

That's What It's All About

Kinderkonzerts Teacher's Guide Grades K–2

Strings: If you're happy and you know it

Woodwinds: What a wonderful world

Brass: Celebrate good times

Percussion: Get into the groove



Welcome

How To Use This Guide

This guide is designed to accompany the 2023/24 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) listening extensions, 3) instrument introductions, 4) sing-a-long songs which will be performed at each corresponding kinderkonzert (we invite all to sing along with Pam, our narrator!), and 5) a student take-home sheet as well as sheets illustrating the members of the orchestra family.

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 YouTube videos

- 1 Full orchestra** – Bernstein’s Overture to Candide:
<https://youtu.be/Gk69dKounD8?si=MsFxbM4L9ehRev85&t=18>
 - 2 Strings** – Tchaikovsky’s Serenade for Strings, Finale:
<https://youtu.be/M2ZU-1EyVOW?si=yNjBFw02v9hw0DQI&t=1455>
 - 3 Low pitched sounds** – excerpt, Reinhold Gliere’s Russian Sailor Dance:
<https://youtu.be/V8jbbmfDmDo?si=MjnHFZ500v8ptq2U&t=22>
 - 4 High pitched sounds/soft sounds** – excerpt, Reinhold Gliere’s Russian Sailor Dance:
<https://youtu.be/V8jbbmfDmDo?si=NOUdVU7FkqVyP-tz&t=82>
 - 5 Loud sounds** – excerpt, Reinhold Gliere’s Russian Sailor Dance:
<https://youtu.be/V8jbbmfDmDo?si=gvlH6-fqXr2bELu7&t=100>
 - 6 Woodwinds** – excerpt, Tchaikovsky’s Symphony No. 4, Scherzo:
<https://youtu.be/V2VkJTZIUKe0?si=Co57tFh9z6nz5nK7&t=100>
 - 7 Brass** – Giovanni Gabrieli’s Canzon Septimi Toni No. 2:
<https://youtu.be/1l-N390KDYA?si=3i01f7gWQnPP-209&t=8>
 - 8 Percussion** – Benjamin Britten’s Young Person’s Guide to the Orchestra (Percussion excerpt): <https://youtu.be/b7LGvqWD5Is?si=ErGZRn-PjYQD4fp>
- BONUS VIDEOS** - will be performed in Kinderkonzerts
- 9 Strings** – Gershwin’s Lullaby: <https://youtu.be/6uJqgiTiq7s?si=uHn8GaZAvq7hwmyM>
 - 10 Strings** – Jessie Montgomery’s Strum:
https://youtu.be/TEznB-i8cQM?si=gb8qrkTxwNY_jY5f
 - 11 Woodwinds** – Grieg’s Anitra’s Dance:
<https://youtu.be/0UjPVi8AdsM?si=p9UoNzr3QK7G1R3H>
 - 12 Woodwinds** – Paquito D’Rivera’s Wapango:
<https://youtu.be/IZcGh3MWCqg?si=SZh39OmelKB2jNLj&t=7>
 - 13 Brass** – Elgar’s Pomp & Circumstance:
<https://youtu.be/RwKjs0iQtGU?si=jwcKSHgrbzOReR0K&t=156>
 - 14 Brass** – Ellington, “It Don’t Mean a Thing”:
<https://youtu.be/fFYxrgltFVv?si=G8qjb-qnj5pxGr7>

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.

Annissa Bolder, M.M. Ed., Director of Education & Community Engagement

Welcome

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 http://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.

Access the Oregon Standards at: <http://www.ode.state.or.us/teachlearn/real/newspaper>

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.

That's What It's All About

Strings: *If you're happy and you know it*

A wonderful surprise, a silly game, a gloomy morning ... music helps us share our feelings with others. Join the members of our string quintet as they explore the many different moods of music set through musical elements.

Concepts: *articulation, pitch, dynamics*

Woodwinds: *What a wonderful world*

Music is important in everyone's life. Come along with the woodwind quintet as we travel around the world and learn about different cultures through song and dance.

Concepts: *timbre or color of sounds*

Brass: *Celebrate good times!*

Whether it's your best friend's birthday party or winning the big game, celebrations are marked by music and our brass players love to party! You're invited to a morning of musical revelry where we'll learn how melody and rhythm can really get the party started.

Concepts: *rhythm, melody, tempo, pulse*

Percussion: *Get into the groove*

What do Samba, disco and the hokey pokey all have common? A groovy beat! Meet our percussion trio who will introduce you to the instruments of the percussion family and discover how the beat keeps you tapping your feet.

Concept: *sound palette*

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.

Resources

Oregon Symphony – Learn about the instruments of the orchestra and the musicians that play them! www.orsymphony.org/learning-community/instruments

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.dsokids.com

New York Philharmonic for Kids: “Kidzone” – Interactive games, music, classroom activities, information about classical music and fun facts about music composition. www.nyphil.org/education/digital-resources

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.sphinxkids.org

Fun Music Resource – www.makingmusicfun.net

Music Together – Research based approach to early childhood music education. www.musictogether.com

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

San Francisco's Symphony for Kids - www.sfskids.org

Strings – classroom activities for *If you're happy and you know it*

Lesson 1: Pitch, dynamics, tempo

Understanding opposites in music will build valuable active listening skills in your students. In this Kinderkonzert members of the string family will explore the basic musical elements and principles of tempo, pitch, dynamics and articulation and the ways these elements can be utilized to convey a mood. The following activities may be best explored over the course of several days for 5–10 minutes per class.

Instructional objectives

Students will:

- Explore the basic elements and principles of music: articulation, tempo, pitch and dynamics.

Instructional activity

In preparation, gather a variety of common classroom objects that can be struck, scraped or shaken to make sound. Using a pencil as your beater, experiment with many of the objects to explore the different ways they can create sound. Identify at least one object that can create both high and low sounds. Arrange the found objects (with beaters on hand) into different stations that feature several of the same and/or similar objects. Divide your class into groups.

1. Give your students five minutes to discover at least three different sounds that can be created by their object. *Please share with your students that successful exploration can occur without striking each object loudly. Set additional rules for the exploration as deemed necessary.* Have your students share the results of their research by explaining how they have created the different sounds. Ask follow-up questions beginning with how, what if or why to probe deeper into the responses.
2. Next, ask if anyone was able to create high and low sounds with their object. If no one answers the question, demonstrate high and low sounds on one of the objects you explored prior to the lesson and introduce the vocabulary word **pitch**. Stretch a rubber band across different sizes of cardboard. Pluck and listen for the different pitches. Listen to **videos 3 and 4** on the companion YouTube list, which illustrate high and low pitches.
3. Invite several students to demonstrate how to create **loud and soft** sounds on

their objects (hitting hard/soft for an object you can strike, scraping hard/soft for an object you can scrape or shaking **tempo** for an object you can shake). Introduce the vocabulary word **dynamics**. Time permitting, allow students to experiment with other objects that require different techniques to alter dynamics. Listen to **videos 4 and 5** which illustrate loud and soft dynamics

Extension activities

Review/introduce the different means by which stringed instruments create sound on **page 6** (sound can be created by drawing a bow across the strings or by plucking the strings). Listen to **video 2** from the companion YouTube list that highlights the stringed instruments of the orchestra. Visit the interactive map of the orchestra at www.orsymphony.org/learning-community/instruments to further explore the string family.

Review the music vocabulary words **articulation**, **pitch**, **dynamics** and **tempo** within the context of the string family. Stringed instruments alter both articulation and dynamics by adjusting the tension between the bow and the string or by plucking the strings hard or lightly. Based on the experiences with the classroom objects, ask your students how the size of each stringed instrument relates to pitch (small=high, large=low).

Using the music on **page 7**, teach your students the song, *If you're happy and you know it*, which will be our sing-a-long at this Kinderkonzert. We will sing in English and Spanish.

Vocabulary

The ranges in making musical sounds are in the:

Articulation – the way a tone is begun, shaped, and ended.

Pitch – the highness or lowness of a particular sound.

Dynamics – the degree of loudness or softness in music.

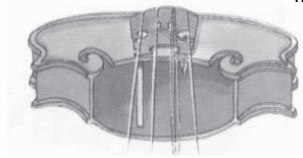
Tempo – the speed of a piece of music

Strings – *If you're happy and you know it*

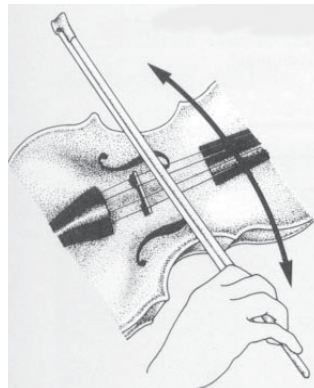
String Family

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.



Violin



Viola



Cello



Double Bass

Strings – *If you're happy and you know it*

Sing-Along Song

In preparation for our string kinderkonzert, practice this song.

Si estás feilz y lo sabes (If you're happy and you know it)

Voice

Si es - tás fel - iz y lo sabes a - plaude las manos. Si es - tás fel - iz y lo sabes a - plaude las
If you're hap - py and you know it clap your hands. If you're hap - py and you know it clap your

5
manos. Si es - tás fel - iz y lo sa - bes en tu ca - ra se ve - rá; si es -
hands. If you're hap - py and you know it then your face will sure - ly show it; if you're

8
tás fel - iz y lo sabes a - plaude las manos. Si es -
hap - py and you know it clap your hands. If you're

2. Si estás feliz y lo sabes, toca la cabeza
Si estás feliz y lo sabes, toca la cabeza
Si estás feliz y lo sabes, en tu cara se verá
Si estás feliz y lo sabes, toca la cabeza

2. If you're happy and you know it, touch your head
If you're happy and you know it, touch your head
If you're happy and you know it, then your face will surely show it
If you're happy and you know it, touch your head

3. Si estás feliz y lo sabes, ¡grita hooray!
Si estás feliz y lo sabes, ¡grita hooray!
Si estás feliz y lo sabes, en tu cara se verá
Si estás feliz y lo sabes, ¡grita hooray!

3. If you're happy and you know it, shout hooray!
If you're happy and you know it, shout hooray!
If you're happy and you know it, then your face will surely show it
If you're happy and you know it, shout hooray!

Woodwinds – classroom activities for *What a wonderful world*

Lesson 2: Timbre or Color

Whether played in the car, at home or in a store, music saturates much of our daily lives. Many of us look to music to both calm us down and become energized. An artist might put on her favorite music while working in her studio, or a teacher might listen to music in the morning to stay focused while grading papers. In addition, different cultures have their own ways of incorporating music into their traditions for special occasions and holidays. This lesson is designed to heighten awareness of the role music plays in the daily lives of your students, including an exploration of the historical and cultural context of music.

Instructional objectives

Students will:

- Explore the role music plays in their daily lives; and
- Explore music within various historical and cultural contexts.
- Be introduced to the various members of the woodwind family and their different sounds.

Music in our daily lives

Have your students create a music log documenting the music they hear and where they hear it for one entire day. Invite students to share their entries, creating a master list for the class. Facilitate a conversation about the music they heard and its location. For example, one of your students may have heard music in the grocery store. He didn't choose this music, but what purpose does he think it served? Why do dentists play music in their offices? You may also choose to explore personal preference in music. Did any of your students listen to music during the day that was of their choice? Why did they pick it? Discuss how music is often a central part of special occasions, i.e. birthdays, holidays. These are just a few of the several avenues you can explore that focus on the role of music in the lives of your students and people around the world.

Live and recorded music

Ask your students to turn to a partner and share with one another a time when they remember hearing “live” music. Students may find that in most cases, the instances they heard live music were usually at special events of some sort, such as weddings or concerts. Keep a list on the board of your students' live music experiences.

Discuss why the music at a special event might be more effectively played live rather than on a CD or tape. Finally, spend time talking about the advantages of being able to record music and listen to it anywhere. Keep a chart comparing and contrasting the qualities of live and recorded music.

Historical and cultural context of music

As a class or in small groups, use library resources and the internet to find an example of how music is traditionally used in different cultures for special events. Key questions may include: What instruments are used? What kind of music is played? When is the music performed? Who performs? Have each group present its research to the class and discuss similarities and differences in their findings.

Extension activities

Review/introduce the different means by which woodwind instruments create sound on **page 9** (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 **video 6** from the companion YouTube list that highlights the woodwind instruments of the orchestra. Visit the interactive map of the orchestra at www.orsymphony.org/learning-community/instruments to further explore the woodwind family. They each have a different timbre.

Using the music on **page 10**, teach your students the song, *Los Pollitos*, which will be our sing-along at this Kinderkonzert. We will sing in English and Spanish!

Vocabulary

Timbre or Color – the combination of qualities of a sound that distinguish it from other sounds of the same pitch. Woodwinds each have a different timbre. Each instrument within each family has its own sound or timbre.

Woodwinds – *What a wonderful world*

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.



Flute

Oboe

Clarinet

Bassoon

Woodwinds – *What a wonderful world*


Sing-Along Song – *Los Pollitos*

Los Pollitos is a traditional children's song from Peru. In preparation for our woodwind kinderkonzert, practice this song.

Los Pollitos (The Little Chicks)

Traditional: Peru

Voice



Los po - lli - tos di - cen, "pí o, pí o, pí o,"
All the lit - tle chicks say, "pí o, pí o, pí o,"

5

Voice



cuan - do tien - en ham - bre cuan - do tien - en fri - o.
when they're feel - ing cold and need some food to eat. ____

2. La gallina busca el maiz el trigo,
Y les da comida y les presta abrigo.

3. Los pollitos duermen acurracaditos
Bajo de sus alas hasta el otro dia.

2. Mother hen goes looking for some corn and wheat,
Then she feeds the chicks and cuddles them to sleep.

3. Underneath her warm wings, all night long they sleep,
'Til the sun awakes them and they start to peep.

Pío, pío, pío, pío, pío, pa.

Pío, pío, pío, pío, pío, pa.

Brass – Celebrate good times

Lesson 3: Pulse, rhythm, melody, tempo

The musical elements of pulse, rhythm and tempo help keep a marching band in line, a bride walking down the aisle, and party-goers singing together, which are just some of the celebrations involving music that we'll explore at our Brass Kinderkonzert. Before attending the concert, we suggest introducing each concept in the order outlined below. We have designed each activity to be adaptable to the time and materials available in your classroom setting.

Instructional objectives

Students will:

- Explore the basic musical elements and principles of pulse, rhythm, tempo and melody;
- Improvise rhythmic variations on a simple melodic theme.

Pulse activity

Begin by walking across the room at a steady pace. Ask your students to describe what they see without using the word “walk.” Next, have students find their pulse. Now have them close their eyes and listen to their breathing. How are these activities – walking, finding one’s pulse and breathing – related? What do they have in common? Introduce the vocabulary word pulse.

Model the pulse of a musical example from the YouTube list or other source to your class (tapping a pencil on your desk, using a rhythm stick or tapping your feet while sitting down). Invite students to join you until all have found the pulse, repeating the selection(s) as necessary. Have them demonstrate the pulse in groups or as individuals for their peers.

Have students listen to their breathing again. Now have them run in place for 15 seconds. Listen again. What has changed? Introduce the vocabulary word tempo. Running caused their pulse to pick up in tempo.

Rhythmic awareness activity

With your students, establish a steady pulse by tapping your feet. Next, you’ll add a series of rhythmic clapping patterns on top of the steady pulse: 1 clap per pulse, 2 claps per pulse, 3 then 4. Using a metronome helps to keep a steady pulse. Use one found on www.metronomeonline.com.

As a class or in small groups, improvise a series of 2 pulse rhythmic patterns (2 taps of the feet) using the variations learned above. There are a wide variety of possible combinations using the four patterns. For example, students may use a combination of 4 + 2 claps which sounds like miss-iss-ip-pi riv-er. Invite students to perform their rhythmic patterns for their peers. You may also choose to experiment with tempo at this point in the activity.

Culminating activity – melody

As a class, select a familiar song everyone is comfortable singing (Twinkle, Twinkle, Little Star; Mary Had a Little Lamb; Row, Row, Row Your Boat). Sing the song while establishing the pulse with your feet. Next, choose a sound (ta or la) and vocalize rhythmic variations on the original melody. You may use variations created during the rhythmic awareness activity or improvise new ones. Time permitting, explore this sequence with other melodies. Introduce the vocabulary word melody.

Extension activities

Review/introduce the different means by which brass instruments create sound on **page 12** (buzzing one’s lips into a mouthpiece). Listen to **video 7** from the companion YouTube list that highlights the brass instruments of the orchestra. Visit the interactive map of the orchestra at www.orsymphony.org/learning-community/instruments to further explore the brass family.

Using the music on **page 13**, teach your students the song, “America, the Beautiful,” which will be our sing-along at this Kinderkonzert.

Vocabulary

Pulse – the ‘heartbeat’ of a piece of music

Rhythm – the groupings of beats or pulses into patterns, suggesting forward movement

Melody – a succession of notes or pitches that create a ‘tune’

Tempo – the speed of a piece of music

Brass – Celebrate good times

Brass Family

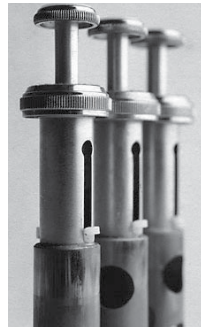
How it works

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!



Trumpet



French Horn



Trombone



Tuba

Brass – Celebrate good times

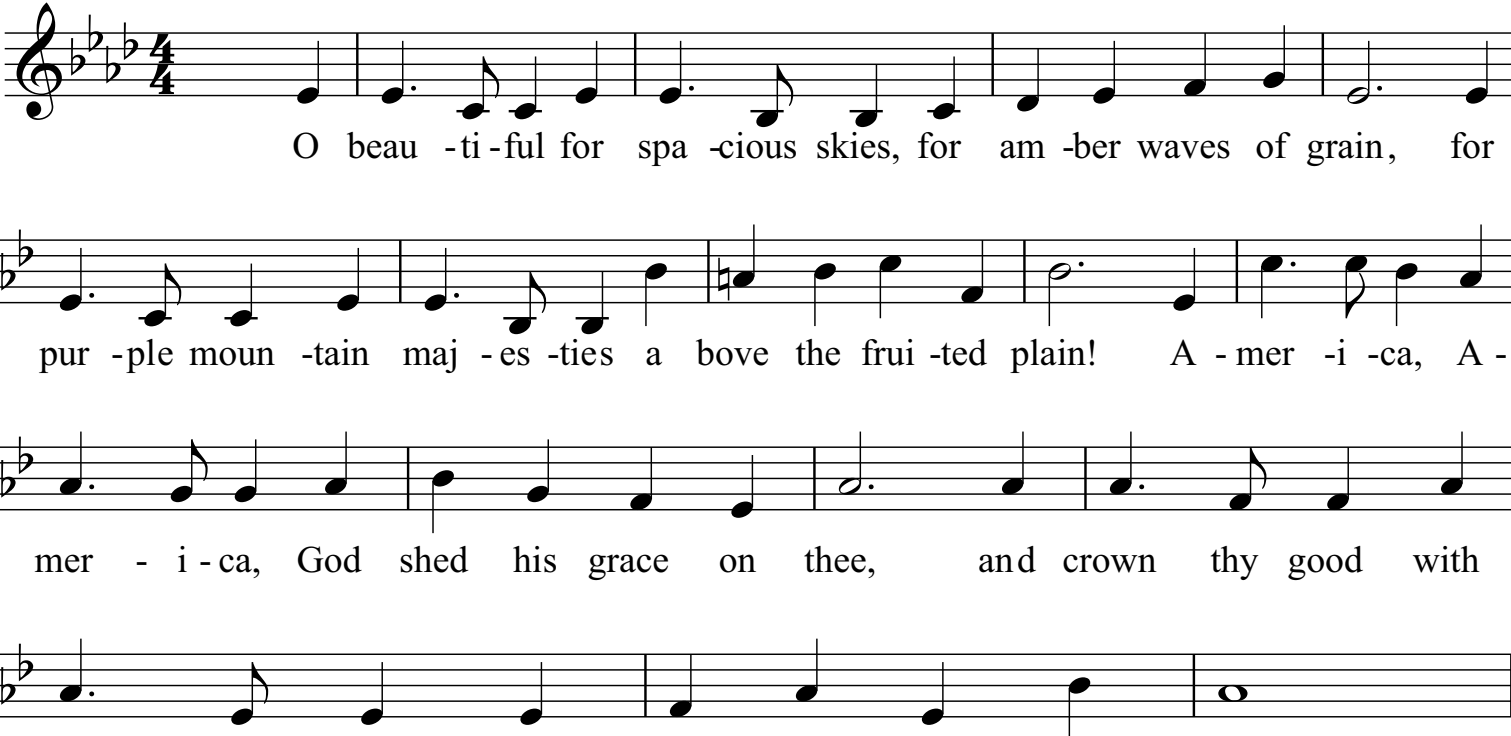
Sing-Along Song – America the Beautiful

In preparation for our brass kinderkonzert, learn America the Beautiful as a class.

America the Beautiful

traditional

Voice



O beau - ti - ful for spa - cious skies, for am - ber waves of grain, for
6 pur - ple moun - tain maj - es - ties a bove the frui - ted plain! A - mer - i - ca, A -
11 mer - i - ca, God shed his grace on thee, and crown thy good with
15 broth - er - hood from sea to shin - ing sea.

Percussion – *Get into the groove*

Lesson 4: Sound palette

Music is organized sound. Although children and adults alike are very familiar with sound, rarely are they asked to work with it in the way that they might use colors in a drawing or words in a poem. Before attending our Kinderkonzert, "Get into the Groove," we suggest revisiting the sounds in your classroom in order to develop a "sound palette" with which your students will create an original story. Through sharing their stories with their peers, they will see that sound can be an effective tool for communicating ideas to others.

Instructional objectives

Students will:

- Use teamwork skills to explore and identify representative sounds;
- Create an original story, identifying characters and/or feelings to be represented through music; and
- Perform and critique their work.

Everyday sounds

Divide your class into pairs. Generate a list of sounds that they hear everyday, such as footsteps, a knock on the door, an airplane flying by or raindrops. Invite them to choose one of the sounds and find two ways to replicate it using just their hands or voices (i.e. for the sound of raindrops, one student might snap her fingers, while another makes a "dripping" sound using his voice). Have your student groups share their sounds while the rest of the class guesses what sound they are replicating. Encourage them to explain how they chose to represent the sound.

Next, present a sound using a classroom object, such as wringing out a soggy newspaper to make the sound of squishing mud, or dropping paperclips on paper to sound like rain. Brainstorm a list of different actions it could represent. Time permitting; repeat with several different objects.

Choosing one of the sounds explored, ask students to make up/write a sentence that uses the sound in its context (i.e. *The dog jumped in a mud puddle*). Share examples while demonstrating the correlating sound.

Creating a sound palette

As a class, compose a sentence involving an animal, a weather event and an action (i.e. The cow ran through the rainstorm). Divide the class into three groups and assign each one part of the sentence. Ask each group to create a series of sounds that represent its animal, weather event or action. Bring the class together to perform the sounds while the sentence is read.

Reflect on the performance as a class, discussing what changes you would want to make and why. As part of this discussion, encourage students to experiment with the musical elements of **tempo**, **dynamics**, **pitch**, **articulation** and **rhythm** (definitions on pages 5 and 11) to give greater meaning to the sentence. For example, altering the **tempo** and **dynamics** of the rain sound could make the difference between a torrential downpour and a light mist.

Culminating activity – creating a story with sound

In preparation, gather an assortment of sound-making objects. Divide the class into small groups giving each group a variety of objects. With its "grab bag" of sounds, each group's task is to create a story with an identifiable beginning, middle and end, inspired by the sounds it can make using the objects provided. Building from previous lessons, criteria may also include: using each object in at least two different ways and incorporating musical elements such as tempo, dynamics and pitch. Allow adequate time for idea development and rehearsal.

Give each group an opportunity to perform for their peers. Allow time after each performance for reflection and feedback.

Extension activities

Review/introduce the different means by which percussion instruments create sound on **page 15** (striking, scraping or shaking). Listen to **video 8** from the companion YouTube list that highlights the percussion instruments of the orchestra. Visit the interactive map of the orchestra at www.orsymphony.org/learning-community/instruments to further explore the percussion family.

Vocabulary

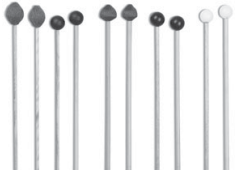
Sound palette – different sounds and kinds of music are used effectively to create a sense of place and pacing.

Percussion – *Get into the groove*

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 oflk 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**.

Piano



Companion YouTube Listening Guide

YOUTUBE LINKS ON PAGE 1 OF TEACHER'S GUIDE

Video	Theme	Composer/ Composition	Lesson	Listening Comments
1	Full orchestra	Leonard Bernstein's Overture to Candide	Sound awareness (page 4)	Brass and percussion kick off the overture with a brilliant beginning to this high energy piece featuring the full orchestra. 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.
2	Strings	Pyotr Ilyich Tchaikovsky's Serenade for Strings, Finale	Strings (page 5)	Starts with melody in middle-low strings (violas, cellos, 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
3	Low pitched sounds	Excerpt, Reinhold Gliere's Russian Sailor's Dance	Strings (page 5)	Starts with melody in the low strings (cellos 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 cellos
4	High pitched sounds/ Soft sounds	Excerpt, Reinhold Gliere's Russian Sailor's Dance	Strings (page 5)	This time the melody is soft and is played in the upper woodwinds (flutes and piccolo) Pizzicato accompaniment heard in the strings
5	Loud sounds	Excerpt, Reinhold Gliere's Russian Sailor's Dance	Strings (page 5)	Melody is loud and agitated Brass (trumpets, horns, trombones, and tuba) and percussion (tambourine and snare drum) dominate this section

Companion YouTube Listening Guide

YOUTUBE LINKS ON PAGE 1 OF TEACHER'S GUIDE

Video	Theme	Composer/ Composition	Lesson	Listening Comments
6	Woodwinds	Excerpt, Pyotr Ilyich Tchaikovsky's Symphony No. 4, Scherzo	Woodwinds (page 8)	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
7	Brass	Excerpt, Giovanni Gabrieli's Canzon Septimi Toni No. 2	Brass (page 11)	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
8	Percussion	Excerpt, Benjamin Britten's Young Person's Guide to the Orchestra	Percussion (page 14)	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
9–14	Bonus Videos			Musicians will include these pieces in the Kinderkonzert series.

- 9 Strings – [Gershwin's Lullaby](#)
- 10 Strings – [Jessie Montgomery's Strum](#)
- 11 Woodwinds – [Grieg's Anitra's Dance](#)
- 12 Woodwinds – [Paquito D'Rivera's Wapango](#)
- 13 Brass – [Elgar's Pomp & Circumstance](#)
- 14 Brass – [Ellington. "It Don't Mean a Thing"](#)



Name _____

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.

.....
.....
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.....



HORNS



TRUMPETS



TROMBONES



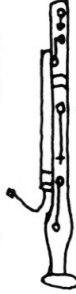
PERCUSSION



CLARINETS



BASSOONS



TUBA



PIANO



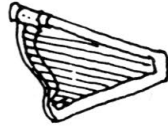
FLUTES



OBOES



HARP



CELLOS



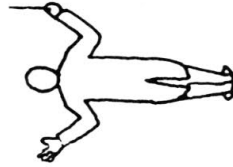
BASSES



VIOLINS



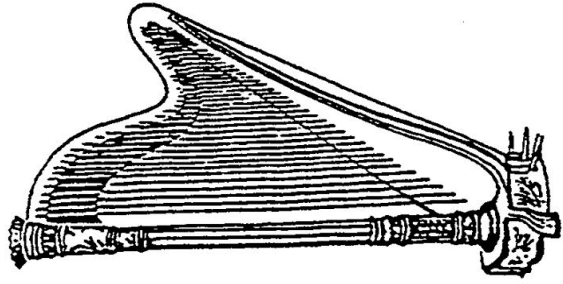
VIOLAS



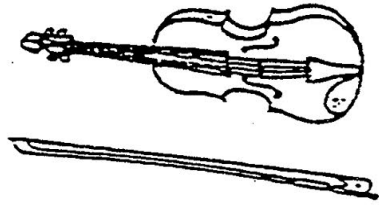
CONDUCTOR

ABOUT THE ORCHESTRA

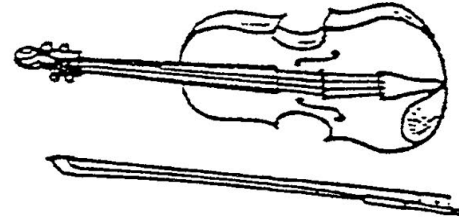
The symphony orchestra is the largest and most exciting of all musical groups with as many as one hundred players. It is divided into four musical families called strings, woodwinds, brass and percussion. Every instrument in the orchestra belongs to one of these families. In a symphony orchestra, the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



harp



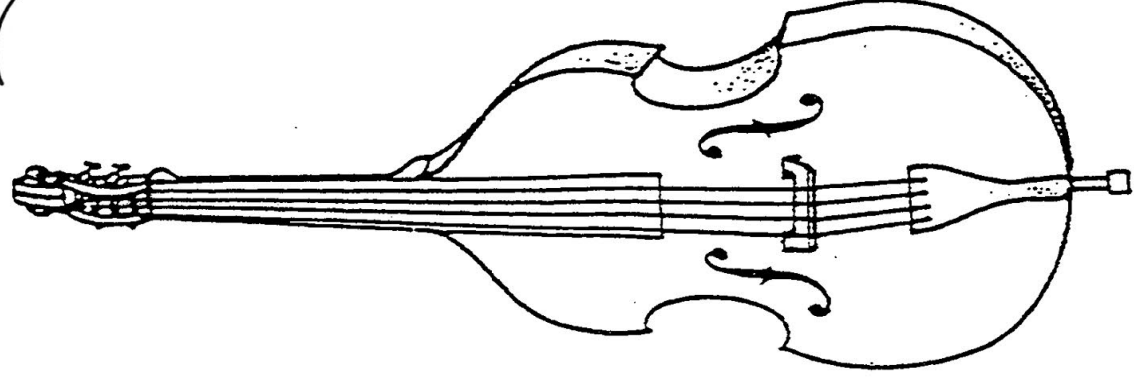
violin



viola



cello

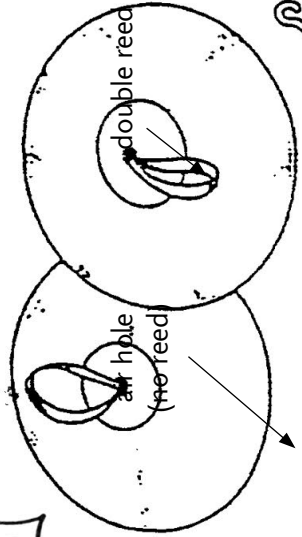


bass

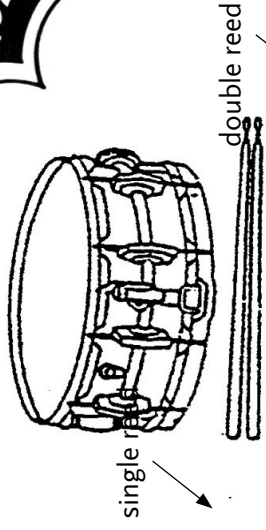
THE STRING FAMILY

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?

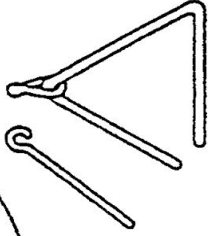
To learn more about your Oregon Symphony string family check us out online at www.orsymphony.org/discover/orchestra



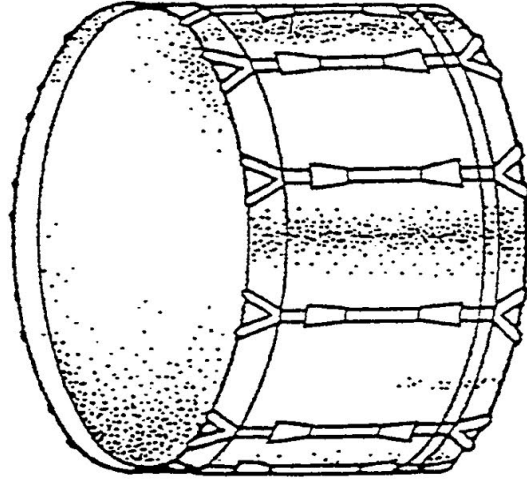
cymbals



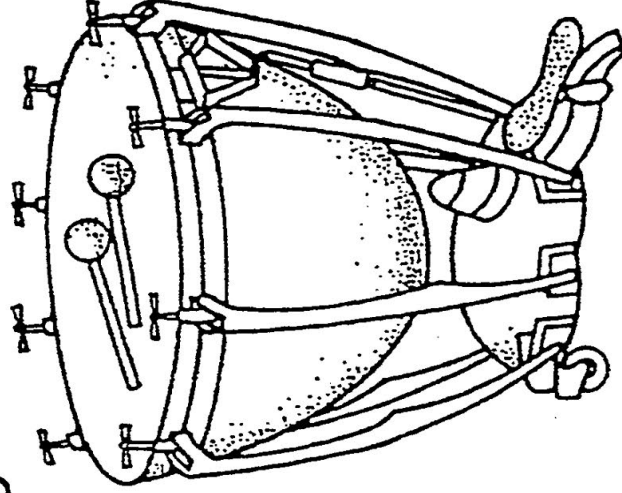
snare drum



triangle



bass drum

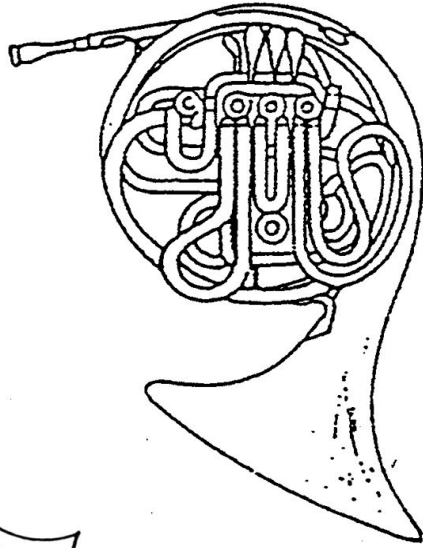


timpani

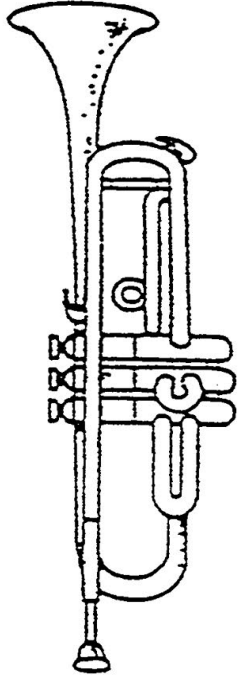
THE PERCUSSION FAMILY

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

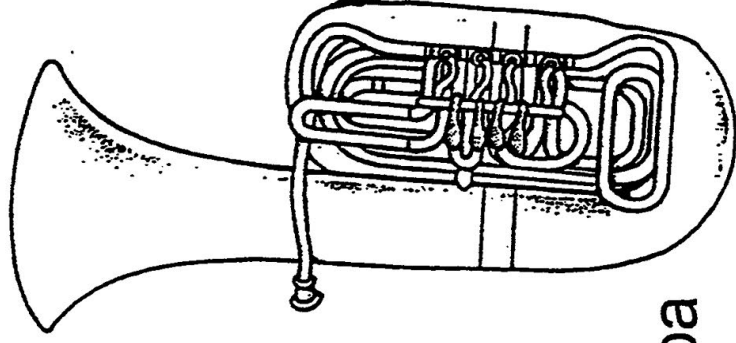
To learn more about your Oregon Symphony woodwind family check us out online at www.orsymphony.org/discover/orchestra



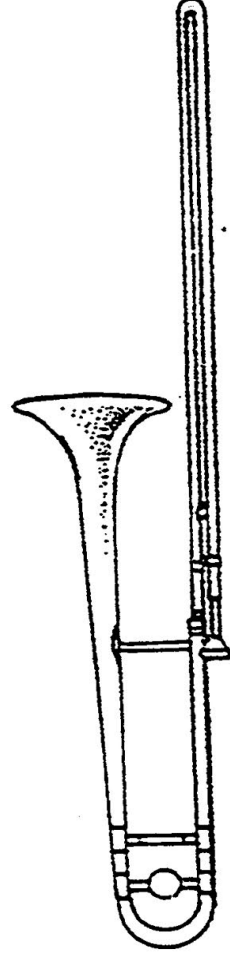
french horn



trumpet



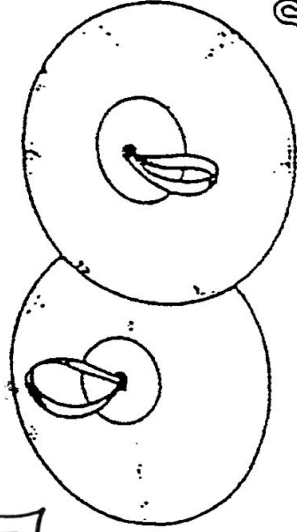
tuba



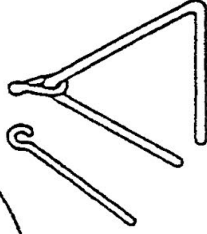
trombone

THE BRASS FAMILY

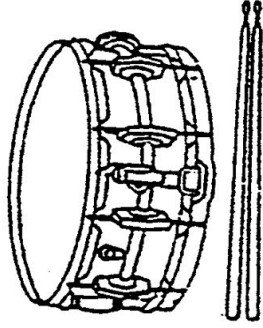
These are very busy instruments who perform in bands as well as orchestras. Members of the brass family are the French horn, trumpet, trombone and tuba. Like the woodwinds, brass instruments produce sound when air is blown through a tube. These family members toot, bugle and pipe.



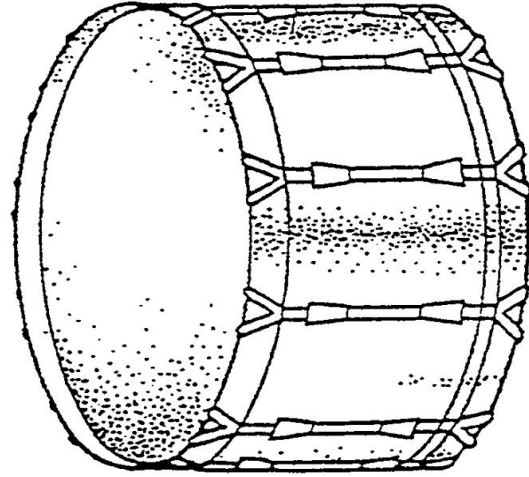
cymbals



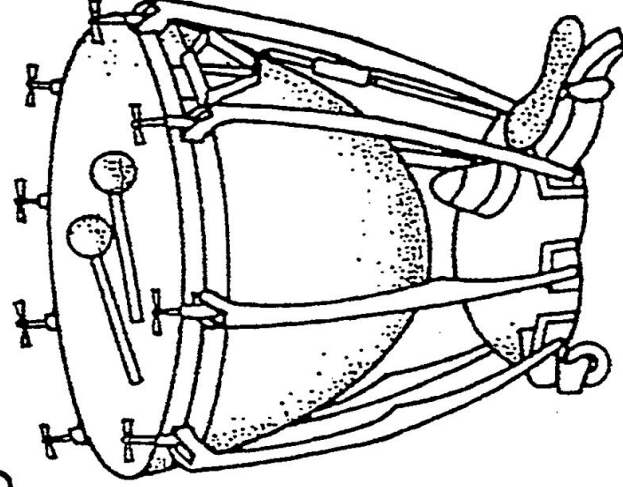
triangle



snare drum



bass drum



timpani

THE PERCUSSION FAMILY

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To learn more about *your* Oregon Symphony percussion family check us out online at www.orsymphony.org/discover/orchestra

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Education & Community Engagement
Program Director

Pam Mahon
Narrator

David Miller
Composer/Arranger



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