Musicalympics

Concept by Music Director Daniel Meyer

Curriculum Designed by Steven Weiser and the Erie Philharmonic Education Committee
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1. Can you name one of the instrument families of the orchestra?

2. Can you name an instrument from the orchestra?

3. Can you name an instrument that has strings?

4. Can you name an instrument that you play by using air?
1. Can you list the 4 instrument 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 sound on their instrument?

   ______________________________________________________

6. How do instruments from the percussion family create sound?

   ______________________________________________________
1. Can you name another famous composer like Bach or Brahms?

_____________________________________

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

________________   ________________   ________________

3. What is the difference between a violin and a string bass?

________________________________________________________________________________

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

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 adagio 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. Javelin - Michael Torke
2. Star-Spangled Banner - Smith/Key
3. Olympic Fanfare, “Bugler’s Dream” - Arnaud
4. Fantasia and Fugue in c minor - J.S. Bach (Fantasia movement)
5. Fantasia and Fugue in c minor - J.S. Bach (Fugue movement)
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Javelin - Michael Torke

From composer Michael Torke:
“I had three goals for this Atlanta Symphony's anniversary piece: I wanted to use the orchestra as a virtuosic instrument, I wanted to use triads (three-note tonal chords), and I wanted the music to be thematic. I knew I would welcome swifter changes of mood than what is found in my earlier music. What came out (somewhat unexpectedly) was a sense of valor among short flashes and sweeps that reminded me of something in flight: a light spear thrown, perhaps, but not in the sense of a weapon, more in the spirit of a competition.

When the word Javelin suddenly suggested itself, I couldn't help but recall the 1970s model of sports car my Dad owned, identified by that name, but I concluded, why not? Even that association isn't so far off from the general feeling of the piece. Its fast tempo calls for 591 measures to evoke the generally uplifting, sometimes courageous, yet playful spirit.”

Star-Spangled Banner - Key/Smith

On September 14, 1814, U.S. soldiers at Baltimore's Fort McHenry raised a huge American flag to celebrate a crucial victory over British forces during the War of 1812. The sight of those “broad stripes and bright stars” inspired Francis Scott Key to write a song that eventually became the United States national anthem.

Key's words gave new significance to a national symbol and started a tradition through which generations of Americans have invested the flag with their own meanings and memories.
Olympic Fanfare, “Bugler’s Dream” - Arnaud

"Bugler's Dream" is very well known, especially by Americans, as theme music for the Olympic Games from its use in ABC's and NBC's television coverage of the games. It is considered to be a symbol of the Olympics. Arnaud's piece is very stately, beginning with a timpani cadence that is soon joined by a distinctive theme in brass.

The musical theme of "Bugler's Dream" is based on Joseph-David Buhl's "Salut aux étendards", a typical cavalry trumpet's call, composed during Napoleon's Consulate.

Arnaud was commissioned by conductor Felix Slatkin to create a piece for his album Charge! in 1958. For this, he wrote "The Charge Suite", published by Shawnee Press, which included "Bugler's Dream". ABC began using the composition as the theme to its coverage of the 1964 Winter Olympics in Innsbruck, Austria, and in future Olympics. It was also used as the title piece for the series ABC's Wide World of Sports. NBC went with an alternate theme in 1988 when it obtained the rights to the 1988 Summer Olympics in Seoul, South Korea, but brought "Bugler’s Dream" back for its coverage of the 1992 Summer Olympics in Barcelona, Spain.

For the 1984 Summer Olympics in Los Angeles, California, composer John Williams wrote "Olympic Fanfare and Theme", which is played in a medley with "Bugler's Dream." It consists of Williams's arrangement of "Bugler's Dream" which is similar to Arnaud's original but with a repeat of the theme with a full orchestra, followed by Williams's composition. Williams's arrangement of Arnaud's "Bugler's Dream" as well as "Olympic Fanfare and Theme" are both commonly used in recent Olympic coverage by NBC. It is also commonly played during graduation ceremonies in the United States.
Fantasia and Fugue in c minor - J.S. Bach/Elgar

The foundation of J.S. Bach’s legacy is in his establishment of a harmonic and melodic style that is still being taught in colleges and universities. By giving each line its own beauty — through the interaction of melody, harmony, and rhythm — he transforms a simple melody into a majestic sonority of great passion and imagery. The Fantasia and Fugue was composed during his employment as organist and member of the court orchestra in Weimar, Germany. Some estimates put the date of its composition at 1723.

Elgar’s orchestral transcription of the Fantasia and Fugue in C Minor came about over a casual lunch with Richard Strauss, in 1920. During their meeting they discussed the orchestration of one of Bach’s works and chose BWV 537. They agreed that Elgar would score the Fugue and that Strauss would score the Fantasia. Elgar completed the Fugue in April of 1921. Hearing nothing from Strauss regarding the Fantasia, Elgar completed its scoring in June of 1922. Writing to a friend and organist, Ivor Atkins, Elgar stated, “I have orchestrated a Bach fugue in a modern way ... I wanted to show how gorgeous and great and brilliant he would have made himself sound if he had had our means.”

The premier performance was given on October 27, 1921, in Queen’s Hall, London, conducted by Eugene Goossens. Topolewski’s setting offers the wind band the opportunity to experience Bach and Elgar at their finest.
Overture to The Bartered Bride - Smetana

The Bohemian composer Bedrich Smetana is considered the father of Czech opera, a rather notable accomplishment given that Czech was not his first language. Born under Hapsburg rule, the boy was schooled first in German, and only later in life was he able to study his hereditary tongue. In fact, when he was working on his second opera, he used a German translation of the text as an aid in composition.

The Bartered Bride, which might more aptly be titled The Sold Bride, relates a comic tale of love and trickery. In brief, Marenka is in love with Jenik, but her parents plan to wed her to the son of Micha, a local landlord. Unknown to all but himself, Jenik is Micha’s long-lost son. Jenik allows the marriage broker to buy him off for a high price, but exacts a condition that Marenka be wed to “The eldest son of Micha.” The broker agrees, thinking that Micha has only one son, but all ends happily when Jenik’s true heritage is revealed.

Overtures to operas are usually written almost as afterthoughts, but Smetana was so taken with the story that he wrote the lively prelude before beginning any other work on the opera. The result was a piece that stands alone beautifully, yet still serves as a wonderful introduction to the work that made Smetana famous.
By 1984, John Williams’ film music was familiar to audiences the world over and it was only natural that the Los Angeles Olympic Organizing Committee would turn to the city’s most famous composer of popular instrumental music when they decided to commission a fanfare to be used during the Games. While it was an honor to be asked to compose such a piece of music, the prospect was not without its challenges. Leo Arnaud’s “Bugler’s Dream” fanfare (from his “Charge Suite”) had become synonymous with the Olympics since ABC began using it for its televised coverage of the Games in 1968. Any new composition would necessarily compete with the attachment listeners had developed to Arnaud’s music. At the same time, the opening fanfare was to be played by herald trumpets at all of the medal ceremonies and official Olympic events, so it had to be based on the harmonic overtones these instruments were able to produce.

The opening fanfare consists of two sections, a triad-based ascending motive for full brass adorned by thirty-second notes from trumpets, followed by a more vigorous response from trumpets supported by an accented low brass pedal that generates additional excitement by entering on the second half of the fourth beat of each 4/4 measure. These two sections then repeat (giving the fanfare segment an A-B-A-B form). A crescendo on the final chord leads to a quiet snare drum figure, over which strings and horns state the broad, noble “Olympic Theme” with the “B” portion of the fanfare answering quietly in trumpets and woodwinds. Low woodwinds and strings, supported by horns, then present a jauntier melody, followed by a syncopated horn bridge colored by glockenspiel, before the jaunty tune returns, developed briefly over scurrying string passages. This crescendos to a reprise of the “B” portion of the fanfare. Low brass now join with percussion on the rhythmic ostinato and the orchestra sings the noble theme in full force. In the exciting coda, pieces of the “B” fanfare get passed around between horns and trumpets.
Map of the Orchestra
History of the Erie Philharmonic

The history of the Erie Philharmonic began 106 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 music from the supplied listening CD and have students point to the families of the orchestra when they hear them

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

Strings

Brass

Percussion
The Families

Snare Drum, Cymbals, Bass Drum and Timpani

Woodwind
Brass
Percussion
Strings

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

Woodwind
Brass
Percussion
Strings

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

Circle the correct family!
Lesson 2

Objective - Learn how to sing along with the Erie Philharmonic on Beethoven’s iconic “Ode to Joy”.

1. Activity 1 - Learning Ode to Joy

   1. Prepare students to sing along with orchestra
   2. Piano sheet music and vocal part included
   3. How are melodies constructed? What are rhythmic patterns and melodic patterns? Use teacher guide 36-39

2. Activity 2 - Beethoven in my Neighborhood

   1. Print copies for your students so that they can make their own Beethoven cut-out

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These lesson plans are excerpts from Carnegie Hall’s Link Up program, which will serve as our main curriculum beginning in the 2020-21 season.

We highly recommend that if you have limited time to prepare for these Youth Concerts that you focus solely on this lesson so your students are able to sing along with the Erie Philharmonic.

Please do not hesitate to reach out to us with questions and concerns as you utilize these new materials.

lisa@eriephil.org
814.455.1375, ext. 17
Melodies Are Made of Patterns

**Aim:** How are melodies constructed?

**Summary:** We establish an understanding of musical patterns and find them in the Link Up melodies.

**Materials:** Link Up Digital Media

**Standards:** National 1, 2, 4, 7; NYC 1, 2, 3, 5

**Vocabulary:** contour, form, pattern, phrase

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**Tom Introduces Melodies**

- Watch Repertoire Overview.
- Discuss the ideas and vocabulary introduced by Tom.
  - What should we remember?
  - What should we do next?

**Rhythmic Patterns in the Link Up Repertoire**

- Sing and review the melody for “Ode to Joy” on SG7.
- Look at the “Ode to Joy” rhythmic patterns on page 38.
- Establish a steady beat by tapping your knees. Through call and response, have students echo the “Ode to Joy” rhythms on neutral syllables, such as bah, ta, or ti.
- For an added challenge, echo rhythms from “Come to Play” and other Link Up melodies.
- **Name That Pattern:** Show several patterns on the board. Chant a single pattern and have students hold up the number of the pattern performed. You may also have students take turns leading this activity.
- **Be Your Own Beethoven:** Have students arrange and perform their own rhythmic patterns on page 38.

**Melodic Patterns in the Link Up Repertoire**

- Every melody has patterns of shapes or contour. Look at the “New World” Symphony melodic patterns on page 39. Find these patterns by noticing when the melody moves up, down, up and down, or stays the same.

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**Literacy Link**

What events, ideas, or memories in Beethoven’s life might have provided the inspiration for “Ode to Joy”?

*Ludwig van Beethoven: Musical Pioneer* by Carol Greene (ISBN-13: 978-0516442082) allows us to look into Beethoven’s life, from his childhood to his professional successes and challenges. It includes photographs of important places and people in his life, drawings, and portraits.

Using the Beethoven cut-out on SG18, have students take pictures of Beethoven in your classroom or in their own neighborhoods. Share your photos with Carnegie Hall at linkup@carnegiehall.org or in the Carnegie Hall Link Up Facebook group.
• Establish tonality by simply singing from scale degree 5 down to 1 (G–F–E–D–C) on a neutral syllable such as *bum*.

• Echo the “New World” Symphony patterns on page 39 in order on a neutral syllable. When students are comfortable singing patterns on a neutral syllable, you may choose to use solfège or note names.

• **Name That Pattern:** Sing a single pattern and have students hold up the number of the pattern performed. You may also have students take turns leading this activity.

• For an added challenge, have students find more melodic patterns in “Ode to Joy,” “New World” Symphony, and other Link Up repertoire.

**Patterns in Form: Decoding “Ode to Joy”**

• Sing and review the “Ode to Joy” melody on SG7.
  
  • *A phrase is a short musical segment with a specific melodic contour and rhythm.*
  
  • How many phrases are there in this melody? (4: A–A–B–A)
  
  • Where do the phrases begin and end? How do you know?

• Using the 🎧 “Ode to Joy” Form and Contour Patterns on page 39, examine each phrase.
  
  • Where do the phrases begin and end?
  
  • How can rhythmic and melodic patterns help us identify phrases?

• Write down or notate any additional patterns your students observe.

• Listen to 🎧 Track 7 “Ode to Joy” (vocal part) to confirm your observations.

**Ode to Joy (Lens: Contour)**

<table>
<thead>
<tr>
<th></th>
<th>Going up then</th>
<th>going down then</th>
<th>going up then</th>
<th>step back down</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Going up then</td>
<td>going down then</td>
<td>going up then</td>
<td>further down</td>
</tr>
<tr>
<td>B</td>
<td>This part jumps a-round a-round, it steps ri-ight up then</td>
<td>jumps back down</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Going up then</td>
<td>going down then</td>
<td>going up then</td>
<td>step back down</td>
</tr>
</tbody>
</table>

**Ode to Joy (Lens: Solfège)**

<table>
<thead>
<tr>
<th></th>
<th>Mi mi fa so</th>
<th>so fa mi re</th>
<th>do do re mi</th>
<th>mi re re</th>
<th>re do do</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Mi mi fa so</td>
<td>so fa mi re</td>
<td>do do re mi</td>
<td>re do do</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Re re mi do</td>
<td>re mi fa mi do</td>
<td>re mi fa mi do</td>
<td>do re so</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Mi mi fa so</td>
<td>so fa mi re</td>
<td>do do re mi</td>
<td>re do do</td>
<td></td>
</tr>
</tbody>
</table>
Melodies are Made of Patterns

Rhythmic Patterns from “Ode to Joy”

Rhythmic Patterns from “Come to Play”

Create your own rhythm patterns by arranging the rhythms from “Ode to Joy” or “Come to Play” in any order that you like. Write your new arrangement in the boxes below:

Now, perform your arrangement by clapping, saying, or playing the rhythms above.
Ode to Joy

Ludwig van Beethoven

Recorder Notes Needed:
D, E, F#, G, A

Allegro

Joyful as we join in singing,
Joyful in the songs we're singing,

Anthem old yet strong and bright,
Near and far to

Joined in music and in word,
With the power

all we're bringing

that we're bringing

Voices filled with hope and light,
As one voice we will be heard

Singing brings us all together
When our voices

would be small.
Gives us power undivided

Now united one and all.
Singing brings us

all together
When our voices would be small.
Gives us power undivided

Now united one and all.
Ode to Joy

Recorder Notes Needed:
G, A

Ludwig van Beethoven
Ode to Joy
from Beethoven's Symphony No. 9
(interactive arrangement)

Ludwig van Beethoven

Allegro assai

Voice

Piano

Joy-ful as we
join in sing-ing
An-thems old, yet
near and far to
all we're bring-ing

Voi-ces filled with
hope and light
Sing-ing brings us
all to-ge-ther
When our voi-ces
would be small Gives us pow-er un-di-vi-ded Now u-ni-ted one and all.

Singing brings us all to-geth-er When our voi-ces would be small Gives us pow-
er

un-di-vi-ded Now u-ni-ted one and all.
Joyful in the songs we're singing

Joined in music and in word With the power that we're bringing As one voice we

will be heard Singing brings us all together When our voices
Ode to Joy

would be small Gives us power undivided Now united one and all

cresc.

Sing bring us all together When our voices would be small Gives

\[\text{rit.}\]

us power undivided Now united one and all
Beethoven in my Neighborhood

Composer and pianist Ludwig van Beethoven grew up in Germany. By the time he was 12 years old, he was earning a living for his family by playing the organ and composing original music. Eventually, he became known as one of the world’s greatest pianists and one of the greatest composers of all time. He composed many of his works after he had become deaf.

If Beethoven were a guest in your neighborhood, where would you take him? Make a Beethoven cut-out using the print-out given to you by your teacher. Take a photo with your cut-out Beethoven and show us.

Share your photos by emailing linkup@carnegiehall.org or on social media channels using #orchestrasings, our Twitter and Instagram handle (@carnegiehall), and our Facebook group (Carnegie Hall).
Scores

“Come to Play,” music and lyrics by Thomas Cabaniss. Published by MusiCreate publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

“Ode to Joy” from Symphony No. 9, music by Ludwig van Beethoven. Lyrics by Thomas Cabaniss. Published by MusiCreate publications. Performed by the Brooklyn Youth Chorus and Moran Katz.


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Maze - Grades K-2

Help the Trumpet find her Drum friend!
Maze - Grades 3+

Help the Bass Drum find his Cymbal friend!
### Word Search - Grades K-2

#### Word Bank

<table>
<thead>
<tr>
<th>Flute</th>
<th>Tuba</th>
<th>Piano</th>
<th>Music</th>
</tr>
</thead>
</table>

```
K L T P M Z
C F L U T E
C Q S B B Q
L I X P J A
C O N A I P
O Y M Y N M
```
Coloring
Lesson 3

Objective - Learn about various musical terms and definitions through the music of Beethoven (Symphony No. 9, Symphony No. 5, Leonore Overture No. 3 and Piano Concerto No. 1 - 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 14-18
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 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>
<th>SOFT</th>
<th>HAPPY</th>
<th>SAD</th>
<th>CHANGES?</th>
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1. Can you name one of the instrument families of the orchestra?

2. Can you name an instrument from the orchestra?

3. Can you name an instrument that has strings?

4. Can you name an instrument that you play by using air?
1. Can you list the 4 instrument families of a symphony orchestra?
   1.
   2.
   3.
   4.

2. Can you name these instruments?

   Picture of instruments

   ____________________________  ____________________________  ____________________________

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

   Picture of trumpet

   ____________________________

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

   Picture of violin

   ____________________________

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

   ____________________________

6. How do instruments from the percussion family create sound?

   ____________________________
1. Can you name another famous composer like Bach or Brahms?

________________________________________________________________________________

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

________________   ________________   ________________

3. What is the difference between a violin and a string bass?

________________________________________________________________________________

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

![Shapes](image.png)

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 adagio 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?

__________________________   __________________________   __________________________