Young Person’s Guide to the Orchestra

Concept by Daniel Meyer

Curriculum Designed by Steven Weiser and the Erie Philharmonic Education Committee
Table of Contents

1. Pre-Tests
   • Grades K-2 all lessons combined
   • Lesson 1 (Grades 3+)
   • Lesson 2 (Grades 3+)
   • Lesson 3 (Grades 3+)

2. CD Track Listing and Listening Guide for Teachers

3. Map of the Orchestra

4. History of the Erie Philharmonic

5. Lesson 1
   • Lesson Plan
   • Orchestra Map Exploration
   • Identifying Instruments

6. Lesson 2
   • Lesson Plan
   • Sound Exploring
   • Young Person’s Guide to the Orchestra

7. Game Break
   • Maze - Grades K-2, 3+
   • Word Search - Grades K-2, 3+
   • Coloring - all Grades

8. Brief History of the Warner Theatre

9. Lesson 3
   • Musical Characteristics

10. What to Expect at the Concert

11. Post-Tests
    • Grades K-2 all lessons combined
    • Lesson 1 (Grades 3+)
    • Lesson 2 (Grades 3+)
    • Lesson 3 (Grades 3+)

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ECGRA Lead Asset
1. Can you name an instrument from the orchestra?

2. Can you name one of the families of the orchestra?

3. Can you name an instrument that has strings?

4. Can you name an instrument that is made of brass?
Pre-Test Lesson 1 (Grades 3+)

1. Can you list the 4 families of a symphony orchestra?
   1. 
   2. 
   3. 
   4. 

2. Can you name these instruments?
   ________________  _______________  _________________

3. Is this instrument from the Brass or Woodwind family?
   _______________________________________________________________________

4. Is this instrument from the Percussion or String family?
   _______________________________________________________________________

5. What does a string player use to create a sound on their instrument?
   _______________________________________________________________________

6. How do instruments from the percussion family create sound?
   _______________________________________________________________________
1. Can you name a famous composer?
_________________________________

2. What are three sounds that you heard before you arrived in class today?
_____________ _______________ _______________

3. What is the difference between a flute and a piccolo?
________________________________________________________________________________

4. Using the white circles below, can you draw two different variations of the first circle?

5. What things can make music sound different from one song to the next?
_____________ _______________ _______________
1. What musical term defines the speed of a song?

___________________________

2. Does allegro mean slow or fast?

___________________________

3. What musical term deals with how loud or soft music is?

___________________________

4. Can you list three emotions that music can make you feel?

__________________________   __________________________   __________________________
CD Track Listing

Music in bold will be performed on the in-school concert. All other music is available for the classroom exercises.

1. Symphony No. 4, Movement 4 - Tchaikovsky
2. Symphony No. 4, Movement 3 - Tchaikovsky
3. Concerto in B-flat Major for Harp, Movement 1 - Handel
4. Young Person's Guide to the Orchestra, Theme - Britten
5. Young Person's Guide to the Orchestra, Woodwinds - Britten
6. Young Person's Guide to the Orchestra, Strings - Britten
7. Young Person's Guide to the Orchestra, Brass - Britten
8. Young Person's Guide to the Orchestra, Percussion - Britten
10. Musical Characteristic 1 - Beethoven, Symphony No. 5 - Movement 4
11. Musical Characteristic 2 - Beethoven, Coriolan Overture
12. Musical Characteristic 3 - Beethoven, Symphony No. 5 - Movement 3
13. Musical Characteristic 4 - Beethoven, Piano Concerto No. 3 - Movement 2
14. Musical Characteristic 5 - Beethoven, String Quartet 'Serioso' - Movement 4
CD Listening Guide

Symphony No. 4 - Tchaikovsky

During the composition of the symphony, Tchaikovsky wrote to his patroness, Nadezhda von Meck, that he wanted "very much" to dedicate it to her, and that he would write on it "Dedicated to My Best Friend". He had begun composing the symphony not long after Meck had entered his life. He would complete it in the aftermath of his catastrophic marriage and claimed she would find in it "an echo of your most intimate thoughts and emotions." The dedication was significant in more than one way. One important facet of the paternalistic nature of Russian society was that, in artistic patronage, patron and artist were considered equals. Dedications of works to patrons were not gestures of humble gratitude but expressions of artistic partnership. By dedicating the Fourth Symphony to her, he was affirming her as an equal partner in its creation.

It is also due to Madame von Meck that, at her request, Tchaikovsky wrote a program explaining the symphony. This action encouraged numerous writers to quote it instead of focusing on the symphony's purely musical qualities, including what Hans Keller termed "one of the most towering symphonic structures in our whole literature" in the opening movement. This program hindered acceptance of the symphony for many years, prejudicing Alfred Einstein and other musicologists against it. But this must be seen in the context of Einstein's general lack of sympathy for Tchaikovsky's music.

But despite this negative impact on the symphony's reception history, the composer's program gives one very telling clue regarding the work's musical architecture. Assertions to the effect that "the first movement represents Fate" are oversimplifications: according to a letter the composer wrote to Madame von Meck in 1878, it is actually the fanfare first heard at the opening ("the kernel, the quintessence, the chief thought of the whole symphony") that stands for "Fate", with this being "the fatal power which prevents one from attaining the goal of happiness ... There is nothing to be done but to submit to it and lament in vain". As the composer explained it, the programme of the first movement is—"roughly"—that "all life is an unbroken alternation of hard reality with swiftly passing dreams and visions of happiness ...". He went on: "No haven exists ... Drift upon that sea until it engulfs and submerges you in its depths".

The composer's description of the symphony's opening fanfare as a metaphor for "Fate" becomes more telling in the context of a letter he wrote Sergei Taneyev. He wrote Taneyev that the Fourth Symphony was both program music and a reflection of Beethoven's Fifth Symphony in the central idea of its program. Keller has mentioned a parallel between the four-note motif which opens Beethoven's Fifth and the fanfare at the outset of Tchaikovsky's Fourth. Like Beethoven, Tchaikovsky uses his fanfare as a structural marker. Moreover, because of both the length and unorthodox form of the symphony, he may have felt using such a marker was a musical necessity.
Concerto in B-flat Major for Harp - Handel

On February 19, 1736, King's Theater in London played host to a remarkable gala musical event, of the likes of which modern Baroque aficionados can only dream. No fewer than four of George Frideric Handel's best-known full-scale concert pieces were first heard on that blustery winter evening: an Ode for St. Cecilia's Day for soloists, chorus and orchestra (HWV 75), served as the massive centerpiece around which were performed the "Alexander's Feast" Concerto grosso (HWV 318), the Organ Concerto in G minor, Op. 4, No. 1, and, perhaps most strikingly, a thing rather remarkable for its time: a concerto for harp and orchestra in B flat major (HWV 294, later printed as the sixth and last piece of the collection of concertos called Opus 4 that publisher John Walsh released in 1738).

In the Opus 4 publication, this Harp Concerto was issued as a work for organ and orchestra (making it congruous with the other five works in the volume), and it is on this instrument that the work is most often played today. But a quick glance at the pared-down orchestra parts and streamlined textures -- the violins are muted, bass parts played pizzicato, and the wind family is represented by two lone flutes -- reveals immediately that it was originally conceived of for the quieter and gentler harp. The piece is cast in three movements, more or less following the then-emerging modern concerto fast-slow-fast ordering. As with many of the organ concertos, the orchestra is entirely subordinate to the soloist in Op. 4, No. 6. In the first movement, for instance, 46 of the 66 measures are the exclusive province of the harp; the tutti appears just four times (double that counting the repeats) -- at the movement's opening and close, and to lend strength to two major internal cadences.

However, unlike the organ concertos, whose keyboard parts were played by the very skilled Handel himself, the Harp Concerto features little in the way of virtuosic flair. Certainly there are running sixteenth notes galore in the first movement, but these are almost always built around repetitive Alberti bass-like figures that fall easily to the hand, not the kind of flash-and-dazzle workout that is found in, say, the Op. 7, No. 2 concerto in A major.

The transparent opening movement, with its main theme built of seven broken-up, individual gestures, gives way to the thicker, more integrated melody of the G minor Larghetto. Throughout the movement, the tutti is consumed with pondering repeated dotted figures while, each time it is given a chance, the harp/organ breaks out with improvisatory musings of a far more flexible nature.

Wholly dance-like is the concluding Allegro moderato, with its bouncing 3/8 meter and 1 + 2 metric grouping.
CD Listening Guide

Young Person’s Guide to the Orchestra - Britten

The Young Person’s Guide to the Orchestra is a composition for orchestra written by British composer Benjamin Britten. The work was written at the request of the British Ministry of Education for use in the short educational film Instruments of the Orchestra (1946). Its concert premiere was given in Liverpool, England, on October 15, 1946.

For his theme in the work, Britten drew on English Baroque composer Henry Purcell’s stately rondeau from Abdelazer. The theme is first stated by the full orchestra, then restated by different sections of the orchestra (in order, woodwinds, brass, strings, and percussion) before being stated again by the full orchestra. In so doing, Britten makes clear the different timbres of the different sections of the orchestra.

In the next section of the piece, Britten offers variant forms of the theme for featured instruments from each family—first woodwinds, then strings, brass, and percussion, a different order than that of the opening section. Generally speaking, he begins with the highest-pitched instruments in each family (for example, flutes and piccolo in the woodwinds) and proceeds to the lowest (in the woodwinds, the bassoon), with different tempi and energies to make the most of the varied instrumental timbres. When he reaches the percussion instruments, special prominence is given to timpani and xylophone, which are able to play particular pitches, but he does not neglect the more rhythmic members of that family.

In the last portion of the work, Britten combines all the sections of the orchestra in an intricate fugue on a new, dancelike theme derived from the original. That fugues were especially popular during Purcell’s lifetime—in the Baroque era—makes Britten’s choice of fugue form particularly suitable to his source material. Beginning with flutes and piccolo, each instrument states the new melody in turn as overlapping layers of music gradually emerge. Thus, the piece not only allows listeners to hear the contrasting voices of the instruments but also offers a peek into musical techniques of earlier centuries, showing how a melody can bounce from one instrument to another in sequence while other melodic ideas occupy the background. For the grand finale, the original theme reappears in its entirety, set boldly beneath the dancelike fugue theme.
Map of the Orchestra
History of the Erie Philharmonic

The history of the Erie Philharmonic began 105 years ago on November 30, 1913, when the Erie Symphonic Orchestra presented a concert of “Sacred Music.” It was then a 50 piece ensemble under the direction of Franz Kohler. The concert was entirely symphonic and enthusiastically received by the Erie audience. Kohler, who had been Concertmaster and first violinist of the Pittsburgh Symphony Orchestra from 1897-1911, conducted the orchestra until 1916 when his health failed.

In 1920, following a lapse of four years and the end of World War I, the Orchestra was reorganized under the direction of Henry Vincent. As Music Director for one season, Vincent revised the orchestra under the sanction of the American Federation of Musicians so that professional and amateur musicians played together.

Under the baton of John R. Metcalf, from 1931-1947, the Orchestra reached a new level of support from the community. The Erie Philharmonic Society was created to sponsor the orchestra, and in 1947, members were paid union scale wages. In 1942, the Orchestra became one of the charter members of the American Symphony Orchestra League (now known as the League of American Orchestras).

Fritz Mahler (a nephew of the composer Gustav Mahler) was appointed Music Director in 1947 and conducted the Orchestra’s first pops concert in 1950. Under the leadership of Mahler, two long-standing traditions began. In 1948 the Women’s Auxiliary was formed (known later as the Friends of the Philharmonic) and the first Viennese Ball was held. In 1950 the Erie Philharmonic sponsored its first important commission for a new musical work by Erie native Peter Mennin. He composed “Concerto for Orchestra,” which has established itself in the broader orchestral repertoire.

In 1953, Music Director James Sample and Orchestra President William Schuster established the Erie Junior Philharmonic, which today still serves as an important part of the Orchestra’s educational activities. After Sample, the Orchestra continued under the artistic direction of John Gosling (1967-74), Harold Bauer (1974-76), Walter Hendl (1976-1990), Eiji Oue (1990-96), Peter Bay (1996-99), and Hugh Keelan (1999-2005). Daniel Meyer, the Philharmonic’s 12th Music Director, was appointed in July 2007.

A milestone was reached in 1975 when the Orchestra moved to its present home, the historic Warner Theatre in the heart of downtown Erie. In November of 2013, the Orchestra celebrated its 100th Anniversary!
Lesson 1

**Objective** - Learn about the various families of a symphony orchestra through visual and aural examples.

**Pennsylvania State Standards - Music**
- 9.1.3.A Know and use the elements and principles of each art form to create works in the arts and humanities
- 9.1.3.C Recognize and use fundamental vocabulary within each of the arts forms
- 9.1.3.I Identify arts events that take place in schools and in communities

**National Standards - Music**
- #5 - Reading and notating music
- #6 - Listening to, analyzing, and describing music

1. **Outcomes - “I can…”**
   1. Identify the four families of the orchestra
   2. Identify how each instrument creates sound
   3. Identify instruments by their picture
   4. Identify instruments by their sound
   5. Understand the difference between high/low, fast/slow, and loud/soft
   6. Identify the proper seating of orchestra families

2. **Activity 1 - Orchestra Map**
   1. Explore the four different families of instruments
   2. Listen to the Young Person’s Guide to the Orchestra and have students point to the different families of the orchestra as they are performed

3. **Activity 2 - Identify Instruments (K-2, 3+)**
   1. Using orchestra map, review instrument families
   2. Draw lines from instruments to their proper family or name - use map for reference

4. **Activity 3 - The Families**
   1. Have students circle the correct instrument family on each worksheet
Identify Instruments - Grades K-2

Draw lines connecting the name to the correct instrument!

Tuba
Flute
Violin
Drum
Triangle
Tambourine
Trumpet
Piano
Identify Instruments - Grades 3+

Draw lines from the instruments to their proper families!

Woodwinds

Percussion

Strings

Brass
The Families

Snare Drum, Cymbals, Bass Drum and Timpani

Circle the correct family!
The Families
Xylophone, Marimba, Glockenspiel, Chimes, Tam-tam, Maracas, Triangle and Woodblock

Circle the correct family!
The Families
French Horn, Trumpet, Trombone and Tuba

Woodwind
Brass
Percussion
Strings

Circle the correct family!
The Families
Flute, Oboe, Clarinet and Bassoon

Circle the correct family!
The Families
Violin, Viola, Cello and Bass

Circle the correct family!
Lesson 2

Objective - Learn about the various families of the orchestra via the Young Person's Guide to the Orchestra.

Pennsylvania State Standards - Music

- 9.1.3.C Recognize and use fundamental vocabulary within each of the arts forms
- 9.1.3.E Demonstrate the ability to define objects, express emotions, illustrate an action or relate an experience through creation of works in the arts
- 9.2.3.F Know and apply appropriate vocabulary used between social studies and the arts and humanities
- 9.2.3.L Identify, explain and analyze common themes, forms and techniques from works in the arts
- 9.3.3.A Recognize critical processes used in the examination of works in the arts and humanities.
- 9.3.3.B Know that works in the arts can be described by using the arts elements, principles and concepts
- 9.4.3.D Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities

National Standards - Music

- #1 - Singing, alone and with others, a varied repertoire of music
- #6 - Listening to, analyzing, and describing music
- #9 - Understanding music in relation to history and culture

Pennsylvania Core Standards - ELA

- 1.1 Foundational Skills Know and apply grade-level phonics and word analysis skills in decoding words
- 1.5 Speaking and Listening (1.5.2.F) Add drawings or other visual displays to presentations when appropriate to clarify ideas, thoughts, and feelings

1. Outcomes - “I can…”

1. Recognize rhythmic patterns in songs
2. Find and record sounds from my environment
3. Recognize similar and contrasting sections within a song
4. Recognize the difference between a the various families of the orchestra
5. Identity common themes within variations

2. Activity 1 - Sound Exploring (K-2)

1. Talk to students about the variety of sounds that they hear around them every day, explaining how this is essentially a “song” written by the City of Erie
2. Encourage students to listen for car horns, sirens, church bells, people singing, etc., as they come to and from school each day
3. Have the students fill out the Sound Exploring worksheet as they hear more and more sounds in their lives
4. Encourage students to draw pictures of the sounds if possible

3. Activity 2 - Young Person’s Guide to the Orchestra

1. Benjamin Britten - Grades 3+
   1. Discuss Benjamin Britten background using supplied sheet
   2. After this brief explanation of Britten's life, ask students the following questions and share among class:
      1. Britten started composing when he was younger than you are now. If you were to start writing music, what style would you choose, and why? Some styles include Classical, Rock, Country, Hip Hop, R&B.
2. Britten wrote a piece called War Requiem inspired by World War II. If you could compose a musical piece that honors, memorializes, or celebrates an historical event, which event would you choose and why?
   1. Would the piece be happy or sad? Fast or slow?
   2. Which instruments would be featured during the piece?

2. Theme and Variations - Grades 3+
   1. Theme
      1. Define term for students: Theme - melody that serves as the main idea for a composition
      2. Listen to the opening movement from Young Person's Guide to the Orchestra (Track 4)
      3. Follow along with music on supplied worksheet

   2. Variation
      1. Define term for students: Variation - altered theme, such as rhythm, harmonies, notes, etc.
      2. Listen to the variation movements from Young Person's Guide to the Orchestra, having students describe each variation (Tracks 5-9)
      3. Using supplied Variations worksheet, have students depict the styles of the variations using descriptive words
         1. How did Britten alter the theme in each movement?
         2. How do the different families add to the variations?
      4. How could the students create their own variation to the original theme?

3. Online activity - K-2
   1. Free online game for students from Carnegie Hall - go on a safari journey and learn about all of the instruments of the orchestra
   3. Just create a login to use - this is really awesome!
Sound Exploring - Grades K-2

Music is everywhere! Use this explorer’s journal to record what you hear, including car horns, sirens, people singing, church bells, etc.

What did you hear? | When and where?
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Benjamin Britten was born on November 22, 1913 in England. He composed in a style known as “modern.” This particular style thought to have begun during the 1920s. Other composers who wrote during that time were Aaron Copland, George Gershwin, and Igor Stravinsky.

- Britten began composing at the age of five! First, he studied piano and viola, and then began formal composition lessons. By the age of 18 he had written a number of full length compositions.

- After graduating school, he made his living as a composer. He wrote music for many documentary films and plays such as Night Mail in 1936.

- Britten moved to America during the beginning of World War II, during the years of 1939-1942, but returned to England after the war was over.

- Upon his return to England, he composed his famous War Requiem. It was written in 1962 for the newly reconstructed Coventry Cathedral in England, since the first cathedral was destroyed during World War II.

- He was the first musician to be given the title “Lord” by the Queen of England.

- Britten’s “Young Person’s Guide to the Orchestra” is one of his best-known pieces. It showcases each instrument family (string, woodwind, brass, percussion) as a section as well as solo instruments. This piece was composed for a documentary film as a way to show the tone colors and abilities of the various sections of the orchestra.

- Some American historical events that occurred during Britten’s lifetime include The Great Depression, the assassination of President John F. Kennedy and the astronaut’s first landing on the moon.
Following along to hear the main theme from Young Person’s Guide to the Orchestra
Variations - Grades 3+

Using the given theme, show how each variation changes throughout the song. Use colors, line and shapes to show the differences.
Help the Tuba find her Violin friend!
Help the Snare Drum find his Flute friend!
Word Search - Grades K-2

Word Bank

Flute  Stage  Drum  Music

F  L  U  T  E  C
D  S  X  H  D  I
Z  R  T  L  U  S
B  B  U  A  J  U
T  L  W  M  G  M
A  Y  F  F  D  E
Lesson 3

Objective - Learn about various musical terms and definitions through the music of Beethoven (Symphony No. 5, Coriolan Overture, String Quartet, ‘Serioso’ and Piano Concerto No. 3 - all works being performed this season by the Erie Philharmonic).

Pennsylvania State Standards - Music
• 9.1.3.A  Know and use the elements and principles of each art form to create works in the arts and humanities.
• 9.1.3.C  Recognize and use fundamental vocabulary within each of the arts forms
• 9.3.3.A  Recognize critical processes used in the examination of works in the arts and humanities.
• 9.3.3.B  Know that works in the arts can be described by using the arts elements, principles and concepts

National Standards - Music
• #5 - Reading and notating music
• #6 - Listening to, analyzing, and describing music
• #7 - Evaluating music and music performances

1. Outcomes - “I can…”

1. Identify steady versus changing tempi
2. Identify loud/forte versus soft/piano sounds
3. Understand the difference between various moods and emotions created by music

2. Activity - Identifying Musical Characteristics (K-2, 3+)

1. Have students listen to CD tracks 10-14
2. While listening, students should check off appropriate box when the music sounds loud or soft, fast or slow, and happy or sad
3. Some songs might be both loud and soft - use this as a point of discussion in how music can portray countless different emotions
4. Explain to students the Italian terms that correspond to certain musical terms
   1. Fast - allegro
   2. Slow - andante
   3. Loud - forte
   4. Soft - piano
Musical Characteristics Grades K-2, 3+

As you listen to each song, put a check mark in the box to show whether the song is fast or slow, loud or soft, and happy or sad.

Listen carefully...songs might be able to get more than one check mark!

<table>
<thead>
<tr>
<th></th>
<th>Fast</th>
<th>Slow</th>
<th>Loud</th>
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</table>
1. Can you name an instrument from the orchestra?

2. Can you name one of the families of the orchestra?

3. Can you name an instrument that has strings?

4. Can you name an instrument that is made of brass?
1. Can you list the 4 families of a symphony orchestra?
   1.
   2.
   3.
   4.

2. Can you name these instruments?
   ________________                                ______________              _________________

3. Is this instrument from the Brass or Woodwind family?
   _________________________________

4. Is this instrument from the Percussion or String family?
   ______________________________

5. What does a string player use to create a sound on their instrument?
   ______________________________________________________

6. How do instruments from the percussion family create sound?
   ______________________________________________________
1. Can you name a famous composer?

_____________________________________

2. What are three sounds that you heard before you arrived in class today?

________________   ________________   ________________

3. What is the difference between a flute and a piccolo?

________________________________________________________________________________

4. Using the white circles below, can you draw two different variations of the first circle?

   ![Circle Variations](image)

5. What things can make music sound different from one song to the next?

________________   ________________   ________________
1. What musical term defines the speed of a song?

___________________________

2. Does allegro mean slow or fast?

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3. What musical term deals with how loud or soft music is?

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4. Can you list three emotions that music can make you feel?

__________________________   __________________________   __________________________