Red, White & Brubeck
Study Guide

American music from Classical to Jazz
with Chris Brubeck, NHSO Artist-in-Residence

William Boughton, Music Director
Laura Adam, Education Director

2014-2015 Season
Dear Educators,

It is an honor to work in close partnership with esteemed educators across Connecticut who believe in the power of musical opportunities for every student. It is our hope that you can leverage this concert experience to further inspire student engagement in musical study and appreciation.

The NHSO is proud to present annual Young People’s Concerts that are designed to make classical music exciting and relevant. The units of this study guide cover biographical, historical, and musical information alongside suggestions for classroom activities to prepare for the concert.

The NHSO welcomes Chris Brubeck as the 2015 Artist-in-Residence to celebrate American music from classical to jazz. Thank you for joining Chris and your Symphony for a unique concert experience. More importantly, thank you for all that you do for students every day.

Laura Adam
Education Director

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NewHavenSymphony.org
Chris Brubeck first hit the music scene as an innovative rock and jazz musician, eventually recording and performing with his Dad, the legendary Dave Brubeck. Chris plays bass, trombone, piano, guitar, sings, and has earned international attention as a composer, performer, and leader of his groups, The Brubeck Brothers Quartet and Triple Play.

On stage, Chris’ irrepressible enthusiasm is matched by his command of jazz, blues, funk, pop, and classical musical styles. An award-winning composer, his natural talents have made him the go-to composer for genre-bending modern classical music. His compositions have been performed in major concert halls all over the planet. The Chicago Tribune calls Chris, "A composer with a real flair for lyrical melody – a 21st Century Lenny Bernstein."

Click for full biography
RESIDENCY SCHEDULE
Chris Brubeck, 2015 NHSO Artist-in-Residence

Get to know Chris throughout his residency by joining your Symphony for these exciting events!

FEBRUARY 27, 2015 RESIDENCY KICK-OFF EVENT FREE!
5:30 pm - 7:30 pm
Bar, 254 Crown Street, New Haven
Happy hour with Chris Brubeck

MARCH 12, 2015 CLASSICS SERIES CONCERT
7:30 pm
Shubert Theater
Ansel Adams, Bernstein & Brubeck
KidTix – kids come free with the purchase of an adult ticket!
CLICK HERE Program information and online purchasing

APRIL 29, 2015 YOUNG PEOPLE’S CONCERT
9:30 am & 11:30 am
Woolsey Hall
Red, White & Brubeck
American music from classical to jazz
CLICK HERE Program information and reservations
CONCERT REPERTOIRE

Rodeo: Four Dance Episodes
IV. Hoe Down
Aaron Copland (1900–1990)

Note: this performance will feature the strings-only arrangement

Adagio for Strings
Samuel Barber (1910–1981)

Note: this performance will feature an excerpt of the second-half of the piece

Brandenburg Gate Revisited
Dave Brubeck (1920–2012)

Note: this performance will feature a few variations, not the full-length orchestral suite

World Premiere Commission
Chris Brubeck (b. 1952)

Concerto for Bass Trombone and Orchestra
I. Paradise Utopia
Chris Brubeck

St. Louis Blues
W.C. Handy (1873–1958)

Blue Rondo A La Turk
Dave Brubeck
UNIT 1

Rodeo: Four Dance Episodes
IV. Hoe Down
Aaron Copland (1900-1990)

LINKS
Google search menus - choose your own source.

CLICK HERE    Search: Aaron Copland's biography
CLICK HERE    Search: Rodeo
CLICK HERE    Search: Hoe Down

"You compose because you want to somehow summarize in some permanent form your most basic feelings about being alive, to set some sort of permanent statement about the way it feels to live now, today."

Aaron Copland
QUICK FACTS

TITLE
Rodeo: Four Dance Episodes
IV. Hoe Down

COMPOSER:
Aaron Copland (1900-1990)

YEAR COMPOSED:
1942

STRUCTURE OF THE PIECE:
Originally composed as a ballet and later arranged into an orchestral suite by the composer. The orchestral suite includes:
1. Buckeroo Holiday
2. Corral Nocturne
3. Saturday Night Waltz
4. Hoe Down

COMPOSITION HISTORY:
A ballet commissioned by the Ballet Russe de Monte Carlo
Choreographed by Agnes de Mille
Premiered at the Metropolitan Opera House in 1942
The ballet tells the story of cowboys and cowgirls in the old west.

HOW THE NHSO WILL PERFORM THIS PIECE:
A strings-only arrangement

ADDITIONAL INTERESTING FACTS:
Much of the music is based on American folk song melodies.
The basic structure of this movement is A-B-A.

The main theme of the A section.
Compare this melody to "Bonaparte’s Retreat" explored on the next page.

The main theme of the B section.
Compare this melody to "McLeod’s Reel" explored on the next page.
CLASS ACTIVITY

Compare & Contrast American Folk Songs

Hoe Down is based on two traditional tunes listed below.
- Listen to each example and list its characteristics.
- Listen to Hoe Down and identify each of the tunes within it.

CLICK HERE  

Bonaparte's Retreat
Performed by William H. Stepp
Recorded for the Library of Congress in 1937
Direct: YouTube.com

Copland was specifically inspired by a performance of this American folk tune played by fiddler William H. Stepp.

CLICK HERE  

McLeod's Reel
Performed by the 2nd South Carolina String Band
Direct: YouTube.com

The B Section is based on a lively folk dance entitled McLeod's Reel.

LISTEN AGAIN  

Hoe Down

CLASS DISCUSSION IDEAS

- What does it mean to be an "American folk tune" melody? Where do you think these tunes came from? How were they passed from one person to another?
- What do you like and dislike about each folk tune melody?
- What do you think about the way that Copland takes these traditional American melodies and turns them into classical music? Do you like/dislike the way he crafted Hoe Down?
- What "cowboy" elements did you notice in Hoe Down? Do you think that Copland crafted an "old west" sound in the music? How did he do it?
UNIT 2

Adagio for Strings
Samuel Barber (1910-1981)

LINKS
Google search menus - choose your own source.

CLICK HERE Search: Samuel Barber’s biography

CLICK HERE Search: Adagio for Strings

“I was meant to be a composer and will be I’m sure. Don’t ask me to try to forget this unpleasant thing and go play football – please.”

Samuel Barber
QUICK FACTS

TITLE
Adagio for Strings

COMPOSER:
Samuel Barber (1910–1981)

YEAR COMPOSED:
1936

STRUCTURE OF THE PIECE:
An ascending melody is the basis for the piece. Each section of the strings plays the melody at different times. The piece has a dynamic arch that begins quietly, grows in volume, and then decreases.

COMPOSITION HISTORY:
Barber originally wrote the music to be the second movement of a string quartet and then later arranged it for string orchestra.

HOW THE NHSO WILL PERFORM THIS PIECE:
The string orchestra arrangement:
Excerpt: second half of the piece.

ADDITIONAL INTERESTING FACTS:
Barber sent the music to the famous Toscanini who studied the score and memorized the whole piece because he like it so much.

There is a choral arrangement of the piece set to the Angus Dei text.
LISTEN HERE
LISTENING GUIDE

CLICK HERE  Adagio for Strings
Direct: YouTube.com

There are three main themes heard throughout the piece.

1. 

2. 

3. 

The three melodies appear in each of the string sections at some point in the piece.

Graph demonstrating the arch format of the piece.
Source: Western Michigan University, wmich.edu

Misc.
Orchestral
1936

Adagio for Strings
by Samuel BARBER (1910–81)

A graphic outline of this work:

The main motive of this piece tries to move forward, but time after time its progress is impeded by some unidentified, oppressive force. Each successive attempt is increasingly higher in pitch and more intense in emotion, but eventually the motive slowly dies in its tracks—never quite reaching its tonal "home".
CLASS ACTIVITY

Identify melodic patterns & characteristics

Adagio for Strings is built on three melodic themes.
• Identify characteristics of each melody in one or more of the ways listed below.
• Compare your results for each melody to notice the differences between each.
• Listen to Adagio for Strings and identify melodies as they are played.

Identify the intervallic relationship between each note.  
Use "skip" and "step" or interval values.

Draw a line over each melody that follows the melodic contour exactly.

Identify the highest and the lowest notes included in each melody.

LISTEN AGAIN  Adagio for Strings

CLASS DISCUSSION IDEAS

• What are the similarities between the melodies?
• What are the differences?
• What does this music make you think of as you listen?
UNIT 3

Brandenburg Gate Revisited
Dave Brubeck (1920–2012)

LINKS
Google search menus – choose your own source.

CLICK HERE  Search: Dave Brubeck’s biography

CLICK HERE  Search: Brandenburg Gate Revisited

CLICK HERE  Chris Brubeck talks about his father
Direct: Brubeck.tumblr.com

“Do you think Duke Ellington didn’t listen to Debussy?
Louis Armstrong loved opera, did you know that?
Name me a jazz pianist who wasn’t influenced by European music!”

Dave Brubeck
QUICK FACTS

TITLE
Brandenburg Gate Revisited

COMPOSER:
Dave Brubeck (1920-2012)

YEAR COMPOSED:
1961

STRUCTURE OF THE PIECE:
Theme and variations

COMPOSITION HISTORY:
Originally written for the Dave Brubeck Quartet

HOW THE NHSO WILL PERFORM THIS PIECE:
Excerpted sections of the orchestral suite with solo variations

ADDITIONAL INTERESTING FACTS:
Dave Brubeck's brother Howard was the one to arrange the original tune into an orchestral suite
This symphonic suite is structured as a theme and variations:

**Theme and variations** is a specific kind of form in music. The piece begins with a main melody that is the theme. It is followed by one or more variations of that main melody in differing tempos, dynamics, and styles.

The theme upon which the piece was built:

```
\[ \text{Note: Many of the sections/variations overlap.} \]
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At the Young People’s Concert, only a few variations will be played by Chris Brubeck and NHSO musicians.
CLASS ACTIVITY
Theme & Variations

Craft a method for students to compose their own theme and variations. Here are a few suggestions:

BEGINNER: Improvisatory sounds
- Divide students into small groups of 3 or 4, choosing a group leader for each
- Let each group choose a few classroom instruments
- Instruct the group leader to create a theme on one instrument
- Instruct the remaining students to each create a variation based on the theme
- Invite each group to perform for the class

INTERMEDIATE: Class composing
- Compose a class theme
  - Suggestion 1: teacher composes a simple theme
  - Suggestion 2: the class composes a simple theme as group
- Divide students into small groups of 3 or 4
- Let each group choose a few classroom instruments
- Instruct the group to work together to create a variation in response to the theme
- Invite each group to perform for the class

ADVANCED: Individual composing in a piano lab
- Provide students was staff paper
- Instruct students to use the piano to create a melodic theme and notate it
- Challenge students to compose and improvise 2-3 variations
- Invite each student to perform for the class

LISTEN AGAIN
Brandenburg Gate Revisited
Direct: YouTube.com

CLASS DISCUSSION IDEAS
- What were some of the challenges you faced while composing a theme and/or variation?
- What would you title your theme/variation(s)/piece? Why?
- How did improvisation play a role in your composition?
UNIT 4

World Premiere Commission
Chris Brubeck (b. 1952)

LINKS

Google search menus - choose your own source.

CLICK HERE

Search: Chris Brubeck's biography

“Stravinsky said that composition is selective improvisation, meaning that the same kernel of an idea that you have up on the stand as a jazz musician is the same one you write down as a composer.”

Chris Brubeck
QUICK FACTS

TITLE
We will find out at the concert!

COMPOSER:
Chris Brubeck (b. 1952)

YEAR COMPOSED:
2014

STRUCTURE OF THE PIECE:
We will find out at the concert!

COMPOSITION HISTORY:
The NHSO wanted to include a new work as part of Chris Brubeck's residency and the Fromm Music Foundation sponsored this commission.

HOW THE NHSO WILL PERFORM THIS PIECE:
You will hear the premiere performance!

ADDITIONAL INTERESTING FACTS:
This piece will be written for orchestra and jazz quintet of high school students.
WHAT IS A COMMISSION?

A commission is an order for a work of art to be produced. A person or an organization pays a composer to write a piece. Sometimes, a performer or an ensemble commissions a work so that they can perform it. Sometimes, a person or organization commissions a musical work to commemorate a special occasion or in memory of someone. There are a variety of reasons for a work to be commissioned and often the composer dedicates the work to those who asked them to write the piece.

THE NHSO/BRUBECK COMMISSION

In this case, the NHSO asked Chris Brubeck to write a piece for the symphony to perform with a jazz quintet of high school students as part of his residency in New Haven. A piece of this nature exemplifies the purpose of the Chris Brubeck’s residency with the NHSO. The work represents the marriage of jazz and symphonic music and the inclusion of students highlights the educational benefits of the work that Chris will do in the Greater New Haven community.

Chris Brubeck and the NHSO applied to the Fromm Music Foundation at Harvard University to receive funding for the creation of this piece.

CLICK HERE      Search: Fromm Foundation

WHAT IS A WORLD PREMIERE?

Once a piece has been composed, the first public performance is called the world premiere. Being in attendance at a world premiere performance is a very special opportunity. It means that YOU are hearing a piece of music for the very first time!

The NHSO looks forward to sharing this world premiere experience with you!
UNIT 5

Concerto for Bass Trombone and Orchestra
I. Paradise Utopia
Chris Brubeck (b. 1952)

LINKS

Google search menus - choose your own source.

CLICK HERE  Search: Chris Brubeck's biography

CLICK HERE  About Concerto for Bass Trombone
Direct: ChrisBrubeck.com/Works

CLICK HERE  Chris Brubeck plays his Concerto
Direct: ChrisBrubeck.com/Works

"Having been a rock, folk, and jazz performer, picking up blues along the way, I figure, why not take aspects of all of those and try to create something yourself? I feel that it can all flow together."

Chris Brubeck
QUICK FACTS

TITLE
Concerto for Bass Trombone and Orchestra
I. Paradise Utopia

COMPOSER
Chris Brubeck (b. 1952)

YEAR COMPOSED
1991

STRUCTURE OF THE PIECE
Concerto for bass trombone soloist and orchestra in three movements:
1. Paradise Utopia
2. Sorrow Floats
3. James Brown in the Twilight Zone

COMPOSITION HISTORY
Commissioned by the Greater Bridgeport Symphony Youth Orchestra

HOW THE NHSO WILL PERFORM THIS PIECE
The first movement with Chris Brubeck as soloist

ADDITIONAL INTERESTING FACTS
Chris writes about the piece:

"I was approached by the Greater Bridgeport Symphony Youth Orchestra (in my home State of CT) to compose a work utilizing their high-school aged students. Being a veteran of that scene, and a strong advocate for the arts in our schools, I couldn't resist the chance to compose for these forces. My goal was to write a challenging work that would keep all sections of the orchestra on their toes, expose them to odd time signatures, polytonality, and above all, remind them that music was supposed to be joyous, energetic, beautiful, adventurous, powerful, and even humorous!"
Chris Brubeck discusses the Concerto:

“Having spent many years of my adolescence playing in youth orchestra, counting endless measures, playing trombone for only a few passages, and then frustratingly having to count more measures of rest yet again, I resorted to frequent musical daydreams. In fact, I used to have musical nightmares about not being able to contain myself any longer, and would visualize myself jumping up from the back of the orchestra to unleash improvisations much to the conductor’s horror.

The first movement, “Paradise Utopia,” is sizzling with American expansionist energy. I imagine a Donald Trump-like figure maniacally rebuilding the New York skyline. Jazz elements were inescapable, and realizing my old nightmare/dream, quite a bit of the trombone solo is meant to be improvised.”

This movement is built upon two main themes shown below. Through the movement the trombone solo part is infused with improvisatory embellishments.

**THEME 1**

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\[\text{MIDI file content}\]
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**THEME 2**

```
\[\text{MIDI file content}\]
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CLASS ACTIVITY
Terminology for a Concerto

Discuss the following terms commonly used in the musical form concerto.

CONCERTO
A musical composition for a solo instrument or instruments accompanied by an orchestra, usually in three movements: fast-slow-fast.

CONCERTI
The plural form of the word concerto.

CADENZA
In a concerto, a cadenza is when the orchestra stops playing as the soloist plays alone, usually not within the same meter but in "free time." These passages may be written out or improvised and often show off the soloists virtuosic (see below) skills.

VIRTUOSIC
The common term used to describe a musician who excels at musical technique, shows great command of their instrument, and performs very difficult and showy musical passages.

COMMON TEMPO MARKINGS

FAST:
- Andante - at a walking pace
- Allegro - quick and bright
- Vivace - lively and fast
- Vivacissimo - very fast and lively
- Presto - extremely fast

SLOW:
- Grave - very slow
- Largo - slowly and broadly
- Larghetto - rather broadly
- Adagio - slowly and stately
- Moderato - at a moderate pace
UNIT 6

St. Louis Blues
W.C. Handy (1873-1958)

LINKS
Google search menus - choose your own source.

CLICK HERE  Search: W.C. Handy’s biography
CLICK HERE  Search: St. Louis Blues
CLICK HERE  Dave Brubeck plays St. Louis Blues
            Direct: YouTube.com

“Setting my mind on a musical instrument was like falling in love. All the world seemed bright and changed.”

W.C Handy
QUICK FACTS

TITLE
St. Louis Blues

COMPOSER:
W.C. Handy (1873–1958)

YEAR COMPOSED:
Published in 1914

STRUCTURE OF THE PIECE:
Blues-style song combining the standard 12-bar blues style
with a 16-bar bridge in a tango style

COMPOSITION HISTORY:
Handy was inspired by a chance meeting with a woman on the streets
of St. Louis distraught over her husband’s absence, who lamented, “Mam
man’s got a heart like a rock cast in de sea”, a key line of the song.

HOW THE NHSO WILL PERFORM THIS PIECE:
An orchestral arrangement of the tune.

ADDITIONAL INTERESTING FACTS:
St. Louis Blues gained such popularity that is inspired the creation of the
famous dance called the foxtrot.

W.C. Handy was earning around $25,000 per year in royalties for this
song until his death in 1958.
LISTENING GUIDE

CLICK HERE

Dave Brubeck plays St. Louis Blues
Direct: YouTube.com

This song is built with a 12-bar blues section and a 16-bar bridge in a tango style.

12-bar blues:

16-bar bridge:

CLICK HERE

Score of St. Louis Blues
Direct: IMSLP.org
CLASS ACTIVITY

Improvise over a walking bass line

St. Louis Blues is built in 12-bar blues format.

- Play the walking bass line below to exemplify the style for students.
- Let students choose classroom instruments to use while improvising over the walking bass line.
- For advance students, challenge them to play the bass line on the piano with the left hand alone, then add simple improvisation with the right hand.

![walking bass line]

ADDITIONAL OPPORTUNITIES FOR INSTRUCTION:

- Discuss the chords used in a walking bass line through harmonic analysis. Take this a step further by using roman numerals and then challenging students to identify the appropriate chords in different key signatures.
- Use the walking bass line to discuss triads and seventh chords.

CLICK HERE

Dave Brubeck plays St. Louis Blues
Direct: YouTube.com

CLASS DISCUSSION IDEAS

- Why do you think this style of music was called “the blues”?
- Do you like this style of music? Why or why not?
- What was your experience of improvising over a walking bass line like?
UNIT 7

Blue Rondo A La Turk
Dave Brubeck (1920-2012)

LINKS

Google search menus - choose your own source.

CLICK HERE
Search: Dave Brubeck's biography

CLICK HERE
Search: Blue Rondo A La Turk

CLICK HERE
Blue Rondo A La Turk
Performed by Chris Brubeck's band Triple Play
Direct: grooveshark.com

“When you hear Bach or Mozart, you hear perfection. Remember that Bach, Mozart, and Beethoven were great improvisers. I can hear that in their music.”

Dave Brubeck
QUICK FACTS

TITLE
Blue Rondo A La Turk

COMPOSER:
Dave Brubeck (1920-2012)

YEAR COMPOSED:
Recorded in 1959

STRUCTURE OF THE PIECE:
A jazz standard tune written in 9/8 time with some sections in 4/4

COMPOSITION HISTORY:
While in Turkey, was inspired by some of the traditional music he heard and wrote this jazz tune in a similar rhythm

HOW THE NHSO WILL PERFORM THIS PIECE:
An orchestral arrangement of the piece with Chris Brubeck and NHSO musicians as soloists

ADDITIONAL INTERESTING FACTS:
Brubeck heard this unusual rhythm performed by Turkish musicians and asked where they got that rhythm. One replied: "This rhythm is to us what the blues are to you."
This led to the title, "Blue Rondo A La Turk"
LISTENING GUIDE

CLICK HERE  Blue Rondo A La Turk
Performed by Dave Brubeck Quartet in 1959
Direct: YouTube.com

The following theme is the basis for Blue Rondo A La Turk.

\[\text{Musical notation}\]

\[\text{Musical notation}\]
CLASS ACTIVITY

Compound Meter

Blue Rondo A La Turk is in compound meter.

- Define compound meter and review examples.
- Explore the Blue Rondo A La Turk example showing the division of beats.
- Explore the Blue Rondo A La Turk example showing the accented division of beats.

COMPOUND METER

A meter in which each beat of the measure divides naturally into three equal beats.

CLASS DISCUSSION IDEAS

- What did you discover as you explored compound meter?
Identifying instruments of the orchestra

This activity challenges students to identify instruments through written clues, pictures, and word scrambles.

- Introduce students to the Instruments of the Orchestra on the following pages. Perfect for your SMARTBoard.
- Who am I? worksheet
- Teacher Key included
INTRODUCTION TO THE ORCHESTRA
Meet the New Haven Symphony Orchestra before the concert.

ORCHESTRA = a group of musicians who play many instruments as one ensemble

CLICK HERE Meet the New Haven Symphony Orchestra

CONDUCTOR = leader of the orchestra, referred to as Maestro (Italian for “Master”)

The conductor uses a baton and hand gestures to show the musicians the speed and volume of the music so that the players stay together.

CLICK HERE Meet William Boughton, Music Director

INSTRUMENTS OF THE ORCHESTRA
The orchestra is divided into four instrument families:

STRINGS
In a symphony orchestra, there are typically four string instruments.

- Violin
- Viola
- Cello
- Double Bass

- Sound is made by vibrating the strings with a bow or plucking with fingers.
- Players change pitch by pressing down on the strings along the fingerboard.
- Violins create the highest pitches and the basses create the lowest.
- Violins and violas have a chin rest the musician uses while playing.
- Cellos and basses stand upright.
- The violinist that sits to the left of the conductor is called the Concertmaster.
WOODWINDS

In a symphony orchestra, there are four primary woodwind instruments.

- **Flute**
  - Flute players often play the piccolo which is a short instrument that plays very high notes.

- **Oboe**
  - Oboe players often play the English horn which is longer and deeper than the oboe.

- **Bassoon**
  - Bassoon players will often play contrabassoon which is even bigger, lower, and stands on the floor.

- **Clarinet**
  - Clarinets come in various pitches and sizes from soprano to bass clarinet.

- **Oboe**
  - Oboe players often play the English horn which is longer and deeper than the oboe.

BRASS

In a symphony orchestra, there are typically four brass instruments.

- **Trumpet**
- **French Horn**
- **Trombone**
- **Tuba**

- Sound is made by blowing air inside of the instrument.
- The flute has a hole that the player blows across.
- The clarinet uses a single reed (a small piece of wood) in the mouthpiece.
- The oboe uses a double reed as a mouthpiece. (Players carve these!)
- The bassoon uses a double reed slightly bigger than the oboe’s.
- Players change the pitch by pressing their fingers down on the keys.
BRASS continued
• Sound is made by buzzing the lips in the mouthpiece.
• Players change pitch by pressing their fingers down on buttons called valves.
• The trombone does not have valves. It uses a slide to change the pitch.
• Trumpets create the highest pitches and tubas create the lowest.
• There are many pitch and size variations of these instruments.

PERCUSSION
In an orchestra, there are MANY percussion instruments used. Here are a few:

- All percussion instruments are played differently.
- Sound is created by shaking, rattling, or striking with a mallet or their hands.

PIANO & HARP
An orchestra often includes a piano and a harp.

Harp
The harp is a member of the string family. Players use their fingers to pluck the strings and their feet to adjust the pedals.

Piano
The piano is a member of the percussion family because hammers hit strings when the keys are pressed.
NAME __________________________________________

Name the instrument family that is described.

1. Most of us are made of a material listed in our name, but our highest member is made of metal.
2. We come in many different sizes, but all of us have four of these that vibrate when we pluck them.
3. Our family has hundreds of instruments and sometimes players use 10 or more of us in a single piece of music!
4. We have valves, bells, and many feet of tubing that is coiled up so that players can hold us.

Name the instruments that are pictured.

5. ____________ 6 ____________ 7 ____________ 8 ____________

Unscramble the letters of the instrument names.

EBOO
RHPA
OCLEL

9 ____________ 10 ____________ 11 ____________

BTAU
ONAIP
NOSBASO

12 ____________ 13 ____________ 14 ____________
Write the name of the instrument being described by each clue.

15 ___________ I am a member of the woodwind family but I am made of metal.

16 ___________ I have many feet of coiled tubing, a small mouthpiece, and a large bell in which a player places their hand when I am played.

17 ___________ I am the largest, lowest member of the string family.

18 ___________ I am often used in fanfares because my sound can be bright and loud.

19 ___________ I can make a very unique sound when you move my slide.

20 ___________ I am the instrument that the Concertmaster plays.

21 ___________ I look like another instrument and am held like another instrument in my family. People often confuse us, but my sound is deeper and my strings are tuned differently.

BONUS QUESTION:

___________ I am the highest, smallest instrument in the orchestra.
TEACHER KEY

1. WOODWIND FAMILY
2. STRING FAMILY
3. PERCUSSION FAMILY
4. BRASS FAMILY
5. BASS DRUM
6. TRIANGLE
7. TAMBOURINE
8. CYMBALS
9. OBOE
10. HARP
11. CELLO
12. TUBA
13. PIANO
14. BASSOON
15. FLUTE
16. FRENCH HORN
17. DOUBLE BASS
18. TRUMPET
19. TROMBONE
20. VIOLIN
21. VIOLA

BONUS: PICCOLO
MY CONCERT EXPERIENCE

Before, during, and after the Young People's Concert

This activity challenges students to understand the details of and feel prepared for the Young People’s Concert experience.

- Outline concert etiquette expectations for students using the guide on the next page.
- Learn about the history of Woolsey Hall and show students images of the venue.
- Introduce students to the concert performers.
- My Concert Checklist worksheet
CONCERT ETIQUETTE

BEFORE the Young People's Concert:
• Learn about the venue you will visit.
• Learn about the music that you will hear.

WHEN YOU ARRIVE at the Young People's Concert:
• Find your seats, remove your coat, and get situated.
• Turn off all devices that make noise or create light.
• Look around the concert hall/auditorium at the architecture and decor.
  • Acoustics: imagine how sound from the orchestra may bounce around the hall
• Locate the rest rooms and use them before the show.
• Watch and listen as musicians assemble on the stage and begin warming up.

DURING the Young People's Concert:
• Be respectful to the performers by remaining quiet and not talking.
• There is no photography or video allowed during the concert.
• The concert begins when the concertmaster enters to tune the orchestra.
• Watch as the concertmaster signals the oboe to give an "A" for others to tune.
• Applaud for the entrance of the conductor and soloist.
• When they are ready to begin, pay attention and be a good listener.
• Watch the movements of the performers and listen carefully.
• Listen for your favorite instrument or piece.
• Wait to applaud until a piece has ended. (The conductor lowers his arms.)
• Please remain seated until the end of the concert.

AFTER the Young People's Concert:
• Continue applauding until you feel you have properly thanked the performers.
• After the applause, stay seated for important announcements about dismissal.
• When you return to school, complete the Concert Evaluation Forms.
• Send evaluations and student artwork to the NHSO.

Can you think of anything else? Let us know!
Learn about this beautiful concert hall before you arrive.

- Woolsey Hall has 2,691 seats between the main floor, balcony, and 2nd balcony.
- Built in 1901-1902 to commemorate the 200th anniversary of Yale University.
- Named after Reverend Theodore Dwight Woolsey, President of Yale (1846-1871).
- The rotunda is called Memorial Hall where Yale-graduate soldiers are honored.
- Inside the concert hall, there is 24-karat gold decorating the stage and organ.
- There is a small hook under each seat the men used as hat holders.
- Center stage, notice the Newberry Memorial Organ, a world-class instrument!
- Woolsey Hall is home to Yale’s musical ensembles.

CLICK HERE

Explore Woolsey Hall
Direct: Yale.edu

What else do you notice?
MEET THE PERFORMERS

121st Anniversary Season

CLICK HERE    NHSO History

CLICK HERE    NHSO Education Programs

CLICK HERE    NHSO Concert Schedule

CLICK HERE    Meet William Boughton, Music Director
MY CONCERT CHECKLIST
Before, during, and after the Young People’s Concert

NAME ________________________________

Check each item off as you prepare for and attend the Concert.

☐ I learned about Copland’s Hoe Down.

☐ I learned about Barber’s Adagio for Strings.

☐ I learned about Dave Brubeck’s Brandenburg Gate Revisited.

☐ I learned about Chris Brubeck’s world premiere commission.

☐ I learned about Chris Brubeck’s Concerto for Bass Trombone and Orchestra.

☐ I learned about Handy’s St. Louis Blues.

☐ I learned about Dave Brubeck’s Blue Rondo A La Turk.

☐ I learned about each instrument of the orchestra before the concert.

☐ I learned about Woolsey Hall (or other venue.)

☐ I learned about Chris Brubeck and the NHSO.

☐ I am ready to go to the concert!

☐ After the concert: I completed the Student Response Form: Concert Review.

☐ After the concert: I completed the Student Response Form: Share your thoughts.
EVALUATION & RESPONSES

Thank you for attending the 2015 NHSO Young People’s Concert.

We strive to continually improve and hone our programs in an effort to better serve you and your students. Your feedback is critical to our program planning.

Please send evaluations and responses to the address below. Feel free to contact us at any time with ideas, questions, and suggestions.

Education Department
New Haven Symphony Orchestra
105 Court Street, Suite 302
New Haven, CT 06511

Pg. 47  Student Response Form: Concert Review
Pg. 48  Student Response Form: Share your thoughts
Pg. 49  Teacher Evaluation
Student Response Form: Concert Review

Think about the concert experience and create your own written review of the performance. Write a few sentences for each question.

NAME ___________________________  GRADE ______  AGE ______

SCHOOL ________________________________________________________

Where did the concert take place? __________________________________

Think about the concert experience and create your own written review of the performance. Write a few sentences for each question.

What did you see and hear? _________________________________________

What did you like? Please explain why. ________________________________

What did you find interesting? _______________________________________

What was your least favorite part? Please explain why. __________________

What was your overall opinion of the performance? ____________________

Thank you for attending the 2015 NHSO Young People’s Concert.
Student Response Form: Share your thoughts

Thank you for attending the 2015 NHSO Young People’s Concert.

NAME __________________________ GRADE ______ AGE ______

SCHOOL _________________________

Your opinion is very important and helpful! Please tell us what you thought of the show. Draw a picture or write a letter to Chris Brubeck, Maestro Boughton, NHSO musicians, or everyone!
TEACHER EVALUATION

Thank you for attending the 2015 NHSO Young People's Concert.

NAME ___________________________  POSITION ___________________________

SCHOOL __________________________

EMAIL ___________________________  PHONE ___________________________

Which venue, date, and time did you attend?

What grade level(s) did you prepare and bring to the concert?

Approximately, how many students did you bring?

Did you use the NHSO study guide before the concert?  □ YES  □ NO

Did you find the guide helpful?  □ YES  □ NO

Please explain how you used it and what you liked/disliked.

Did you attend the NHSO Teacher Workshop?  □ YES  □ NO

Did you receive appropriate logistical info from the NHSO?  □ YES  □ NO

Was there any other info you would have found helpful?

At the concert, were you happy with your seats?  □ YES  □ NO

If not, please explain.

How was the dialogue & music at the concert?

Please feel to attach an extra sheet with further comments about how we can improve.
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George A. and Grace L. Long Foundation

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Fromm Music Foundation

ART WORKS. arts.gov
NEW MUSIC USA

Thank you for supporting music education for Connecticut students.
NHSO EDUCATION PROGRAMS

Click on each program name to learn more.

SCHOOL NIGHT AT THE SYMPHONY
On one special night each season all K-12 students, faculty, staff, and their families are invited to join the NHSO at Woolsey Hall for FREE!

STUDENT SHOWCASE
Student ensembles from Greater New Haven join the NHSO as the opening act for Classics Series Concerts.

PROGRAM NOTES FOR KIDS
The Symphony is for listeners of all ages! Program Notes for Kids and Concert Reading Lists for Kids provide relevant information and activities for our youngest audience members.

CREATING MUSICAL READERS
Music and literacy combine in a program for Pre K – 2nd graders.

MUSIC WITH THE MAESTROS
Music Director William Boughton and Principle Pops Conductor Chelsea Tipton work with school ensembles.

MUSICIAN COACHING SESSIONS
NHSO Teaching Artists work with student musicians and school ensembles.

HEROES OF AMERICAN MUSIC TOOLKIT
Check out the Alexion Toolkit for Interdisciplinary Learning that includes classroom posters, cds, and a study guide that NHSO Teaching Artists use to introduce American History through the lives and music of American musicians.

OPEN REHEARSALS
Join the NHSO as they prepare for Classics Series Concerts.

ARTIST RESIDENCIES
Check out the NHSO’s exciting residency projects.

JUNIOR BOARD
Area high school students get an inside perspective into arts administration and their Symphony through community service projects and volunteering.
Without music, life would be a mistake.
Friedrich Nietzsche