



NEW HAVEN SYMPHONY ORCHESTRA

Introduction to the Orchestra



85th Annual Young People's Concert

Teacher Resource Guide

**WELLS
FARGO**

**Henry A. and Nancy E. Bartels
Fund for Education**



Dear Teachers,

The New Haven Symphony Orchestra is proud to continue partnering with you for our 85th annual Young People's Concert. This year's theme is "Introduction to the Orchestra," and we are so excited to help your students discover the joy of hearing a live orchestra, many for the first time.

This Resource Guide holds links and information to help you prepare your classrooms for the YPC experience. Information can be picked and chosen to fit into your own classroom's needs. Each activity supports one or more of the National Core Arts standards and each of the writing activities support at least one of the CCSS E/LA anchor standards for writing. Other academic subject areas can also be easily connected to this guide.

Each piece in the concert focuses on a different orchestral family member, which provides a great way to also discuss different composers. The concert concludes with a full orchestral piece, Copland's wonderful *Lincoln Portrait*, which incorporates a reading of the Gettysburg Address over beautiful music that will be sure to inspire your students' returns to orchestral halls many times in the future.

We look forward to hearing about this musical journey that you will take with your students!

With gratitude,

Your New Haven Symphony Orchestra



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Introduction to the Orchestra

Teacher Resource Guide

Teacher Introduction

The NHSO is proud to contribute to the musical education of students across Connecticut. The units of this guide cover biographical, historical, and musical information pertaining to the music selections that you will hear at the YPC concert in May.

Four types of activities can be found within each unit:

Listening



Playing/Singing

Writing



Exploring



TIPS FOR USE

- Each unit covers the work of one composer and provides flexible activities that can be used in:
 - Music rooms
 - Physical education classes
 - Academic subject classrooms
 - Anywhere! (using a little of your creativity!)
- Information can be easily adapted for elementary and middle school students. Pick and choose the activities and information that you wish to include from each unit.
- Throughout the Teacher Resource Guide, hyperlinks are provided for easy use. Perfect for your SMART Board! Links are blue, as seen below. Give it a try:

[NEW HAVEN SYMPHONY ORCHESTRA](#)

NOTE: Hyperlink boxes will not appear on the page when this guide is printed.

UNIT STRUCTURE

Each unit includes the following sections:

COVER SHEET

- Timeline: List of each composer's dates and composition dates.
- Watch & Listen: YouTube links to each piece.
- The Buzz: Brief description of the style and influence of each composer.

BIOGRAPHY

- Biographical facts are provided in list form. Choose which facts you wish to include.
- List of significant national/international awards.
- List of other notable works.

LISTEN & LEARN

- Listed for each piece:
 - Title
 - Movement titles
 - Form
 - Orchestration
- A brief history of the piece to provide context before listening.

MUSICAL ACTIVITIES

- For the music of each composer, there are 3 activities:
 - Write: prompts for student responses to the concert music
 - Discuss: ideas for class discussion about the concert music
 - Make Music: activities for students to sing and/or play

EXPLORE MORE

- Suggestions for how to find more about each composer and composition, for example:
 - Suggested Recordings
 - Further Reading
 - Watch & Learn

Resources can be visited by clicking on the capitalized descriptors, such as:

AMAZON

YOUTUBE (Try clicking these words!)

WEBSITE



STANDARDS

This guide is designed to support the following National Core Arts standards:

MU: Cr.1.1.3-6a	MU: Pr.4.1.3-6a	MU: Re.7.1.3-6a	MU: Cn.10.0.3-6a
Cr.1.1.3-6b	Pr.4.2.3-6a	Re.7.2.3-6a	Cn.11.0.3-6a
Cr.2.1.3-6a	Pr.4.2.3-6b	Re.8.1.3-6a	
Cr.3.2.3-5a	Pr.4.3.3-6a	Re.9.1.3-6a	
	Pr.6.1.3-6a		

And the following CCSS E/LA Anchor Standards:

CCSS.ELA-LITERACY.CCRA.W.1	CCSS.ELA-LITERACY.CCRA.R.1	CCSS.ELA-LITERACY.CCRA.SL.2
CCSS.ELA-LITERACY.CCRA.W.2	CCSS.ELA-LITERACY.CCRA.R.2	CCSS.ELA-LITERACY.CCRA.SL.3
CCSS.ELA-LITERACY.CCRA.W.3	CCSS.ELA-LITERACY.CCRA.R.3	CCSS.ELA-LITERACY.CCRA.SL.4
CCSS.ELA-LITERACY.CCRA.W.4	CCSS.ELA-LITERACY.CCRA.R.4	CCSS.ELA-LITERACY.CCRA.SL.5
CCSS.ELA-LITERACY.CCRA.W.7	CCSS.ELA-LITERACY.CCRA.R.5	CCSS.ELA-LITERACY.CCRA.SL.6
CCSS.ELA-LITERACY.CCRA.W.9	CCSS.ELA-LITERACY.CCRA.R.6	
	CCSS.ELA-LITERACY.CCRA.R.7	CCSS.ELA-LITERACY.CCRA.L.1
	CCSS.ELA-LITERACY.CCRA.R.8	CCSS.ELA-LITERACY.CCRA.L.2
		CCSS.ELA-LITERACY.CCRA.L.3
		CCSS.ELA-LITERACY.CCRA.L.4
		CCSS.ELA-LITERACY.CCRA.L.5

ADDITIONAL RESOURCES

MUSICAL ELEMENTS WORKSHEET (page 63)

Great for ANY musical example!

- Use this worksheet for any musical example in the Resource Guide or that you play in class.
- Students can create a catalogue of worksheets to consistently review music they listen to.

MAKE-A-MOVE GUIDE (page 64)

Moving to music is a great way to stay healthy!

- Use this guide for ideas to get students moving-to-music.
- Students can create their own steps, too!

TOOLKIT EVALUATIONS & RESPONSES

Your feedback is incredibly valuable!

- Please take a few moments to complete the Teacher Evaluation and Student Response Forms.
- Please feel free to submit anonymous forms if that is more comfortable.
- An online evaluation can be found [here](#).
- Please return the completed forms to the New Haven Symphony Orchestra.

Forms located at the back of the Resource Guide. (Print pages 65-68)

CONCERT REPERTOIRE

Click each  to watch and listen.

 *Fanfare for the Common Man*



Aaron Copland
(1900-1990)

 *Sally in our Alley*



Frank Bridge
(1879-1941)

 *Mladi I. Allegro*



Leos Janacek
(1854-1928)

 *Variations on America*



Charles Ives
(1874-1954)

 *Lincoln Portrait*



Aaron Copland



Listed in concert program order. Program subject to change.

Unit 1

Introduction to the Orchestra



WATCH & LISTEN

The New Haven Symphony Orchestra

THE BUZZ

The orchestra is a large ensemble of instruments that will usually play classical music. There are four main sections of the orchestra: the string section, the brass section, the woodwind section, and the percussion section. The orchestra is led by a conductor (sometimes called a “maestro”), who stands at the front of the ensemble during the concerts and determines things like tempo and dynamics. Orchestras started developing in the 18th century, and are still very popular ways to hear music played live today.

THE STRING SECTION



HOW IT WORKS

- Strings vibrate on the instrument, which is what produces the pitch.
 - FUN FACT: The “strings” on a string instrument are made out of metal (usually steel), BUT the earliest instruments had strings made out of sheep intestines!
- In order to get the strings to vibrate, a player can either drag a device called the BOW across the strings or pluck the strings with the fingertips (called “pizzicato”).
 - The BOW is a stick made of wood or hard plastic that has horsehairs (from their tails, don’t worry it doesn’t hurt them!) strung across it. The hair can be tightened or loosened, which also affects the sound quality.
- In order to change notes, the length of the string can be adjusted by placing the fingers on the strings up higher toward the neck of the instrument. The right hand holds the bow, while the left hand is responsible for changing the pitches.

[CLICK HERE](#) to watch a video that shows the different parts of a string instrument.

STRING INSTRUMENTS

VIOLIN

The violin is the smallest and therefore the highest (pitch-wise) of the string instruments. The violin is perhaps the most recognizable of the orchestral string instruments. The violin is held with one end under the player's chin and the other end sticking out. Most orchestras have so many violins that they split them into violin I, which plays the higher parts of the two, and violin II, which plays the lower parts of the two.



VIOLA

The viola is very similar in appearance to the violin, but it is slightly larger, and therefore lower in pitch. Violas are held the same way as violins, with a place to rest the chin on the end of the instrument. There is usually only one part written out for the violas in an orchestra.



CELLO

The cello is lower in pitch than a viola, but higher than the bass. The cello is played with the end of the instrument resting on the ground. You will often see cellists playing with the instrument positioned between their legs.



BASS

The bass (also called the upright bass or double bass) lowest and largest of the orchestral string instruments. The bass is about six feet tall standing upright. It is played standing up, and it rests slightly on the player's shoulder.



THE BRASS SECTION



HOW IT WORKS

- All brass instruments have a mouthpiece, and sound is produced by buzzing the lips inside the mouthpiece (pictured below), causing vibrations that makes a pitch.
FUN FACT: While brass instruments are made out of brass, they are usually made up of some other metals like copper or silver.
- The brass instruments work on the HARMONIC SERIES, so in order to play higher notes, the air must move faster, and the lips tighten slightly as well.
- Click [HERE](#) to see a video of a bugle call, which uses no valves at all!
- Most brass instruments have VALVES, which can raise/lower the pitch
- The trombone has a large slide that can be moved in order to change the pitch.



BRASS INSTRUMENTS

FRENCH HORN

The French horn is also sometimes just referred to as the “horn”. It is circular in shape due to a lot of tubing that is coiled up. The right hand goes inside the bell of the instrument, and can be used to control tuning. The French horn uses VALVES. There can be anywhere from 1-4 horns in a typical orchestra, though some very big pieces (like Mahler’s *Symphony No. 8* or Strauss’s *An Alpine Symphony*) call for as many as 8 horns.



TRUMPET

The trumpet is the highest (pitch-wise) of all the brass instruments. There are different types of trumpets in different keys and sizes, though the one most commonly used in orchestras is called a C trumpet (meaning it is in the key of C). The trumpet uses VALVES. There are typically either two or three different trumpet parts for most orchestral pieces.



TROMBONE

The trombone has a lower range than a French horn but a higher range than a tuba. The trombone has a SLIDE, which can be moved to change the pitch up or down. Many orchestral pieces will often be written for 3 trombones. The first two parts are usually written for tenor trombones (higher) and the third part is written for a bass trombone (lower).



TUBA

The tuba is the lowest and largest of the orchestral brass instruments. The instrument is so large that it usually has to sit on the players lap when they play. The tuba has VALVES. There is typically only one tuba in most orchestral pieces, and some pieces do not even have a tuba part at all.

THE WOODWIND SECTION



HOW IT WORKS

- Though they are called the woodwinds, they may or may not be made out of actual wood.
- The woodwinds are typically divided up into two categories: flutes and reeds.
- Flutes produce sound by blowing the air across the edge of a hole on a cylindrical tube.
- Reed instruments produce sound by blowing against a piece of wood called the reed, which causes the wood to vibrate and create a pitch.
- Reed instruments are further broken down into single-reed and double-reed instruments.
- Single-reed instruments (like the clarinet) have the reed vibrating against a mouthpiece in order to create a pitch. [CLICK HERE](#) to see a picture of a standard single reed.
- Double-reed instruments (like the oboe and bassoon) have two pieces of wood connected together and they vibrate against each other in order to create a pitch. [CLICK HERE](#) to see a picture of a standard double reed.
- All reed instruments have KEYS that can move the pitch up or down.
- There are typically FOUR parts to an orchestral woodwind section. Each has a main instrument and there are also AUXILIARY instruments that are commonly found in the section as well.
- An auxiliary woodwind instrument is an instrument that will be similar to the regular instrument and even have the same fingerings, but will sound slightly different. Turn to page 14 for more information on the different auxiliary instruments found in the orchestra!

THE WOODWIND INSTRUMENTS

FLUTE

The flute used in orchestral music is a **TRANSVERSE** flute, meaning it is held sideways, rather than straight up and down. It is typically made out of copper and zinc, though professional flutes are made out of silver. The flute has a very airy and light sound to it, and can move through notes very quickly. It is common to find a **PICCOLO** in most flute sections as well. The piccolo is a smaller flute, and it has the highest range in the woodwind section. There are typically 2-3 flute players in an orchestra, depending on the piece.



OBOE

Oboes are typically made out of wood. They are a double-reed instrument, and are held straight up and down. The oboe is in the shape of a cone, meaning it is wider at the bottom than at the top. The oboe sounds very sharp and bright, and often is used as a solo instrument in the woodwind section because it can cut through the rest of the orchestra well. The auxiliary instrument in the oboe section is called the **ENGLISH HORN**. The English horn is a larger version of the oboe with a lower range. There are typically 2-3 oboe players in an orchestra, depending on the piece.



CLARINET

The clarinet is also typically made out of wood, like the oboe but it is cylindrical, rather than conical. It is a single-reed instrument, and has a very mellow sound. The clarinet is also a very agile instrument, and can perform really big melodic leaps pretty easily. The auxiliary instrument in the clarinet section is the called the **BASS CLARINET**. The bass clarinet is larger and has a curved bell that looks similar to a saxophone. The bass clarinet has a much lower range than the clarinet. There are typically 2-3 clarinet players in an orchestra, depending on the piece.



BASSOON

The bassoon is the lowest instrument of the orchestral woodwind sections. It is made of wood and is conical like the oboe. The bassoon is a double-reed instrument. It has a very warm, reedy sound that works well for both solo and ensemble playing. The auxiliary instrument in the bassoon section is called the **CONTRABASSOON**, which is a larger version of the bassoon with a lower range. There are typically 2-3 bassoon players in an orchestra, depending on the piece.



THE PERCUSSION SECTION



HOW IT WORKS

- Percussion instruments are either hit with an object (called a beater), shook, rubbed, or rattled in order to make a sound.
- There are two subcategories of percussion: pitched percussion instruments (such as the xylophone, marimba, or timpani) and unpitched percussion instruments (such as the snare drum, bass drum, or cymbals).
- Pitched percussion instruments have distinct, measured pitches that are often either used to play melodic material or help outline chords being played.
- Unpitched percussion instruments do not have a discernible pitch, and are more used emphasize rhythm or tempo.
- The most typical percussion instruments you will find in an orchestra are: the snare drum, the bass drum, the timpani, the cymbals, the tambourine, the triangle, and the marimba.
- There are typically two or three percussion players in an orchestra. One will play JUST the timpani, and the others will play ALL the other instruments that are needed.

ORCHESTRAL PERCUSSION INSTRUMENTS



BASS DRUM

The bass drum is the largest drum in the orchestra. It has a low, booming sound and is usually hit with a larger mallet with a felt head.



CYMBALS

The cymbals are typically gold and are held in each hand. They are crashed into each other in order to create a sound. Cymbals can also be found on drum sets and are commonly used for rock music and jazz music.



TRIANGLE

The triangle is made out of metal and is in the shape of a triangle. It is typically struck with a small metal beater, and makes a ringing sound that continues to sound even after has been hit.



MARIMBA

The marimba has many wooden bars that sit across the top of the marimba, which is where the musician will hit when playing. The shorter the wooden bar is, the higher the pitch will come out. There are tubes underneath the marimba called resonators, which amplify the sound. The marimba is typically played with small wooden mallets.



SNARE DRUM

The snare drum has a sharp percussive sound when hit, which is due to small metal wires on the bottom of the drum called snares. It is typically hit with a wooden drumstick.



TAMBOURINE

The tambourine is a circular percussion instrument, typically made out of wood. There are small metal jingles called "zils" built into the wooden frame, and often tambourines are covered on one end with plastic material called drumhead. The tambourine can either be shook or struck with a beater in order to be played.



TIMPANI

Timpani consists of 4 or 5 drums that are each tuned to a specific pitch. The larger the drum is, the lower the pitch will be. Timpani are usually played with mallets with a felt head.

THE CONDUCTOR

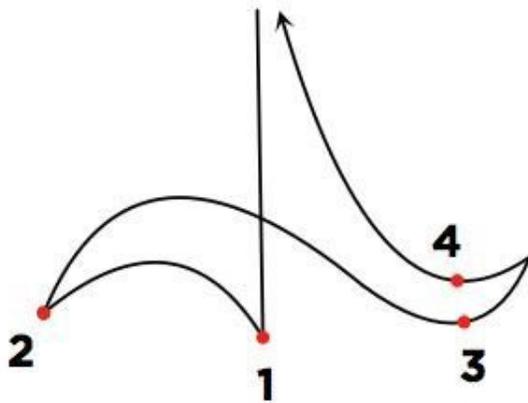


The person in charge of music for the orchestra has three main jobs within the orchestra: the music director, the community arts leader, and the conductor.

- As a MUSIC DIRECTOR, the conductor must be aware of what pieces the audiences will like, and also what pieces go well together, in order to fit a certain theme or feeling that the concert is geared toward.
- As a COMMUNITY ARTS LEADER, the conductor must hold events like talkbacks about the music and his/her choices for programming it, explain the music to those who might not be able to understand it as well, and just make sure people's love and appreciation for music continues to grow.
- As a CONDUCTOR, the conductor has a lot of responsibility. The conductor must:
 - o Choose the tempo of the piece. Although suggested tempos are written in most orchestral pieces, the conductor has the final say in how fast/slow something is.
 - o Dynamic range. The musicians are all skilled enough to read what is on the page and know when to get softer or louder, but it is the conductor's job to let the musicians know the benchmark dynamics and whether they should be louder or softer. This also leads to:
 - o Balance/blend. While playing, it is sometimes difficult to tell if you are too loud or too soft compared to all the other parts that are playing, so it is the conductor's job to tell the different individual instruments whether or not they should be louder or softer. There can be a lot of different moving lines and parts going on all at once depending on the piece, and the conductor will often let the orchestra know who has the most important part, and that part can play a little louder while all the other parts can play a little quieter.
 - o Knowledge of key signatures/transposing instruments. The instruments in the orchestra can be in a lot of different keys, and the conductor must be aware of all of the keys that they instruments are playing in. That way, if someone is playing a wrong note, the conductor will not only be able to hear it, but will be able to tell them the correct note to switch it to.

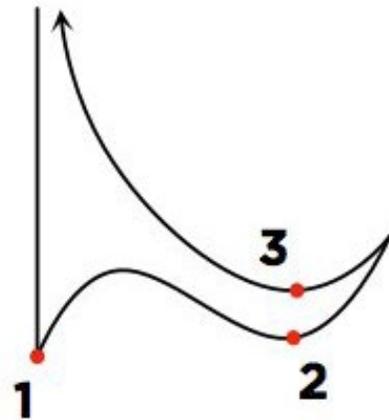
CONDUCTING MUSIC

The conductor is probably most known for being the person in the middle of the orchestra waving their arms around to the beat. There are specific patterns that all conductors use depending on the TIME SIGNATURE that the music is in. Some common time signatures you might see a conductor use are:



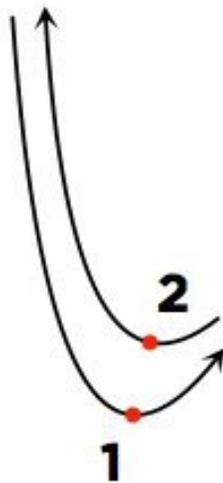
IN 4

It is fairly common to find music that is in 4. In fact, it is sometimes referred to as “common time” because it is used so often!



IN 3

Historically, music in 3 was used often in dances, and it is sometimes referred to as “waltz time”. Try dancing around while you are conducting!



IN 2

Music in 2 is often referred to as “march time”, because many military marches were written in 2/4. Try marching around while conducting!

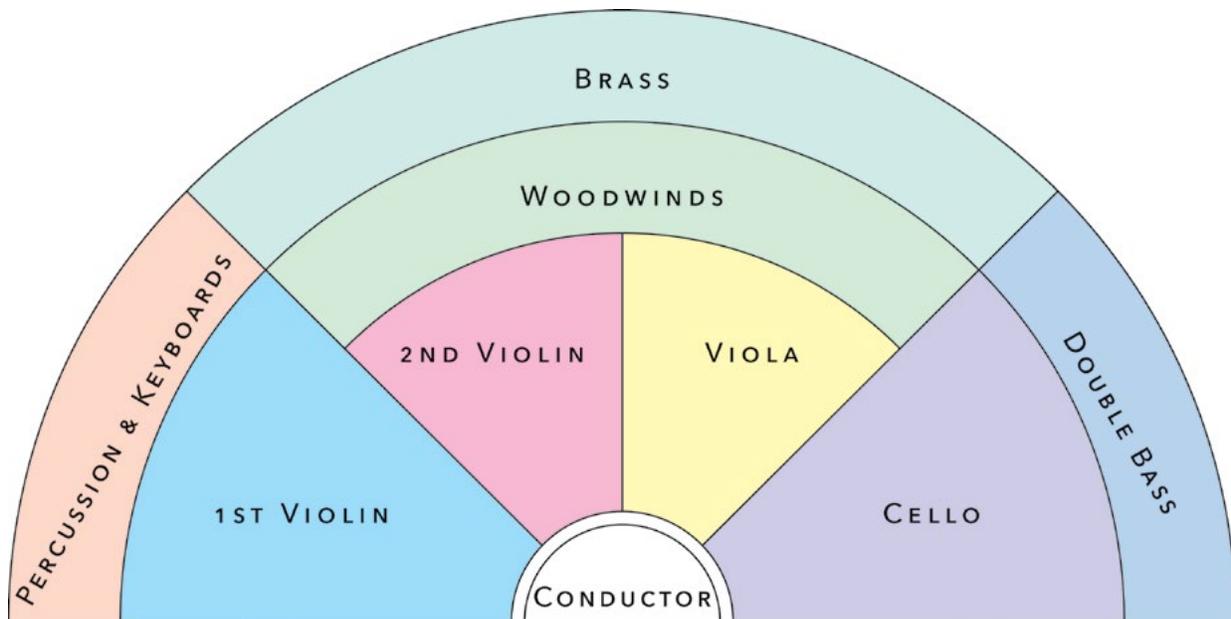


IN 1

Music is usually conducted in 1 when it is too fast to be conducting in 3. Make sure you just put the downward motion in time with the downbeat of the measure!

ORCHESTRA SEATING CHARTS

This is an example of a common seating chart for an orchestra, but there are a lot of different ways for an orchestra to be set up. Turn to the next page to see different seating charts used by some of the best orchestras in the world!



Typical amount of players on each instrument in a professional orchestra:

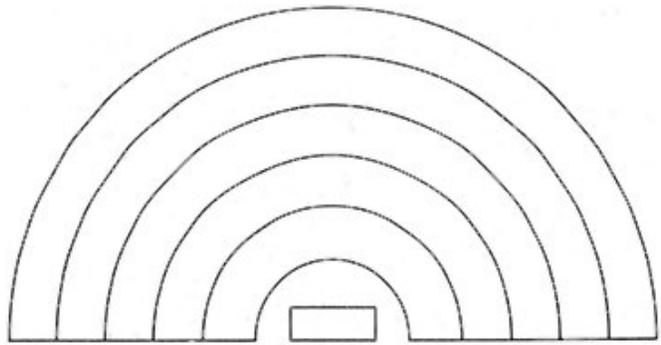
- o Violin I: 16
- o Violin II: 14
- o Viola: 12
- o Cello: 10
- o Bass: 8-10
- o Flute: 2-4 (+1 piccolo sometimes)
- o Oboe: 2-4 (+1 English horn sometimes)
- o Clarinet: 2-4 (+1 Bass clarinet sometimes)
- o Bassoon: 2-4 (+1 Contrabassoon sometimes)
- o Horn: 4
- o Trumpet: 3
- o Trombone: 3
- o Tuba: 1
- o Percussion: LOTS, typically covered by 2-3 different players. The timpani will usually be played by only one person, and this musician is not responsible for playing any of the other percussion parts.
- o Harp: 1 (sometimes)
- o Piano: 1 (sometimes)

ORCHESTRA SEATING CHART WORKSHEET

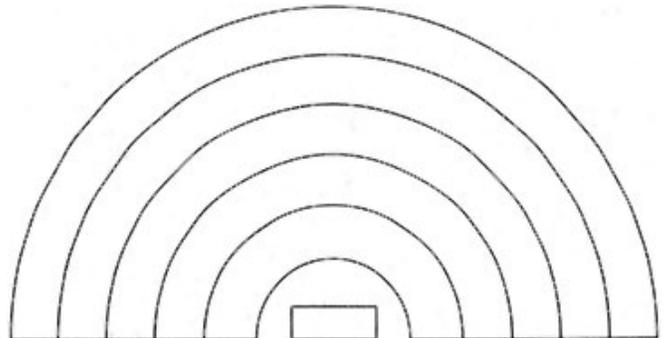
Below are pictures of actual orchestras around the world. Use your knowledge of the instruments in the orchestra and the seating chart on page 19 as a reference to fill out each blank seating chart to match each picture.



The New York Philharmonic

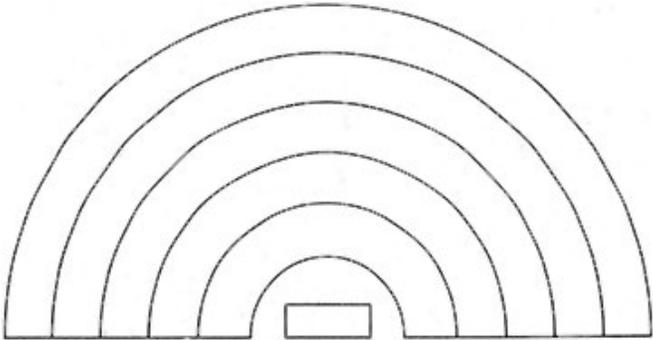


Auburn Symphony Orchestra

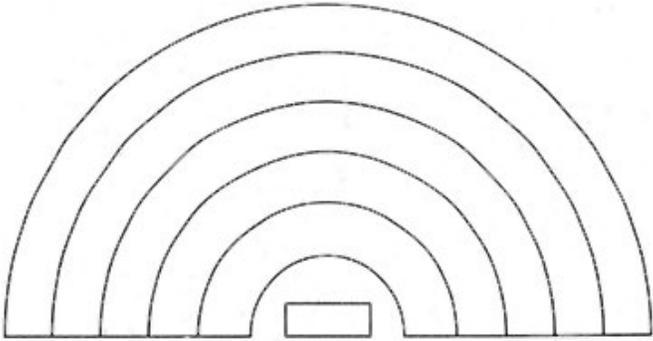




Boston Symphony Orchestra



National Symphony Orchestra



TIMBRE

The word **timbre** (pronounced TAM-bur) is used to describe what a particular musical instrument sounds like. Each family of instruments has a specific kind of sound, and then within each family each individual instrument has a unique timbre to it.

CLICK HERE to hear the instruments being played and see if you can hear a difference in how they sound.



When talking about timbre, some people like to use COLORS, and some people like to use ADJECTIVES. Listed below are just some of the adjectives that are commonly used when describing timbre:

- Reedy
- Brassy
- Clear
- Focused or unfocused
- Breathy (pronounced “BRETH-ee”)
- Rounded
- Piercing
- Strident
- Harsh
- Warm
- Mellow
- Resonant
- Dark or Bright
- Heavy or Light
- Flat

Listen to each instrument again and try to describe what they sound like using these words and any other words you can think of!

SUGGESTED RECORDINGS

The New Haven Symphony Orchestra

2010	<i>Walton: Violin Concerto, Symphony No. 1</i>	AMAZON
2014	<i>A Portrait of Augusta Reed Thomas: Hemke Concerto</i>	AMAZON

FURTHER READING*The Young Person's Guide to the Orchestra*

Written by Anita Ganeri

AMAZON

Story of the Orchestra : Listen While You Learn About the Instruments, the Music and the Composers Who Wrote the Music!

Written by Robert Levine

AMAZON

The Composer is Dead

Written by Lemony Snickett

AMAZON

Dallas Symphony Orchestra Kids

WEBSITE

WATCH & LEARN

New Haven Symphony Audiences Answer "Why Do You Think Music Matters?"

YOUTUBE

What Does A Conductor Do?

YOUTUBE

San Francisco Symphony's Interactive Introduction to the Orchestra

WEBSITE

Bill Nye The Science Guy "The Science of Music"

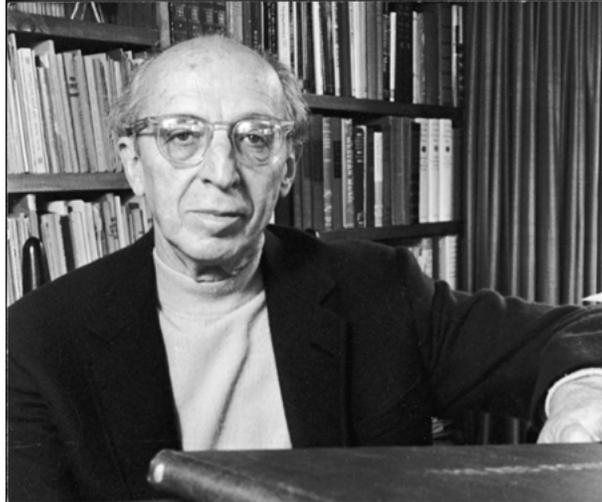
YOUTUBE

Bill Nye The Science Guy "Sound"

YOUTUBE

Unit 2

Fanfare for the Common Man by Aaron Copland



TIMELINE

- | | |
|------|---|
| 1900 | Birth of Aaron Copland |
| 1942 | Copland completed <i>Fanfare for the Common Man</i> |
| 1990 | Death of Aaron Copland |

WATCH AND LISTEN

Fanfare for the Common Man

THE BUZZ

Aaron Copland is perhaps one of the most famous American composers in history. His compositional style and techniques were often described as sounding inherently “American” and often would evoke feelings of wide open plains, national pride, and nostalgia for the American audiences (and also audiences of all kinds). While he wrote symphonic works, he also wrote opera (*The Fertile Land*), as well as music for ballets (*Appalachian Spring*) and movies (*Our Town*).

AARON COPLAND (1900-1990)

1900	Born in Brooklyn, NY.
1907-1912	Began experimenting on the piano, even beginning to notate (or write out) short little compositions.
1913	Began taking formal piano lessons, playing a lot of classical music by Mozart, Beethoven, and Chopin.
1917	Began taking private theory/composition lessons with Rubin Goldmark, rather than continuing on to college.
1921	Began studying composition at the American Conservatory, Fontainebleau in France.
1930s	Wrote a lot of ballets and patriotic works, which he is perhaps most remembered for.
1940s	Started writing the scores to films such as <i>Our Town</i> , <i>Of Mice and Men</i> , and <i>The Heiress</i> , the latter of which won him an Academy Award.
1942	Composed <i>Lincoln Portrait</i> and <i>Fanfare for the Common Man</i> for the Cincinnati Symphony Orchestra, the latter of which premiered in March of 1943.
1958	Began to focus more on conducting, traveling internationally for the majority of the later part of his career.
1990	Died in Cortlandt Manor, NY.

COPLAND ON COMPOSING

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

NOTABLE WORKS

2 operas
6 ballets
8 film scores
3 symphonies
Orchestral Works
Choral Works
Chamber pieces
Songs
Keyboard music



For a full list of Copland's works, [CLICK HERE](#)

Click the  to watch and listen.

Fanfare for the Common Man

- Written in 1942 at the request of Cincinnati Symphony conductor Eugene Goossens.
- During WWI, Goossens had asked multiple British composers to write a fanfare for the beginning of each symphony concert, and did the same thing during WWII, but asked primarily American composers.
- Goossens suggested that each fanfare be named about some facet of military life or service, but Copland, who was inspired by a speech Vice President Henry A. Wallace gave entitled “The Century of the Common Man”, named it *Fanfare for the Common Man*.
- Goossens thought the title was perfect, and asked Copland if he could save the premiere of the piece for March 12, 1943, Tax Day, as an homage to the “common man.” Copland replied: “I [am] all for honoring the common man at income tax time”.

Key Passages from “The Century of the Common Man” by Henry A. Wallace

(For the full version of the speech, [CLICK HERE](#))

“Some have spoken of the “American Century.” I say that the century on which we are entering — The century which will come out of this war — can be and must be the century of the common man. Perhaps it will be America’s opportunity to suggest that Freedoms and duties by which the common man must live. Everywhere the common man must learn to build his own industries with his own hands in a practical fashion. Everywhere the common man must learn to increase his productivity so that he and his children can eventually pay to the world community all that they have received. No nation will have the God-given right to exploit other nations. Older nations will have the privilege to help younger nations get started on the path to industrialization, but there must be neither military nor economic imperialism. The methods of the nineteenth century will not work in the people’s century which is now about to begin. India, China, and Latin America have a tremendous stake in the people’s century. As their masses learn to read and write, and as they become productive mechanics, their standard of living will double and treble. Modern science, when devoted whole-heartedly to the general welfare, has in it potentialities of which we do not yet dream.”

FORM: Fanfare

FANFARE: A short musical piece, often played by brass instruments, sometimes accompanied by percussion. A fanfare is typically played at the beginning of a performance or ceremony, to signify an introduction to someone or something.

ORCHESTRATION: 4 horns
3 trumpets
3 trombones
Tuba
Timpani
Bass Drum
Tam tams

SCORE: [CLICK HERE](#)

WRITE

Aaron Copland wrote the music for a lot of movies during the late 1930s and 1940s. Imagine that this piece is the theme song for a movie that you are writing. Write a paragraph or two about your idea for the movie, and be sure to think about the following questions:

- What would the movie be about?
- Who would the characters be?
- What would happen in the movie?
- What would the main message of the movie be?
- What other kinds of music would there be in the movie, if any?

DISCUSS

This piece of music was inspired by a speech.

- What are the main points of the speech?
- Who is the speech addressing (both in terms of the immediate audience and the broader “audience”)?
- What kinds of language is the speech using?
- How do these themes/ideas translate to the music?
- Can you picture the speech being read over the music?
- Are there other feelings that the music evokes that the speech itself doesn’t evoke as much?

MAKE MUSIC

A lot of this work takes thoughts, emotions, and feelings from a source and translates them into musical forms. How might the following emotions/feelings be translated into music? What would these words sound like to students? What instruments would be used for each?

- Anger
- Boredom
- Bravery
- Confusion
- Doubt
- Fear
- Happiness
- Love
- Peace/Tranquility
- Sadness

SUGGESTED RECORDINGS

Aaron Copland

2003 *Copland Conducts Copland* AMAZON

FURTHER READING

Aaron Copland
(Getting To Know The World's Composers)
Written by Mike Venezia AMAZON

Brass Instruments
(How the World Makes Music)
Written by Anita Ganeri AMAZON

Drums and Percussion
(How the World Makes Music)
Written by Anita Ganeri AMAZON

WATCH & LEARN

Leonard Bernstein explains “What is American Music?” before the New York Philharmonic plays *Fanfare for the Common Man* conducted by Aaron Copland YOUTUBE

CUNY TV's Day at Night: Aaron Copland YOUTUBE

Unit 3

Sally in our Alley by Frank Bridge



TIMELINE

1879	Birth of Frank Bridge
1916	Bridge completed <i>Sally in our Alley</i>
1941	Death of Frank Bridge

WATCH AND LISTEN

Sally in our Alley

THE BUZZ

Frank Bridge was a British composer who rose to prominence at the beginning of the 20th century. Bridge started out as a viola player, and was well known for his technical skills and musicianship. Later on in his life, he taught composition to Benjamin Britten, one of the most famous British composers of the 20th century.

FRANK BRIDGE (1879-1941)

1879	Born in Brighton, England.
1899	Won a scholarship to study at the Royal College of Music, where he studied the violin, viola, and composition.
1906-1915	Joined the Joachim [String] Quartet and later the English String Quartet, as a violist.
1914	Began privately tutoring 14-year-old Benjamin Britten in composition and music theory.
1916	Composed <i>Two Old English Folk Songs</i> , one of which was <i>Sally in Our Alley</i> for string quartet.
1920s-1930s	Continued to compose works, albeit in a more modern style. His later works were not as well-received.
1941	Died in Eastbourne, England.

BENJAMIN BRITTEN ON FRANK BRIDGE

“If anything happened to my musical father, I don’t know what I should do.”

NOTABLE WORKS

1 opera
1 ballet
Symphonic Works
Chamber Works
Songs
Choral Works
Piano Music
Organ Music

For a full list of Bridge’s works, [CLICK HERE](#)



Click the  to watch and listen.

Sally in our Alley

- Part of Bridge's work *Two Old English Folk Songs*, along with *Cherry Ripe*.
- Written in 1916 for String Quartet.
- Based off of the folk song "Sally in Our Alley", written by Henry Carey almost 200 years earlier.

Sally in Our Alley

Henry Carey



Of all the girls that are so smart, There's none like pret - ty Sal-ly!
She is the dar - ling of my heart, And lives in our al - ley.

There's ne'er a la - dy in the land that's half so sweet as
Sal-ly, She is the dar ling of my heart, And lives in our al-ley.

The original version of *Sally in Our Alley*, written by Henry Carey.
For a link to the song being sung, [CLICK HERE](#)

FORM: Arrangement for string quartet

ARRANGEMENT: An arrangement is when a composer takes an already-existing piece of music and rewrites it for different ensembles, while still keeping the main melodies and ideas intact.

ORCHESTRATION: 2 violins
1 viola
1 cello
1 bass (optional, ad. lib)

SCORE: [CLICK HERE](#)

WRITE

Have students draw a picture of what they are visualizing the piece to be about while listening to it. In a paragraph, answer the following questions about their drawing:

- What did you draw?
- What was the focus of your drawing? Was it people? Was it animals? A place? Nature? Something else?
- What in the music made you think of the things you drew? Give musical examples if possible.
- (If students have access to colored pencils/crayons) How come you chose the colors that you did? (If students do not have accessed to colored pencils/crayons) What colors, if any, would you add to your drawing?

DISCUSS

Thinking about folk songs in general:

- What is a folk song?
- What are some examples of folk songs that you may know?
- What do they have in common? How are they different?
- What are these folk songs about?

Now thinking specifically about *Sally in Our Alley*:

- What is the melody like? Is it catchy and easy to follow? Or complicated?
- How does this song compare to the other folk songs you have discussed?
- Is there a different perception of this folk song because there are no words?
- What do you think the words would be about?
- The lyrics to the first two stanzas are on the right: How closely did your imagined lyrics line up with the actual lyrics? How closely do they line up with your drawing?

*Of all the girls that are so smart
There 's none like pretty Sally;
She is the darling of my heart,
And she lives in our alley.
There is no lady in the land
Is half so sweet as Sally;
She is the darling of my heart,
And she lives in our alley.*

*Of all the days that 's in the week
I dearly love but one day—
And that 's the day that comes
betwixt
A Saturday and Monday;
For then I'm drest all in my best
To walk abroad with Sally;
She is the darling of my heart,
And she lives in our alley.*

MAKE MUSIC

In this piece, Frank Bridge took a piece of music that already existed and changed it to fit a string quartet, which is called an **arrangement**. In arrangements, artists take existing music and change it to fit the ensemble that they want. For example, [CLICK HERE](#) to see a video of the famous a cappella group Pentatonix performing an arrangement of music from the *Star Wars* franchise. What are some ways that they changed the original music to fit the group that they had? Then pretend you wanted to arrange a well-known song for an ensemble of your own. What are some ways you could change the music to work for your group? It can include:

- Changing which instrument plays a song.
- Changing how many instruments play a song.
- Adding words to an instrumental piece.
- Changing the words of a song to be something different.
- Changing how fast or slow a song is.
- Changing how low or high a song is.
- Changing how loud or soft a song is.

What would the song you created look like in a drawing? What colors would be used? What words would you use to describe the timbre of your arrangement?

SUGGESTED RECORDINGS

Frank Bridge

1993

Two Old English Folk Songs, H. 119

AMAZON

FURTHER READING

Stringed Instruments
(*How the World Makes Music*)

Written by Anita Ganeri

AMAZON

Pizzicato: The Abduction of the Magic Violin

Written by Rusalka Reh

AMAZON

Meet Lola the Viola and her String Instrument Family

Written by Christina D. Placilla

AMAZON

WATCH & LEARN

The Apollo Players play “Sally in Our Alley”

YOUTUBE

Unit 4

Mladi

by Leos Janacek



TIMELINE

- 1854 Janacek was born in Hukvaldy, Moravia (Czech Republic)
- 1924 Janacek completed *Mladi*
- 1928 Janacek died in Ostrava, Moravia

WATCH AND LISTEN

Mladi

THE BUZZ

Leos Janacek is considered by many to be one of the most accomplished Czech composers in history. Many of Janacek's compositions focused on taking musical material and fashioning it in a way that connected with everyday life. His use of rhythms and harmonies were innovative, and many of his works are still performed to this day.

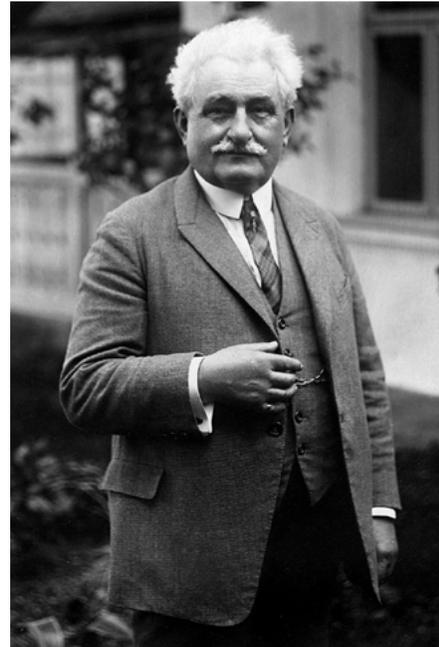
LEOS JANACEK (1854-1928)

- 1854 Janacek was born in Hukvaldy, Moravia.
- 1865 Janacek was enrolled in schooling at the Abbey of St. Thomas in Brno, where he sang in choir and learned the piano and the organ.
- 1869 Following in his father and grandfather's footsteps, Janacek became a certified teacher, and taught for several years.
- 1874 Took leave from teaching to attend the Prague Organ School, and began composing.
- 1876 After graduating top of his class, Janacek returned to Brno Teachers Institute to teach music.
- 1881 Founded the Organ School in Brno, which later became the Brno Conservatory.
- 1904 Janacek's most famous opera, *Jenufa*, premiered in Brno.
- 1924 Wrote *Mladi*, for wind sextet.
- 1926 Finished *Sinfonietta*, his most famous orchestral work.
- 1928 Died in Ostrava, Moravia.

NOTABLE WORKS

Operas
Orchestral Works
Song Cycles
Choral Works
Chamber Works
String Quartets
Piano Works

For a full list of Janacek's works, [CLICK HERE](#)



Click the  to watch and listen.

Mladi

- Czech for “Youth”.
- Written for wind sextet (six instruments).
- Inspired by Janacek’s time at the Abbey of St. Thomas in Brno.
- The first premiere of the piece (in Brno) did not go well because the clarinet player had a broken clarinet, and only pretended to play so there was effectively a voice missing.
- The work was performed in Prague a few months later, and got much better reviews.

FORM: Wind sextet

SEXTET: An ensemble that is made up of six people. The most common types of musical sextets are typically string sextets, but other prominent composers like Beethoven wrote music for wind sextets.

ORCHESTRATION: flute (doubling on piccolo)
oboe
clarinet
horn
bassoon
bass clarinet

SCORE: [CLICK HERE](#)

WRITE

Janacek entitled this piece “Youth”, and was inspired by memories of his childhood when writing it. How do you think his childhood just by listening to the piece? Do you think he enjoyed it? If you were to write a piece about your childhood so far, what would it sound like? What instruments would be used? Write a paragraph answering these questions.

DISCUSS

This piece uses six different instruments. Have students listen and watch a performance of the piece (CLICK HERE for a video) and discuss the following questions:

- What instrument seems to be playing the main melody?
- What instruments seem to be playing the background parts?
- What kinds of sounds are you hearing?
- How is this different than a full orchestra playing?
- Do you like this better than the full orchestra? Why or why not?
- Is there a conductor up at the front conducting?
- How do you think they know when to play?

MAKE MUSIC

This piece changes tempo often. As a class, create distinct movements that depend on the tempo. Remember, this piece was inspired by Janacek’s youth, so that might factor into the types of movements that you choose to use. Perform the movements to the music as a class. A list of the tempo changes with measure numbers and metronome markings can be found below.

- m. 1-34 allegro (144)
- m. 34-43 meno mosso (72)
- m. 43-59 tempo I (allegro, 144)
- m. 59-103 un poco piu mosso (160)
- m. 103-114 meno mosso (60)
- m. 115-133 allegro (128)
- m. 133-155 poco piu mosso (176)
- m. 156-162 adagio (ad lib)
- m. 162-end presto (192)

SUGGESTED RECORDINGS

Leos Janacek

2006 *Janacek: Idyll / Mladi / Suite for String Orchestra* AMAZON

FURTHER READING

*Woodwind and Wind Instruments
(How the World Makes Music)*
Written by Anita Ganeri

AMAZON

Seymour's First Clarinet Concerto
Written by Larry Karp

AMAZON

Morgan's Magic Oboe
Written by Daniel Gautier

AMAZON

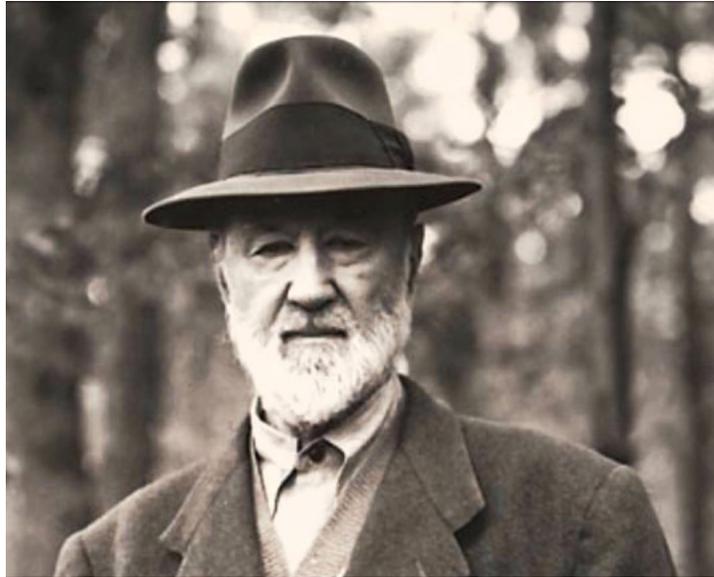
WATCH & LEARN

What is "Chamber Music?"

YOUTUBE

Unit 5

Variations on “America” by Charles Ives



TIMELINE

1874	Birth of Charles Ives
1891	Ives completed <i>Variations on “America”</i>
1954	Death of Charles Ives

WATCH AND LISTEN

Variations on “America”

THE BUZZ

Charles Ives was an American composer known for combining popular and religious music of the United States with European styles. He grew up in Danbury, CT and moved to New Haven when he was 19, attending Hopkins and later Yale. Although Ives’ pieces were not really performed as much during his own lifetime, he is now considered one of the most prominent American classical composers.

CHARLES IVES (1874-1954)

- 1874 Born in Danbury, CT. His father, George Ives, was a U.S. Army bandleader during the Civil War, which had a strong influence on Ives’s musical interests.
- 1880s Began taking piano and organ lessons.
- 1887 Composed his first piece, *Holiday Quickstep*, at age 13. The Danbury Evening News said that he was “certainly a music genius.”
- 1891 Wrote *Variations on “America”* for solo organ at age 17.
- 1893 Moved to New Haven, CT and enrolled at Hopkins, where he continued to compose and was also the captain of the baseball team.
- 1894 Began school at Yale University.
- 1898 Began working regularly at various insurance firms. He continued to compose and play music on the side.
- 1908 Married his wife, Harmony Twichell, who encouraged him to make music a main focus in his life again.
- 1927 Stopped composing music, saying that “nothing sounded right” any more.
- 1954 Passed away at age 79 in New York.

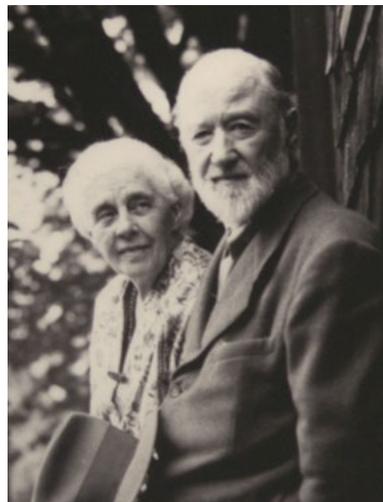
CHARLES IVES ON COMPOSING

“The fabric of existence weaves itself whole. You cannot set art off in a corner and hope for it to have vitality, reality, and substance. There can be nothing exclusive about substantial art. It comes directly out of the heart of the experience of life and thinking about life and living life”

NOTABLE WORKS

Symphonies
Orchestral Sets
Overtures
Marches
Concert Band works
String Quartets
Keyboard works (both piano and organ)
Many vocal works, both sacred and secular

For a full list of Ives’ works, [CLICK HERE](#)



Click the  to watch and listen.

Variations on “America”

- Written in 1891 when Ives was 17 years old.
- Originally composed for solo organ
- It is an arrangement of “My Country, ‘Tis of Thee”, which is also recognized as “God Save the Queen”, the British National Anthem.
- Ives played it for a Fourth of July ceremony at his church in 1892.
- William Schuman orchestrated the piece in 1962, where it was premiered by the New York Philharmonic.
- The sections in the middle which might sound incorrect are called interludes, and feature a technique Ives liked to use called bitonality. Bitonality is when two different keys are used at the same time (he has two themes going at the same time, one in the key of F and one in the key of D-flat).

FORM: Arrangement for orchestra

ARRANGEMENT: An arrangement is when a composer takes an already-existing piece of music and rewrites it for different ensembles, while still keeping the main melodies and ideas intact.

ORCHESTRATION: 3 flutes (2 doubling on piccolo)
2 oboes
2 clarinets
2 bassoons
4 horns
3 trumpets
3 trombones
1 tuba
strings
timpani
xylophone
glockenspiel
castanets
bass drum
snare drum
triangle
cymbals
tambourine

SCORE: [CLICK HERE](#)

WRITE

This piece was originally just for one person to play on the organ and was expanded for the entire orchestra. Write a paragraph talking about what you think needed to be changed from the organ piece to the orchestra. Did anything need to be added? Taken away? Changed?

DISCUSS

- What is a theme and variations?
- What are some ways in which you can vary, or change, the main theme of a piece of music?
- Using the score of *Variations on “America”* (the theme is played starting at letter F, and variations/ interludes begin at letter G), try and establish the characteristics of the main theme and what is unique about each individual variation.

MAKE MUSIC

Have students try and create their own variations on a simple melody. Use this piece and another of the most famous examples of theme and variations, Mozart’s Twelve Variations on “Ah vous dirai-je, Maman” (otherwise known as “Twinkle Twinkle Little Star”), for inspiration. Some things they might consider changing include:

- tempo
- dynamics
- rhythms
- key (i.e. major, minor)
- accidentals
- texture

SUGGESTED RECORDINGS

Charles Ives

2014 *Charles Ives & William Schuman: Variations on “America”* AMAZON

FURTHER READING

The Extraordinary Music of Mr. Ives: The True Story of a Famous American Composer
Written by Joanne Stanbridge AMAZON

What Charlie Heard
Written by Mordicai Gerstein AMAZON

My Country ‘Tis of Thee: How One Song Reveals the History of Civil Rights
Written by Claire Rudolph Murphy AMAZON

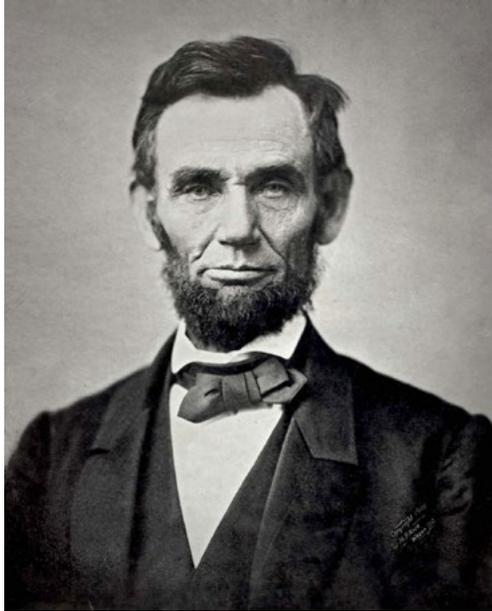
WATCH & LEARN

Charles Ives Biography
Boston Symphony Orchestra YOUTUBE

Charles Ives: *Variations on “America”*
performed on the organ YOUTUBE

Unit 6

Lincoln Portrait by Aaron Copland



TIMELINE

- | | |
|------|---|
| 1900 | Birth of Aaron Copland |
| 1942 | Copland completed <i>Lincoln Portrait</i> |
| 1990 | Death of Aaron Copland |

WATCH AND LISTEN

Lincoln Portrait

Click the  to watch and listen.

Lincoln Portrait

- Commissioned by conductor Andre Kostelanetz to write a piece of music about an “imminent American”.
- The piece itself is about 15 minutes long. About halfway through, a narrator begins talking over the music, quoting many of Lincoln’s famous speeches including the Gettysburg Address.
- Copland quotes other famous American folk songs like “Camptown Races” and “Springfield Mountain” in the piece.

FORM: Orchestral work

ORCHESTRATION: Narrator
2 flutes (doubling on piccolo)
3 oboes
3 clarinets
3 bassoons
4 horns
3 trumpets
3 trombones
tuba
strings
timpani
glockenspiel
xylophone
cymbal
sleigh bells
snare drum
bass drum
tamtam
harp

SCORE: [CLICK HERE](#)

WRITE

Compare and contrast this piece to *Fanfare for the Common Man*. How are they similar? How are they different? Aaron Copland was famous for writing music that sounds “American.” Do either sound “American” to you? What about them sounds “American”? Which one do you like better? Why? Write a paragraph answering these questions.

DISCUSS

- What are the different parts of the orchestra that you hear during this piece?
- When are they used?
- How does it sound when a specific section is playing?
- How does it sound when all sections are playing together?
- What are some pictures you have in your mind during the piece?
- What are some feelings or emotions that the piece made you feel?
- How did these pictures/feelings change (if at all) when the narrator began speaking?
- What were the words saying?
- Do you think that having them being spoken over the music changed the meaning of the words?
- If there were no words in the piece, do you think you would have felt differently about it?
- If there were no words in the piece, do you think it should still be called Lincoln Portrait? Or would you name it something else?
- How does the orchestra make you feel about Lincoln?

MAKE MUSIC

This piece, just like Sally in our Alley, uses folk melodies in it. Take some of the following folk songs and try and conduct them, like a conductor of an orchestra would. Things to watch out for and incorporate into your own conducting:

- What time signature is it in?
- How fast is it?
- How loud is it?
- How big is the ensemble that you are conducting?
- How does the music sound? Is it slow and flowing, or is it faster and more articulated?

The folk melodies used in this piece come from *Camptown Races* and *Springfield Mountain*. Listen to instrumental versions of each piece ([CLICK HERE](#) for *Camptown Races* and [CLICK HERE](#) for *Springfield Mountain*) and practice conducting along with them.

Now that you have an idea of what each folk song sounds like, try and listen to the first half of *Lincoln Portrait* and see if you can hear both of these songs within.

[CLICK HERE](#) for a reference video. The section with *Springfield Mountain* begins at about 3:00 into the recording, and *Camptown Races* begins at about 4:30.

SUGGESTED RECORDINGS

Aaron Copland

1993 Aaron Copland: Portraits of Freedom AMAZON

FURTHER READING

Aaron Copland
(*Getting To Know The World's Composers*)
Written by Mike Venezia

AMAZON

Who Was Abraham Lincoln?
Written by Janet B. Pascal

AMAZON

Lincoln's Gettysburg Address
Written by Abraham Lincoln

AMAZON

WATCH & LEARN

Copland Portrait

YOUTUBE

MUSICAL ELEMENTS WORKSHEET

NAME _____

COMPOSER: _____

COMPOSITION: _____

METER

Is there a beat?

Does it stay the same?

TEMPO

Is the music fast or slow?

Does it change or stay the same?

SOUND

Does the piece sound major or minor?

Does it change or stay the same?

INSTRUMENTATION

What solo instrument(s) do you hear?

Does the full orchestra play?

DYNAMICS

Is the music mostly loud or soft?

Does it change or stay the same?

MOOD / CHARACTER

What is the mood of the music?

Does it change or stay the same?

HOW DOES THIS MUSIC MAKE YOU FEEL?

MAKE-A-MOVE



clap



**hum or
sing along**



snap fingers



stomp feet



jump



sway



spin like a top



bend your knees



**step forward,
backward, left, or right**



**Play a pretend
instrument**

EVALUATION & RESPONSE

CONCERT REVIEW

Thank you for attending the 2016 NHSO Young People's Concert.
We hope that you enjoyed Introduction to the Orchestra.

The New Haven Symphony Orchestra works to continually improve and hone our programs.

We strive to consistently serve the needs of students and teachers and be **your** Symphony.

Thank you for sharing your valuable feedback with us. We use it!
Please send evaluations and responses to the address below.
Feel free to contact us at any time with ideas, questions, and suggestions.

Caitlin Daly, Education Director
New Haven Symphony Orchestra
545 Long Wharf Drive
Sixth Floor
New Haven, CT 06511

Education@NewHavenSymphony.org

If you'd rather fill out the evaluations on-line, you can [CLICK HERE](#).

THANK YOU!

STUDENT RESPONSE FORM
CONCERT REVIEW

Thank you for attending the 2016 NHSO Young People's Concert.
We hope that you enjoyed Introduction to the Orchestra.

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? _____

STUDENT RESPONSE FORM**SHARE YOUR THOUGHTS**

Thank you for attending the 2016 NHSO Young People's Concert.
We hope that you enjoyed Introduction to the Orchestra.

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 DBR, Maestro Boughton, NHSO musicians, or everyone!

TEACHER EVALUATION FORM

Thank you for attending the 2016 NHSO Young People's Concert.

We hope that you enjoyed *Introduction to the Orchestra*.

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 Teacher Resource 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.

Prior to the concert, did you receive appropriate logistical info? 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.

Support for the Teacher Resource Guide provided by:

The Wells Fargo logo consists of the words "WELLS" and "FARGO" stacked vertically in a bold, yellow, serif font, centered within a solid red square.

Katharine Matthies Foundation

Major support for the Young People's Concert performances provided by:

Harold & Mimi Steinberg Charitable Trust

Henry E. and Nancy H. Bartels Fund for Education

George A. & Grace L. Long Foundation

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