare drum (for marches), cymbals (for crashing together), xylophone (played with mallets), and other oddities.
- **Piano:** a musical stringed instrument resembling a harp set in a vertical or horizontal frame, played by pressing keys that cause hammers to strike the strings and produce audible vibrations.
- **Harp:** a musical instrument consisting of a triangular frame formed by a soundbox, a pillar, and a curved neck, and having strings stretched between the soundbox and the neck that are plucked with the fingers.
The Orchestra

By the Numbers

Conductor 1
Total Musicians 76

STRINGS
Violins 24
Violas 8
Cellos 7
Double Basses 5

WOODWINDS
Flutes 3
Piccolo 1
Oboes 3
English Horn 1
Clarinets 3
Bassoons 3

BRASS
French Horns 5
Trumpets 3
Trombones 3
Tuba 1

PERCUSSION
Timpani 1
Percussion 3
Keyboard 1
Harp 1

About the Orchestra

The symphony orchestra is the largest and most exciting of all musical groups, with as many as 100 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, check us out online.
History

Brief History of the Oregon Symphony

The Oregon Symphony is Portland’s largest performing arts organization today, but it has long and deep roots that go all the way back to 1896 and the founding of the Portland Symphony – the first orchestra west of the Mississippi River. W.H. Kinross conducted the inaugural concert at Portland’s Marquam Grand Theatre on October 30 of that year. By 1899 the Symphony performed an annual concert series, and in 1902 it embarked on its first state tour.

The decades that followed saw many milestones, but two of the biggest came in 1967 – when the orchestra’s name was officially changed to Oregon Symphony to reflect the increasing number of concerts played outside Portland and a commitment to serve the larger statewide and regional community – and in 1984 when, under the leadership of Music Director James DePreist, the orchestra moved from the Portland Civic Auditorium (now Keller Auditorium) to its current home, the Arlene Schnitzer Concert Hall. The move, and DePreist’s leadership, were turning points in the Oregon Symphony’s history that resulted in a new level of concert activity, even greater service in the areas of education and community programs, and recordings.

In 2003, when DePreist retired after 23 seasons with the orchestra, Carlos Kalmar took over as its 10th music director. He continues to lead the orchestra’s 76 musicians to new heights, including music’s most prestigious concert venue, New York’s Carnegie Hall, as part of the first Spring for Music Festival. The orchestra’s newest CD is Haydn Symphonies, released on the Pentatone label. The Symphony’s recorded works reach millions of music lovers via broadcasting on All Classical and American Public Media programs, and have received Grammy nominations.
The lobby was lit with huge crystal chandeliers. Nearly $35,000 had been spent on them. The largest had a span of nearly 8 feet, weighing over 1700 pounds and containing 181 lights. Currently, the largest chandelier has 137 candle bulbs, and the smaller ones each have 124 bulbs.

In 1972, the Portland City Council voted to give the building Landmark Status, over the objections of John Haviland, the owner. The landmark status applied only to the exterior of the building. Many people felt that the interior of the building was more valuable architecturally. The building (as the Paramount Theatre) was placed on the National Register of Historic Places in 1976. In the 1970s Haviland wanted to either sell or renovate the building as it was coming into disrepair and the concert goers were ruining the interior. The original theater organ and statuary were sold off in an auction on March 26, 1975. During the auction, there was a general outcry from the audience to keep a particular marble statue, called “Surprise” (a nude girl with her hands thrown across her face) in the theater. A hat was passed among the 1200 member audience to take up a collection, and $5,233.97 was raised to purchase the statue and keep it in the theater lobby. The statue had a finger missing from a bullet from a box-office robbery in the 1920s, it is now restored. “Surprise” still greets all visitors to the hall in the main foyer.

A major renovation began in September 1983 to the designs of Boora Architects, restoring the building to much of its original opulence. The interior of the auditorium, however, was painted one neutral color, rather than restoring the murals that had decorated it. Portland residents Arlene and Harold Schnitzer contributed generously to the completion of the initial phase of the Portland Center for the Performing Arts. The one-year, $10 million renovation involved repairing, recasting or replacing much of the theatre’s ornate interior as well as making it comfortable and safe for today’s audiences and performers. It is a gem in our city and we are happy to welcome you into the Oregon Symphony’s home!

The Arlene Schnitzer Concert Hall is a historic theater building and performing arts center in Portland, Oregon. Part of the Portland Center for the Performing Arts, it is home to the Oregon Symphony, Portland Youth Philharmonic, Metropolitan Youth Symphony, White Bird Dance Company, and Portland Arts & Lectures. The Oregon Symphony is the main tenant in this city-owned building, renting the hall for all rehearsals and performances. Originally (and sometimes still referred to as) the Paramount Theatre, it is also locally nicknamed “The Schnitz”.

It is the last surviving theater building on Portland’s Broadway, which was once lined with large theater houses. The architectural firm Rapp and Rapp, famous for its theater buildings, designed the Italian Renaissance-style building. The building was variously described by the newspapers as being of the French Renaissance or Northern Italianate style. The Paramount was considered, at its opening, to be the largest and most lavish theater for a city the size of Portland. Originally opened as the Portland Publix Theatre, a vaudeville venue in March 1928, the name changed to the Paramount Theater in 1930, as the owners had a contract to run Paramount films locally. The building continued to show films until 1972, after which it hosted rock concerts. Visitors were greeted by a 65-foot (20 m) high “Portland” sign above the Broadway Marquee, which contained approximately 6,000 theatrical lights. The current sign is an exact replica of this original sign. The sign read “Paramount” from 1930–1984. The theater was designed with many foyers and lobbies. The main entrance to the auditorium boasted huge French-paned windows facing east and south, covered with velvet drapes. The walls were covered with mirrors and marble, and the floors were covered with expensive carpets. The furnishings had been purchased from a French museum and private collections. The concessions stand was made of marble and stretched nearly half the length of the main lobby. It was described as the “longest candy counter in the West.”
The Young Person’s Guide to the Orchestra

Composer and Program Notes

Composer: Benjamin Britten

Born: November 22, 1913, Lowestoft, England
Died: December 4, 1976, Aldeburgh, England

This Oregon Symphony Young People’s Concert features Benjamin Britten’s composition, written expressly to introduce students to the instruments and sections of the orchestra. Get to know it well and you will be pleased with the connection your students will already have with the concert experience, as they settle in for this well-planned program of iconic music.

About Benjamin Britten’s “Young Person’s Guide to the Orchestra”

Britten wrote Young Person’s Guide to the Orchestra in 1946 as part of the score to a documentary film designed for children in 1946 for a British Ministry of Education film entitled Instruments of the Orchestra. The piece begins with the full orchestra playing a sweeping, stately theme based on the Rondeau from Abdelazar composed by Henry Purcell in 1695, the final year of his life. Britten then briefly introduces each section of the orchestra: woodwinds, brass, strings, and percussion and each play their own variation on the theme.

Next, Britten produces a veritable Who’s Who of the full orchestra. Each instrument is provided an ingenious variation that both stresses that instrument’s particular characteristics and demonstrates how it is typically used within the orchestra.

To conclude the work, Britten wrote his own brisk and lively fugue subject, which is in itself a variation on Purcell’s theme. The piccolo starts, and all the instruments or groups of instruments enter in the order in which they were heard in the variations. With all the instruments playing together, the composition comes to a grand climax when the brass sound the original Purcell theme.

The work was dedicated to the children of the Maud family, with whom the composer had become friends.
Britten: A Young Person’s Guide to the Orchestra

The Young Person’s Guide to the Orchestra composed by Britten in 1946, is based on a theme from Abdelazar written by Henry Purcell in 1695, and is played by the entire orchestra at the beginning, and then is scored for individual sections at a time: first the woodwinds, followed by the brass, then the strings, and finally with an interpretation played by the percussion.

After this introduction to the different families of the orchestra by repetitions of the theme, there is a more in-depth look at the different instrument families with variations on the theme played by individual instruments. Although it starts by featuring the piccolo and flutes, the underlying harmonic structure is maintained by the harp and strings. Each member of the woodwind family is then introduced in turn, highlighting the unique sound of each instrument.

This format is then copied by the strings in turn, and then by the brass and percussion, traveling through their individual variations.

After the whole orchestra has been taken in pieces, it is reassembled using an original fugue which starts with the piccolo, followed by all the woodwinds, strings, brass and percussion in turn. Once everyone has entered, the brass are re-introduced with Purcell’s original melody while the remainder continue the fugue theme until the piece finally comes to an end after building up to a fortissimo finish.

Follow along as you watch and listen to this performance. Each instrument in each section is brought into the theme! The piece is 16 minutes and 48 seconds and well-worth listening to and watching several times prior to attending the Oregon Symphony concert. See if students can close their eyes and recognize each instrument joining in on each variation. Benjamin Britten wrote this piece specifically for students to listen, learn and be inspired to play.

Theme: Allegro maestoso e largamente
Variation A: Presto – Piccolo and Flute
Variation B: Lento – Oboes
Variation C: Moderato – Clarinets
Variation D: Allegro alla Marcia – Bassoons
Variation E: Brillante: alla polacca – Violins
Variation F: Meno mosso – Violas
Variation G: – Cellos
Variation H: Cominciando lento ma poco a poco accel. al Allegro – Basses
Variation I: Maestoso – Harp
Variation J: L’istesso tempo – Horns
Variation K: Vivace – Trumpets
Variation L: Allegro pomposo – Trombones and tuba
Variation M: Moderato – Percussion
Fugue: Allegro molto – each section enters into the fugue to end with the entire orchestra – finishing as they began!
The Young Person’s Guide to the Orchestra

Extension Activities

Britten: A Young Person’s Guide to the Orchestra

Preparation/Materials

- Computer and projector to show a map of the sections of the orchestra: “The Orchestra” page in this Teacher’s Guide
- If students have access to individual computers, or can pair up: class set of computers with headphones
- If a class set of computers is not available, print out several of each page from the Appendix of this Teacher’s Guide: “String Family,” “Woodwind Family,” “Brass Family,” and “Percussion Family.” It may also be helpful to have several printouts of “The Orchestra” and “Getting to Know the Orchestra”

Activity

- Divide the class into four groups. Assign each group a family of instruments to research and present to the rest of the class. Information should include how the family of instruments is designated, and a list of instruments included in the family. If possible, students will play recordings of the family of instruments or individual instruments in the family.
- If computers are not available for students to play recordings, teacher will play recordings of instruments using the links below:
  - Oregon Symphony’s website page about the instruments
  - Philharmonia, a website to explore instruments
  - Dallas Symphony Orchestra website to learn and listen to instruments
The Young Person’s Guide to the Orchestra

Composer and Program Notes

Composer: Aaron Copland  
Born: November 14, 1900, Brooklyn, New York  
Died: December 2, 1990, North Tarrytown, New York  
Education: Private lessons in New York with Ruben Goldmark, then studied in Paris with Nadia Boulanger.  
Country of residence: United States; Paris, France  
Notable compositions: Ballet scores, including Billy the Kid, Rodeo, Appalachian Spring; three symphonies; film scores for The Red Pony, Of Mice and Men, and Our Town; a clarinet concerto for Benny Goodman; A Lincoln Portrait for speaker and orchestra  
Musical era: 20th century.  
Personal: He wrote his first piece at the age of 11, and by 15 he decided to devote his life to composing. After returning to the United States from France, Copland organized an important series of concerts to showcase new American music, wrote articles and books, and formed the Composers’ Alliance. When Copland ran the composition faculty at the summer school in Tanglewood, Massachusetts, one of his students was Leonard Bernstein.  
Fun facts: Copland was a serious music student, but he also played in dance bands. As a composer, he is also famous for saying “I’ve spent most of my life trying to get the right note in the right place.”

Selection to be performed: Fanfare for the Common Man

Why was this piece included? Copland wrote Fanfare for the Common Man after the Cincinnati Symphony Orchestra asked several composers to write fanfares during World War II. Since its premiere on March 12, 1943, Fanfare for the Common Man has been one of the most frequently performed works for orchestra around the world. Copland tried and rejected many different titles for this work including “Fanfare of the Day of Victory,” “Fanfare for a Solemn Ceremony,” and “Fanfare for Four Freedoms.” He finally chose Fanfare for the Common Man because he wanted to honor every person who worked for victory, including those who weren’t on the battlefield. On composing the piece Copland said, “The challenge was to compose a traditional fanfare, direct and powerful, yet with a contemporary sound.”

What to listen for: A fanfare is a piece of music usually used to make an announcement, such as the arrival of an important person. They are most often short, rhythmic, exciting, and often loud. In Fanfare for the Common Man listen for the brass section playing the main theme alternating with timpani and cymbals.

Melody: The melody has a very open feel, with wide skips between notes rather than steps. The Fanfare has been used extensively for important national events, as a theme for television programs, and has been rewritten in different styles including a jazz version, a reggae version, and a rock version. Copland himself brought the melody back in the fourth movement of his Third Symphony.

Harmony: Copland keeps you on your toes and shifts the harmony in unexpected ways, and rather frequently for a shorter piece. Fanfare for the Common Man begins firmly in B-flat Major. As the theme keeps repeating, surprising notes – A-flat and E-flat – are introduced, and Copland pivots on the note D to end the piece not in the key of B-flat, as your ear expects, but in D Major. It gives it a wonderfully bright and triumphant feel.

Rhythm: Fanfare for the Common Man is uncommonly slow for a fanfare, utilizing slower rhythms and with the tempo marked “Very deliberately.”

Instruments: The instruments used holds true to tradition for a fanfare. The piece makes extensive use of the brass section: horns, trumpets, trombones, and tuba. It also uses timpani, tam-tam (a type of gong), and the bass drum.

Hyperlinks for further study:  
Public Broadcasting Service’s website page on Aaron Copland  
National Public Radio’s website page about Fanfare for the Common Man
Extension Activities

Copland: Fanfare for the Common Man

Preparation/Materials

• A device to listen to Fanfare for the Common Man on YouTube
• Paper and various drawing and coloring utensils

Activity

• Teacher asks children to sit with eyes closed to listen to Fanfare for the Common Man.
• Teacher reads to children the definition of a “fanfare”, according to the Oxford Dictionary: “A short ceremonial tune or flourish played on brass instruments, typically to introduce something or someone important.”
• Teacher asks students who or what they think of when they hear a fanfare: royalty, knight’s tournament, opening of the Olympics, important politicians, important ceremonies, etc.
• Teacher points out the name of the piece again, Fanfare for the Common Man. Teacher leads a discussion about what the term “common man” means, and why Copland may have chosen to honor everyday people and unsung heroes. Information on this piece.
• Teacher prompts students to think of someone who is not famous, but deserving of recognition. Teacher provides students with papers and writing/drawing/coloring utensils to draw a picture of that person and write a paragraph in honor of them.
The Young Person’s Guide to the Orchestra

Composer and Program Notes

Composer: Antonio Vivaldi

Born: March 4, 1678, Venice, Italy
Died: July 28, 1741, Vienna, Austria

Education: Antonio Vivaldi’s main music teacher was probably his father, Giovanni Battista who was a violinist in the San Marco Basilica in Rome. Vivaldi trained to be a priest and was ordained in 1703.

Country of residence: Primarily Italy, also Austria

Notable compositions: Vivaldi was quite prolific, writing nearly 500 concerti and numerous sonatas for a wide variety of instruments, as well as sacred vocal music and operas. His most famous work is titled “The Four Seasons” and is four concerti for violin, divided into three movements for each season.

Musical era: Baroque

Personal: Throughout his career Vivaldi served as the violin master, director of instrumental music, and composer for an orphanage for girls, Ospedale della Pietà. Many of his works were written for the students there. He was well known throughout Europe, and often held in higher regard outside of where he was based in Venice. J.S. Bach very much appreciated Vivaldi’s works, and transcribed ten of his concerti as harpsichord or organ concerti.

Fun facts: Due to his red hair Vivaldi went by the nickname “Il Prete Rosso” which translates as “The Red Priest”.

Selection to be performed: Spring from The Four Seasons

Why was this piece included?: Spring is an example of a violin concerto. Violin solos alternate with passages of a larger string ensemble, giving us a piece that perfectly highlights the string section of an orchestra.

What to listen for: Unusual for the time, Vivaldi included a sonnet for each movement making it an early example of what would later become program music. Listen for music that elicits visions of a babbling brook, bird song, and thunder, reflecting the sonnet below:

Springtime is upon us.
The birds celebrate her return with festive song,
and murmuring streams are softly caressed by the breezes.
Thunderstorms, those heralds of Spring, roar,
casting their dark mantle over heaven,
Then they die away to silence,
and the birds take up their charming songs once more.

Melody: Vivaldi announces Spring with an instantly recognizable melody that recurs several times as the refrain or ritornelli. In between the ritornelli violin soloists are given opportunities to demonstrate virtuosic technique less focused on a specific melody, rather the florid passages illustrate images of spring such as bird song. Also notice the use of contrasting dynamics, particularly when a phrase is repeated.

Harmony: Spring is firmly planted in the key of E Major. It briefly transitions to the relative minor key of C# minor to create tension during the thunderstorm section, returning brightly to E Major when the clouds disappear and birds sing again.

Rhythm: Spring’s rhythm in the refrain is a bouncy combination of eighth and sixteenth note patterns in the upper strings with a more constant quarter note beat pattern established in the lower strings. During the solos sections the rhythm varies widely, again focusing more on illustrating an image than a strict structure, and often utilizes challenging fast-moving rhythms and techniques to do so.

Instruments: Solo violins, violins, viola, cello, bass, and harpsichord.

Hyperlinks for further study:
Biography on Antonio Vivaldi
Information on The Four Seasons
The Young Person’s Guide to the Orchestra

Extension Activities

Vivaldi: The Four Seasons, La primavera (Spring)

Preparation/Materials
- A device to listen to Spring on YouTube
- A projector to “Spring is in the Air” from Smithsonian Museum.

Activity
- Teacher hands out paper and pencils to all students, asks them to write “Vivaldi-Spring” at the top of their paper.
- Teacher asks students to listen and list words illustrating what they hear, and plays the recording of Spring.
- Teacher asks students to turn the paper over and write “Smithsonian: Spring Is in the Air Collection” at the top.
- Teacher projects “Spring is in the Air” so that all students can see it. Teacher can scroll down slowly to show all of the artwork, and click on each piece to zoom in and get more information if students show interest. Teacher asks students to list words illustrating what they see.
- Teacher asks students to partner to discuss their lists, and to look for repeated words.
- Teacher asks students to return to their desks and create their own poem or drawing about the spring, using words from their lists. Teacher plays the recording of Spring in the background as students work.
Selection to be performed: Armide: Overture (1686)

Why was this piece included?: Armide, based on the libretto by playwright Jean-Phillipe Quinault, is considered a masterpiece. The overture of Armide is considered an excellent example of the “French Overture” style that Lully established. The purpose of this type of overture was to create a festive atmosphere for the ballet or opera to follow, and to welcome the king to the performance.

What to listen for: The overture alternates between an initial section that includes slow, majestic, music with persistent dotted rhythms, and a contrasting section with fugal elements and a quicker tempo, ending with the slow section.

Melody: The Overture is divided into two sections. The A section is formal, in a stately walking tempo, while the B section quickens the pace and presents a spry melody with quick ascending and descending runs.

Harmony: Firmly in C Major. Lower strings demonstrate the Baroque use of basso continuo to establish chord changes.

Rhythm: Persistent dotted rhythms at a slower tempo give it a bouncy, but restrained, feel. Rhythmic figures rushing to the down beat drive the music forward.

Instruments: Instrumentation was not indicated in the original edition of the score as was common at the time. An orchestra from the Baroque period looked quite different than a modern orchestra, take a look here to compare orchestras from different time periods.

Hyperlinks for further study:
Biography on Jean Baptiste Lully
Listen and learn more about Jean Baptiste Lully

Composer: Jean-Baptiste Lully
Born: November 18, 1632, Florence, Italy
Died: March 22, 1687, Paris, France
Education: Uncertain- Lully claimed a Franciscan monk gave him his first music lessons and taught him guitar. It is also likely that he was taught by household musicians and the composers Nicolas Méri, François Roberday, and Nicolas Gigault who were all employed by Mademoiselle de Montpensier when he served as her chamber boy.
Country of residence: Italy through age 14, France for the remainder of his life.
Notable compositions: Lully was known for his innovation. He wrote court ballets, establishing the form of “French Overture”. His court ballets include Le Mariage force, La Princesse d’Elide, and Le Bourgeois Gentilhomme. He is credited with creating the genre tragédie lyrique, and adapting the Italian style of recitative to French language to create récitatif simple and récitatif mesuré. His Operas include Cadmus et Mermione, Atys, and Armide. Other notable works include the sacred motet Misere, and the instrumental piece Suites de Symphonies et Trios.
Musical era: Baroque
Personal: Born Giovanni Battista Lulli, he changed his name to Jean-Baptiste Lully in 1681 when he was granted a letter of naturalization, as well his lettres de noblesse, from France. Lully was quite ambitious, he served as the musical composer for King Louis XIV, music master to the royal family, and the director of the Royal Opera.
Fun facts: For several years no opera could be performed anywhere in France without Lully's permission.
Surprising Fact: Lully struck his foot with a long and weighty conducting staff during a performance. The wound eventually became infected, and caused his death.

Composer and Program Notes
The Young Person’s Guide to the Orchestra

Extension Activities

Lully: *Armide*, Overture

Preparation/Materials
- A device to listen to the [Overture to Armide on YouTube](https://www.youtube.com/watch?v=)
- This activity works best in a place with plenty of open space

Activity
- Teacher explains that music has a form, and that sections are labeled with letters. The first thing you hear is “A”, something different will be called “B”, etc. The Overture to *Armide* uses only two contrasting sections, “A” and “B”.
- Teacher shows students a sign language “A” and “B”. Here is a picture, if needed.
- Teacher asks students to listen to the music on the [YouTube website](https://www.youtube.com/), using the sign-language for “A” and “B” to show the different sections. Option: Teacher may give the students the choice to sit or lay down, with eyes closed or open – whatever will best help students focus on the music.
- Teacher invites students to work alone, in partners, or in a small group of up to four, to create contrasting statue poses to show each section of music. After students have a few minutes to come up with a plan, the teacher plays the Overture to *Armide* again and students show their statue poses – changing to show “A” and “B” as the music plays. Option: Teacher may give students the option to create movement for each section if there is enough space. The teacher can take photos of each pose and post in the classroom for students to look at, as they listen and get to know this composition.
The Young Person’s Guide to the Orchestra

Composer and Program Notes

Composer: Jacques Offenbach

**Born:** June 20, 1819 in Cologne, Germany

**Died:** October 5, 1880 in Paris, France

**Education:** Offenbach’s father taught him violin starting at the age of six. He moved to cello at the age of 9 and studied with Bernhard Breuer. Offenbach attended the Paris Conservatory at the age of 14, but left after just one year of study. Following this he studied cello with Louis-Pierre Norblin and composition with Fromental Halévy.

**Country of residence:** Germany and France

**Notable compositions:** Offenbach is credited with founding the French opéra bouffe genre. Most notably he wrote nearly 100 operas and operettas, most of which are comedic or satirical. His best-known work is *Orpheus in the Underworld*, including the famous “can-can” melody. Other works include *La Belle Hélène, La Vie Parisienne, Barbe-bleue*, and *Fantasio*.

**Musical era:** Romantic

**Personal:** Offenbach was considered a cello virtuoso and much of his early career included performing in the Opéra-Comique, as well as composing for and performing in the fashionable salons of Paris, and touring Europe performing with other famous musicians of the day including Liszt and Mendelssohn. He opened his own theater in the Champs-Elysées, acting as manager and composer from 1855–1862. Offenbach’s work influenced Gilbert and Sullivan in England and Johann Strauss the Younger in Vienna, among others.

**Fun facts:** Early in his career, Offenbach had a reputation as a prankster. One story claimed that he sabotaged some of the other musicians’ music stands to collapse in the middle of a performance!

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**Selection to be performed:** *Orpheus in the Underworld: Overture (1858)*

**Why was this piece included?:** The Overture includes bits of melodic themes from throughout Orpheus in the Underworld, and the melody known as “The Infernal Galop” was adopted by both the Moulin Rouge and the Folies Bergére as the regular music for their Can-Can dance.

**What to listen for:** Offenbach uses dynamics to give the effect of surprise and building energy. A distinct melody known by most as “The Can-Can” is played over rapidly played notes adding to the frenetic, driving feeling. All instruments line up to loudly play a D Major chord with identical rhythms together, providing a climactic ending.

**Melody:** Moving in leaps with descending octave runs interspersed, driving and lively.

**Harmony:** In the key of D Major, the harmony is straight-forward using basic chord progressions including the root, dominant, and sub-dominant chords of the key.

**Rhythm:** A distinct rhythm in the main melody alternates half notes with fast-moving staccato eighth notes. The supporting instruments emphasize the quick, steady eight-note pulse.

**Instruments:** Written for full orchestra. The melody is most often brought forward by the upper woodwind section and first violins.

**Hyperlinks for further study:**

- [Biography of Jacques Offenbach](#)
- [Information on Orpheus in the Underworld](#)
The Young Person’s Guide to the Orchestra

Extension Activities

Offenbach: *Orpheus in the Underworld*, Overture

Activity
• Teacher asks students to close their eyes and listen to Overture to *Orpheus in the Underworld*, focusing particularly on the Can-Can dance melody at the end.

Preparation/Materials
• A device to listen to Overture to *Orpheus in the Underworld* on YouTube
• A projector to show the poem, “Can-Can” by Mandy Coe, or copies printed for student to read on their own.
• Paper and writing utensils

Activity
• Teacher explains that a can-can is a very lively, joyful dance. Teacher then projects or hands out Mandy Coe’s “Can-Can” and the class reads through it.

Extension Activities
• Teacher explains that Mandy Coe is playing with the term “Can-Can”, describing how dancing gives her a feeling of freedom.

Activity
• Teacher asks students to think of something that makes them feel free, like they can do anything. Students write a paragraph or poem describing the activity and how it makes them feel, using the poem “Can-Can” to help guide their ideas.
Composer and Program Notes

Composer: Ludwig van Beethoven

Born: December 16, 1770 in Bonn, Germany
Died: March 26, 1827 in Vienna, Austria
Education: Studied privately with his father and other teachers in Bonn. In 1782, he moved to Vienna to study with Franz Joseph Haydn.
Country of residence: Germany and Austria
Notable compositions: Nine symphonies, the most famous being the Third (Eroica), Fifth, Sixth (Pastoral), Seventh, and Ninth; sixteen string quartets; thirty-two piano sonatas, including the Pathétique, Waldstein, Appassionata, and Hammerklavier; a violin concerto and five concertos for piano, including the Emperor (No. 5); the opera Fidelio, for which he wrote four overtures; Mass in D (Missa Solemnis)
Musical era: Classical to Romantic
Personal: As a young man, Beethoven was inspired by the humanitarian ideals of “The Enlightenment”, and was devoted to the principles of liberty, freedom, and high artistic values.
Fun facts: According to one of Beethoven’s biographers, the composer was easily distracted and often zoned out of conversations. When a friend asked to know why he stopped paying attention to her, he replied, “I was just occupied with such a lovely, deep thought, I couldn’t bear to be disturbed.”

Selection to be performed: Violin Concerto in D Major, movement 3 (1806)

Why was this piece included?: While it was not well-received when first written, Beethoven’s violin concerto was revived after his death and is now considered one of the most important works of the violin concerto repertoire. This piece was selected to feature the virtuosic playing of our young soloist, Kaia Selden, whose impressive biography is included in this guide.

What to listen for: In this movement of the solo concerto the violin introduces themes that the orchestra then echoes. The piece continues to alternate between the orchestra and solo violin passages with the violin expanding themes and playing virtuosic runs of notes. The movement is labeled a rondo, indicating a form in which the first theme (A) alternates with one or more contrasting themes (labeled B, C, etc.) in this case the form is roughly ABACABA. Listen for the first melody returning several times.

Melody: The main theme makes frequent use of an arpeggiated D chord, leaping up and down and often repeated at higher and lower registers. It is also often altered slightly, to the D minor chord for example, to create tension or allow the piece to change to a different tonality.

Harmony: Typical of Beethoven, the harmony starts in D Major and modulates in unexpected ways, moving to g minor in the C section, and by launching into A flat in the coda before resolving back to D Major.

Rhythm: Movement 3 is written in 6/8 time giving it a jaunty, bouncing feel enhanced by the frequent quarter-eighth patterns.

Instruments: In addition to the solo violin, it is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Hyperlinks for further study:
Biography of Ludwig van Beethoven
Information on Violin Concerto in D Major
Extension Activities

Beethoven: Violin Concerto in D Major, 3rd Movement

Preparation/Materials
- A device to project this short video clip describing Rondo Form on YouTube, and to play the recording of Violin Concerto in D Major, 3rd Movement
- Construction paper in a variety of colors
- Scissors and glue sticks

Activity
- Teacher explains that music has a form, and that sections are labeled with letters. The first thing you hear is “A”, something different will be called “B”, etc. The Violin Concerto in D Major, 3rd Movement by Beethoven has a specific form called a Rondo. Watch the video explaining Rondo form.
- Students create a listening map showing ABACA by gluing shapes with letters in that order. They may use any color or shape they wish for each letter—“A” should be the same color and shape each time, “B” and “C” should be a different color and shape. It should look something like this:

```
A  B  A  C  A
```
- Watch the Rondo video again, pointing to each section on their map as the music plays.
- Teacher explains that the Violin Concerto in D Major, 3rd Movement has the same form, though each section will be much longer. Teacher plays the video of the Concerto while students follow along on their map. A reminder, if students get lost, they can always listen for the first melody, “A”, to return to get back on track!
The Young Person’s Guide to the Orchestra

Composer and Program Notes

Composer: Nikolai Rimsky-Korsakov

Born: March 6, 1844 in Tikhvin, Russia
Died: June 8, 1908, in Luga, Russia

Education: Rimsky-Korsakov started taking piano lesson at age 6, continued them in the Russian Naval Academy with Ulikh who then recommended him to take piano and composition lessons from Feodor A. Kanille. Kanille introduced Rimsky-Korsakov to Mily Balakirev, who mentored him as he began composing his own music.

Country of residence: Russia


Musical era: Transitional- Romantic and Russian Nationalistic

Personal: Many of the members of Rimsky-Korsakov’s family served in the Russian government and military, which led him to a career as an officer in the Navy. While he was in the Naval academy he also studied composition and became one of “The Mighty Five” – a group of Russian composers who rejected traditional Western music study and conventions, instead choosing to use folksong, modal and exotic scales, and folk polyphony. Once he returned to St. Petersburg after his stint in the Navy, he taught composition and directed the orchestra at the St. Petersburg Conservatory. Rimsky-Korsakov taught many famous composers including Glazunov, Prokofiev, and Respighi.

Fun facts: Though he had piano lessons and some informal composition instruction, Rimsky-Korsakov felt unprepared to be an excellent music educator and composer. He structured a three year program for himself concentrating on harmony, counterpoint, and the fugue.

Selection to be performed: Tale of the Tsar Sultan: Flight of the Bumblebee

Why was this piece included?: Written as part of an opera, this incidental bit of music has become one of the most well-known classical works. This is due to its frequent use in popular culture, being used countless times in commercials and T.V. shows. There are also numerous versions produced including solo piano recordings, jazz versions, rock versions, and a cappella vocal versions. Musicians seem to enjoy taking on the challenge of playing this very fast and technical work!

What to listen for: Rimsky-Korsakov is very skilled at evoking scenes and stories through his music. He uses clever instrumentation, including solo flute and clarinet, to create music that sounds like the chaotic and rapidly changing flight pattern of a bumblebee. Excellent use of accents and dynamics make it feel as if the bee is flying closer or farther away.

Melody: Rapid chromatic ascending and descending melodic movement give the feeling of quickly flying up and down. Rapidly repeated notes on the strings instruments give a buzzing effect, emphasized with an accent when they change to a new pitch.

Harmony: A simple melody underlies the rapid chromatic movement, providing stability and a harmonic base.

Rhythm: Mostly rapidly played sixteenth notes, often played at the fastest possible tempo. The theme played in the background of the rapid notes is made up mostly of quarter and eighth notes, providing a steady beat and supporting the rapidly played notes.

Instruments: Rimsky-Korsakov’s exceptional ability to fully utilize sections of instruments and solo instruments to evoke scenes is on display in this piece. The chromatic melody is passed around between sections of the orchestra, and between solo instruments, including flute and clarinet, to great effect. Different sections of instruments enter and exit the piece creating tension, and adding to the dynamic contrasts.

Hyperlinks for further study:
Biography of Nikolai Rimsky-Korsakov
More information on Nikolai Rimsky-Korsakov
The Young Person’s Guide to the Orchestra

Extension Activities

Rimsky-Korsakov: Tale of the Tsar Sultan, Flight of the Bumblebee

Preparation/Materials
- A device to listen to Flight of the Bumblebee on YouTube.
- Copies of a story map, this one or similar, for all students.
- Writing utensils. Also coloring utensils, if using the additional drawing option.

Activity
- Teacher asks students to close their eyes and listen to Flight of the Bumblebee.
- Teacher leads a discussion about how music can tell a story. Sometimes people may imagine different stories when they listen to the same piece of music.
- Teacher talks through the elements of a story while students look at their story map.
- Students listen again to Flight of the Bumblebee while looking at their story maps, and take notes about the story they imagine when they listen. Repeat several times, if necessary.
- Students pair up with a partner to show their story maps and discuss the story they imagined.
- Possible extensions: Students may use their maps to write out their stories, or create a comic strip illustrating their stories.
2019/20 Young People’s Concert: The Young Person’s Guide to the Orchestra

Composer and Program Notes

Composer: John Williams

**Born:** February 8, 1932, Floral Park, New York

**Education:** North Hollywood High School, followed by composition studies at the University of California, Los Angeles, and private piano studies at the Juilliard School in New York

**Country of residence:** United States

**Notable compositions:** Scores to over 75 Hollywood motion pictures, including *Jaws*, *Close Encounters of the Third Kind*, all seven films in the *Star Wars* franchise (as well as the eighth film released in 2018), *E.T. the Extraterrestrial*, *Raiders of the Lost Ark*, *Schindler’s List*, *Saving Private Ryan*, *Memoirs of a Geisha*, and the first three *Harry Potter* films; has also written music for television, concertos for various instruments, and fanfares for four Olympic Games.

**Musical era:** 20th and 21st Century

**Personal:** Williams’ first major job in Hollywood was pianist in the studio orchestra at Columbia Pictures, and he can be heard playing on the soundtracks to such films as *South Pacific* (1958), *Some Like it Hot* (1959), *West Side Story* (1961), and *To Kill a Mockingbird* (1962).

**Fun facts:** In 1975, Williams wrote the score to a musical set in the 12th century and based on the turbulent friendship between Thomas Beckett and King Henry II. *Thomas and the King* opened in London and closed before it reached Broadway.

**Selection to be performed:** “Main Title” from *Star Wars*

**Why was this piece included?:** Williams is a prolific and widely lauded composer. Music from *Star Wars*, including the Main Title, is one of the most recognizable, successful, and enduring of his many musical scores for films. In 1977 the score was awarded the Golden Globe for Best Original Score, and in 1978 it won the Grammy for Best Pop Instrumental Performance, Best Instrumental Composition, and Best Album of Original Score Written for a Motion Picture. In the same year, 1978, *Star Wars* won Best Original Score at the Academy Awards.

**What to listen for:** Williams makes extensive use of the leitmotif, or a series of musical themes that represents the various characters, objects and events in the film.

**Melody:** The melody varies based on the character, object, or scene Williams is wishing to evoke. We hear triumphant melody full of leaps representing Luke Skywalker, a Rebel Fanfare played by the brass section, and the flowing legato melody, representing Princess Leia, played in the lower strings.

**Harmony:** Bb Major chords are blasted out by the brass section, followed by arpeggiated quartal harmonies that resolve to the dominant chord.

**Rhythm:** Williams relies heavily on triplet figures, giving the piece the feel of a Heroic March.

**Instruments:** Williams utilizes the full orchestra. The brass section emphasizes the heroic: Luke and the Rebels, while the string section provides a more lyric style to represent Leia.

**Hyperlinks for further study:**
- [Information](#) on John Williams
- [Catalog](#) of *Star Wars*’ musical themes
- [More information](#) on John Williams’ *Star Wars* musical themes
The Young Person’s Guide to the Orchestra

Extension Activities

Williams: “Main Title” from Star Wars

Preparation/Materials

- A device to listen to “Main Title” from Star Wars on YouTube and to listen to individual motifs with this hyperlink. Teacher should listen to the motifs ahead of time and choose three or four that represent some of the most famous characters to play for students.
- A writing journal or writing paper, writing utensils.

Activity

- Teacher explains that John Williams is a master at creating a musical motif, a short bit of music, to represent different specific characters in Star Wars. Students listen to “Main Title” from Star Wars, listening particularly for bits of music that seem to illustrate a character or scene.
- Teacher asks students to write the names of the characters that the teacher has chosen, each on a separate piece of paper. Students will write what they hear for each character: list instruments, how loud the music is, if the music is fast or slow, does it sound bright or dark, etc.
- Teacher plays a few themes for their chosen characters from Star Wars.
- Teacher asks students to think about a book they are currently reading, or one of their favorite books. Using their notes from the Star Wars motifs to help guide their ideas, students will write about what kind of motif and instruments used they imagine for one or two characters in the book.
Appendix

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 lower 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.
Appendix

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.
Appendix

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!
Appendix

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.

Mallets

Brushes

Timpani  Bass drum  Snare drum  Xylophone  Cymbals

Gongs  Triangle  Glockenspiel  Celesta  Chimes

Piano
## Oregon Symphony Roster

<table>
<thead>
<tr>
<th>Section</th>
<th>Instruments</th>
<th>Players</th>
</tr>
</thead>
</table>
| **Violin** | | Carlos Kalmar, music director  
Norman Huynh, associate conductor  
Sarah Kwak, concertmaster  
Peter Frajola, assoc. concertmaster  
Erin Furbee, asst. concertmaster  
Chien Tan, principal second violin  
Inés Voglar Belgique, asst. principal second violin  
Fumino Ando  
Keiko Araki  
Clarisse Atcherson  
Ron Blessinger  
Lisbeth Carreno  
Ruby Chen  
Emily Cole  
Julie Coleman  
Eileen Deiss  
Jonathan Dubay  
Gregory Ewer  
Daniel Ge Feng  
Lynne Finch  
Shin-young Kwon  
Ryan Lee  
Yuqi Li  
Samuel Park  
Serami Park  
Vali Phillips  
Shanshan Zeng |
| **Viola** | | Joël Belgique, principal  
Charles Noble, asst. principal  
Jennifer Arnold**  
Kenji Bunch*  
Siu Fei  
Leah Ilem  
Ningning Jin  
Brian Quincey  
Viorel Russo  
Martha Warrington |
| **Cello** | | Nancy Ives, principal  
Marilyn de Oliveira, asst. principal  
Seth Biagini  
Kenneth Finch  
Trevor Fitzpatrick  
Antoinette Gan  
Kevin Kunkel |
| **Bass** | | Colin Corner, principal  
Braithahn Jones, asst. principal  
Nina DeCesare  
Donald Hermanns  
Jeffrey Johnson  
Jason Schooler |
| **Flute** | | Martha Long, principal  
Alicia DiDonato Paulsen, asst. principal  
Zachariah Galatis |
| **Oboe** | | Martin Hébert, principal  
Karen Wagner, asst. principal  
Kyle Mustain**  
Jason Sudduth* |
| **Clarinet** | | James Shields, principal  
Todd Kuhns, asst. principal  
Marc Dubac |
| **Bass Clarinet** | | Todd Kuhns |
| **Bassoon** | | Carin Miller Packwood, principal  
Evan Kuhlmann, asst. principal**  
Nicole Haywood, asst. principal**  
Adam Trussell  
Steve Vacchi* |
| **Contrabassoon** | | Evan Kuhlmann**  
Steve Vacchi* |
| **Horn** | | John Cox, principal  
Joseph Berger, assoc. principal  
Graham Kingsbury, asst. principal  
Matthew Berliner*  
Mary Grant**  
Alicia Michele Waite |
| **Trumpet** | | Jeffrey Work, principal  
David Bamonte, asst. principal  
Doug Reneau |
| **Trombone** | | Casey Jones, principal  
Robert Taylor, asst. principal  
Charles Reneau |
| **Bass Trombone** | | Charles Reneau |
| **Tuba** | | JáTtik Clark, principal |
| **Timpani** | | Jonathan Greeney, principal  
Sergio Carreno, asst. principal |
| **Percussion** | | Niel DePonte, principal  
Michael Roberts, asst. principal  
Sergio Carreno |
| **Harp** | | Jennifer Craig, principal |

*Acting  
**Leave of absence

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**Instruments of the Orchestra**

Take advantage of this [online resource](https://example.com) that provides detailed descriptions and pictures of the instruments that make up the Oregon Symphony.
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/learning-community/instruments
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 Orchestra check us out online at orsymphony.org/learning-community/instruments
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.

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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 Orchestra check us out online at orsymphony.org/learning-community/instruments
THE PERCUSSION FAMILY

These instruments have the funniest names in the orchestral family. They include the glockenspiel, xylophone, celesta, tambourine, gourd, tam-tam, 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.

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Credits

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