The Wonderful World of Woodwinds!

A Guide to Young People’s Concert
Grades K-2
# Table of Contents

Sponsor Recognition 3

From the Conductor 4-5

Concert Program 6

MNPS Standard Equivalencies 7-8

Lesson Plan #1 9-12

Lesson Plan #2 1315

Lesson Plan #3 16-17

Reproducible Materials 18-25

Resource Materials 26-36
The Nashville Symphony would like to thank its Young People’s Concert sponsor:

Nashville Symphony education programs are funded in part by:

Academy of Country Music - Lifting Lives
The Ann & Monroe Carrell Family Trust
AT&T
Bank of America
Bridgestone Americas Trust Fund
The Cockayne Fund, Inc.
The Community Foundation of Middle TN
Cracker Barrel Foundation
Dollar General Corporation
Samuel M. Fleming Foundation
Ford Motor Company Fund
The Frist Foundation
Gannett Foundation / The Tennessean
The HCA Foundation
The Hendrix Foundation
The Houghland Foundation
KHS America
Loews Vanderbilt Hotel, Nashville
The Martin Foundation
The Memorial Foundation
MetLife Foundation
Metropolitan Government of Nashville and Davidson County
The Mike Curb Family Foundation
Nashville Symphony Annual Campaign
Nashville Symphony Orchestra League
NAXOS
Neal & Harwell
Nissan North America, Inc.
The Elizabeth Craig Weaver Proctor Charitable Foundation
Publix Super Market Charities
Anne* & Dick Ragsdale
Regions
The Starr Foundation
SunTrust
Tennessee Christian Medical Foundation
The Vandewater Family Foundation
VSA– The International Organization on Arts and Disability
Waller Lansden Dortch & Davis, LLP
The Wells Fargo Foundation
* denotes donors who are deceased
Dear Teachers and Parents:

Welcome to the Nashville Symphony’s Young People’s Concert: The Woodwind Family!

During this program, students will learn about instruments of the woodwind family. Students will get to know members of the orchestra as they learn about how these instruments work, all of the sounds they can make, and the musical styles they can play.

The music featured in this concert covers a broad range of styles and periods, from Bach’s orchestral suites to soundtrack music from the Harry Potter films. We look forward to exploring these wonderful instruments and musical selections together!

The Education and Community Engagement department at the Nashville Symphony has put together this study guide to help you prepare for the performance. We have worked together to develop activities and lesson plans that directly connect with the music and concepts that will be explored at the concert. In order to maximize the experience for your students, I encourage you to use the resources in this guide before and after the concert. Please let us know if there is anything that we can do to enhance your concert experience. Our goal is to educate and inspire in all that we do. This study guide is an excellent tool and resource!

It is truly an exciting experience to hear an orchestra full of many talented musicians working together. I can’t wait to share this experience with you!

Wishing you all the best,

Kelly Corcoran
Associate Conductor of the Nashville Symphony
Meet the Conductor: Kelly Corcoran

The 2011/12 season marks Associate Conductor Kelly Corcoran’s fifth season with the Nashville Symphony. During this time, she has conducted a variety of programs, including the Symphony’s SunTrust Classical Series and Bank of America Pops Series, and has served as the primary conductor for the orchestra’s education and community engagement concerts. She also conducted the Nashville Symphony’s CD with Riders In The Sky, ‘Lassoed Live’ at the Schermerhorn.

Last season, Corcoran debuted with the Houston Symphony, Louisville Orchestra, Colorado Symphony and Springfield (Mo.) Symphony. She has conducted orchestras throughout the country, including performances with the Milwaukee, Detroit, Charlotte, Memphis and National symphonies, as well as the Naples (Fla.) Philharmonic. In 2009, she made her successful South American debut as a guest conductor with the Orquesta Sinfónica UNCUyo in Mendoza, Argentina. She has developed a reputation for exciting, energized performances. The Tennessean hailed her work on the podium as “lively” and “fresh,” while Green Bay Press-Gazette noted that “her smooth conducting style flashed dynamism.”

Named as Honorable Mention for the Taki Concordia Conducting Fellowship, Corcoran conducted the Bournemouth (U.K.) Symphony in January 2008 and studied with Marin Alsop. Prior to her position in Nashville, she completed three seasons as assistant conductor for the Canton Symphony Orchestra in Ohio and music director of the Canton Youth Symphony and the Cleveland-area Heights Chamber Orchestra. During the 2004/05 and 2005/06 seasons, Corcoran competed in the VIII Cadaqués Orchestra International Conducting Competition in Spain, worked with the Cleveland Opera, and attended the Lucerne Festival’s master class in conducting, focusing on contemporary orchestral literature with Pierre Boulez.

In 2004, Corcoran participated in the selective National Conducting Institute, where she studied with her mentor, Leonard Slatkin. She has held additional past posts as assistant music director of Nashville Opera, founder/music director of the Nashville Philharmonic Orchestra and fellow with the New World Symphony, where she worked with Michael Tilson Thomas.

Originally from Massachusetts and a member of the Tanglewood Festival Chorus for more than 10 years, Corcoran received her Bachelor of Music in vocal performance from The Boston Conservatory. She received her Master of Music in instrumental conducting from Indiana University.

Corcoran currently serves on the conducting faculty at Tennessee State University.
The Wonderful World of Woodwinds Family!

Young People’s Concert for grades K-2
Kelly Corcoran, conductor

Nimbus 2000
John Williams

“Badinerie” from *Orchestral Suite No. 2* (Flute)
J.S. Bach

Starts and Stripes (Piccolo)
John Phillip Sousa

“Menuet” from *Le Tombeau de Couperin* (Oboe)
Maurice Ravel

“Largo” from *Symphony No. 9* (English Horn)
Antonin Dvorak

“Alborada” from *Capriccio Espagnol* (Clarinet)
Nikolai Rimsky-Korsakov

“The Arrival of Drosselmeyer” from *The Nutcracker* (Bass Clarinet)
Peter Ilyich Tchaikovsky

“In the Hall of the Mountain King” from *Peer Gynt Suite No. 1*
Edvard Grieg

“Conversations of Beauty and the Beast” from *The Mother Goose Suite* (Contrabassoon)
Maurice Ravel

“Fandango Asturiano” from *Capriccio Espagnol*
Nikolai Rimsky-Korsakov
## MNPS Standard Equivalencies

<table>
<thead>
<tr>
<th>LESSON #1: Preparing for the Concert! (pages 10-13)</th>
</tr>
</thead>
</table>
| **Activity #1: Follow the Leader**  
  p. 11 |
| **Core Curriculum**: Listening and Speaking: uses active listening skills to follow non-verbal directions |
| **Music Curriculum**: Standard 2.0 Playing Instruments, SPI 2.1.2 Imitate a steady beat using body percussion or instruments |
| **Activity #2: Instrument Families**  
  p. 11 |
| **Core Curriculum**: Listening and Speaking: uses active listening skills to follow non-verbal directions, Math GLE 0006.5.1 Sort objects and use one or more attributes to solve problems |
| **Music Curriculum**: Standard 6.0 Listening and Analyzing, SPI 6.2.3 recognize selected instruments by sight and/or sound |
| **Activity #3: Match the Sounds**  
  Activity Sheet  
  p. 12 |
| **Core Curriculum**: Listening and Speaking: uses active listening skills to follow non-verbal directions |
| **Music**: Aesthetic and critical analysis (responds, listens, analyzes, describes, and evaluates live or recorded musical performances and compositions) |
| **Music Curriculum**: Standard 6.0 Listening and Analyzing, SPI 6.2.3 recognize selected instruments by sight and/or sound |
| **Activity #4: Practicing the Concert Experience**  
  p. 13 |
<p>| <strong>Core Curriculum</strong>: Listening and Speaking: uses active listening skills to follow non-verbal directions. Music: applications to life: understands and relates music to other studies and life experiences |
| <strong>Music Curriculum</strong>: Standard 7.0 Evaluating, SPI 7.2 Discuss, demonstrate, and evaluate appropriate audience behaviors during a performance |</p>
<table>
<thead>
<tr>
<th>LESSON #2: Exploring the Wonderful World of Woodwinds! (page 14-16)</th>
</tr>
</thead>
</table>
| **Activity #1: Woodwinds have Character**  
| Character p. 14  
| **Core Curriculum:** Music: aesthetic and critical analysis (responds, listens, analyzes, describes, and evaluates live or recorded musical performances and compositions)  
| **Music Curriculum:** Standard 8.0 Interdisciplinary Connections, SPI 8.1.2 Explore common elements between music and dance, theatre, and/or visual art. |
| **Activity #2: Match the Animals**  
| Activity Page p. 15  
| **Core Curriculum:** Music: aesthetic and critical analysis (responds, listens, analyzes, describes, and evaluates live or recorded musical performances and compositions)  
| **Music Curriculum:** Standard 8.0 Interdisciplinary Connections, SPI 8.1.2 Explore common elements between music and dance, theatre, and/or visual art. |
| **Activity #3: Create Your Own Zoo Orchestra**  
| p. 16  
| **Core Curriculum:** Music: aesthetic and critical analysis (responds, listens, analyzes, describes, and evaluates live or recorded musical performances and compositions)  
| **Music Curriculum:** Standard 1.0 Singing, SPI 1.3.1 (Create vocal sounds that move upward and downward in response to visual and movement cues) |

<table>
<thead>
<tr>
<th>LESSON #3: The Instruments of the Woodwind Family (page 17-18)</th>
</tr>
</thead>
</table>
| **Activity #1: Labeling Woodwind Instruments**  
| p. 17  
| **Core Curriculum:** Science GLE 0007.1.1 Recognize that many things are made of parts, Language Arts GLE 0001.6.2 Recognize that illustrations support information in the texts  
| **Music Curriculum:** Standard 6.0 Listening and Analyzing, SPI 6.2.3 recognize selected instruments by sight and/or sound |
| **Activity #2: Make Your own Woodwind Instrument—Didgeridoo**  
| p. 18  
| **Core Curriculum:** Visual art: creation and communication  
| **Music Curriculum:** Standard 8.0 Interdisciplinary Connections, SPI 8.1.2 Explore common elements between music and dance, theatre, and/or visual art |
| **Activity #3: Move to the Music**  
| p. 18  
| **Core Curriculum:** Physical Education: affective concepts (values physical activity for health, enjoyment, challenge, self-expression, and/or social interaction)  
| **Music Curriculum:** Standard 3.0, SPI 3.3.1 (Explore movement in response to a given song, poem, story, or listening example) |
Lesson Plan #1: Preparing for the Concert!

Overview of the Lesson

- Activity #1: Follow the Leader [15 minutes]
- Activity #2: Instrument Families [10 minutes]
- Activity #3: Match the Sounds Activity sheet [10 minutes]
- Activity #4: Practicing the concert experience [10 minutes]
- Lesson #1 Comprehension Check

Total Time needed
45 minutes

Materials Used
- Listening excerpts (available online at www.NashvilleSymphony.org and www.NSOkids.org), Orchestra seating diagram (page 18), Match the Sounds activity page (page 19), pencils, crayons/colored pencils

Multiple Intelligence Focus
- Musical
- Bodily-Kinesthetic
- Spatial
- Linguistic
- Interpersonal

Objectives
- Students will learn how the conductor serves as leader of the orchestra
- Students will learn about instrument families
- Students will begin to associate instrument families with their sounds
- Students will learn basic elements of concert etiquette

Introduction:
1. Play a few of the repertoire listening excerpts or play the “Let’s Go to the Symphony!” video (a 20-minute video available online or by request).
2. Utilize the Resource Materials (pages 26-36) of this guide in presenting lessons for these activities

ONLINE RESOURCE
Sound samples for all instruments and video interviews with Nashville Symphony musicians and conductors are available on www.NSOkids.org under the “Our Instruments” and “Symphony Spotlight” sections.
Activity #1: Follow the Leader

Time needed
10 minutes

Objective
To highlight the role of the conductor in an orchestra
To enrich students’ understanding of rhythm
To engage students in listening and direction-taking skills

Materials needed
None

This is a get-up and move activity


2. With the children standing, explain you are the “conductor” and that students should “do what you do.”

3. Begin to clap at a steady rhythm. Students must follow as you speed up, slow down, get louder, and get softer.

4. Once students understand the exercise, choose a student to lead the activity. Explain that this student is now “the conductor.”

5. Several different students should be given the opportunity to be “the conductor.”

Activity #2: Instrument Families

Time needed
15 minutes

Objective
To identify differences in instrument sounds
To identify where each instrument family sits in the orchestra

Materials needed
One copy of the Orchestra Seating Diagram (page 18) for each student, crayons/colored pencils/markers, listening excerpts

This is a participatory, sit-down activity


2. Play the violin excerpt and ask students to identify its family.

3. Once the correct answer has been given, instruct the children to find and color all the instruments in that section GREEN on their orchestra seating chart.

4. Proceed through all the instruments in the diagram. Playing an excerpt from each family, instruct children to color each instrument family a different color (red, blue, orange, yellow, etc.) as the correct answers are given.

5. Collect orchestra seating charts at the end of the activity to check for comprehension.
Activity #3: Match the Sounds Activity Page

Time: 10 minutes

Materials: “Match the Sounds” activity page (page 19), Listening excerpts, Pencils

This is a participatory, sit-down activity

1. Make copies of the “Match the Sounds” activity page.

2. Review the types of wind instruments used in the Nashville Symphony Orchestra. You may refer to pages 28-33 for instrument explanations, as well as the online excerpts and www.NSOkids.org to review what each instrument sounds like.

3. Remind the students of the different sounds the wind instruments make:
   - **Piccolo**: highest voice in the winds
   - **Flute**: lower than piccolo
   - **Oboe**: first instrument you hear when instruments are tuning, sounds very “buzzy”
   - **English horn**: pitch a little lower than oboe
   - **Clarinet**: makes a beautiful, rich sound that is lower than the flute
   - **Bass Clarinet**: a bigger, lower version of the clarinet
   - **Bassoon**: a very large instrument that plays very low notes
   - **Contra-bassoon**: lowest voice in the winds

4. Once each student has her/her matching page, play the flute, clarinet, oboe, and bassoon excerpts and ask the students to guess which instrument they are hearing.

5. Play the excerpts a second time if the students need more than one hearing of each track. If students have difficulty determining the instrument, share the name of the instrument being played and have students identify the corresponding picture on the activity page. The correct “Match the Sounds” activity page will look like this:
Activity #4: Practicing the Concert Experience

Time: 10 minutes

Materials: Listening excerpts, The Concert Etiquette handout on pages 36-37 can serve as a guide for this activity and a take-home flyer.

This activity is a get up and move activity

1. In this activity, the students will experience a simulation of the symphony experience in the classroom.

2. Tell the students that they are going to practice attending a Nashville Symphony concert.

3. With the students in a line, lead them around the classroom quietly and tell them to take their seats, just as they will at the Symphony. Students can be quietly talking in their seats. If possible, turn off a portion of the lights and explain that when the lights dim, everyone must get very quiet. Finally, play a repertoire excerpt from the curriculum page at www.nashvillesymphony.org/education. Have the class sit through the track quietly. When the track is over, everyone should clap as if they are sitting in front of a live orchestra.

Lesson #1 Comprehension Check:

- Did the students understand the concept of the conductor as a “leader”?
- Were the students able to distinguish between different instrument families?
- Did the students understand how each wind instrument sounds and looks different?
- Did the students understand and follow the directions in the concert etiquette exercise?
Lesson Plan #2: Exploring the Wonderful World of Woodwinds!

Overview

- Activity #1: Woodwinds Have Character [15 minutes]
- Activity #2: Match the Animals Activity Page [10 minutes]
- Activity #3: Create Your Own Zoo Orchestra! [10 minutes]
- Lesson Plan #2 Comprehension Check

Total Time needed

35 minutes

Materials needed

- Listening excerpts, Animal pictures (pages 20-23), Match the Animals activity page (page 24), tape.

Multiple Intelligence Focus

Musical, Verbal, Bodily-Kinesthetic, Interpersonal, Intrapersonal, Linguistic, Spatial

Objective

Students will learn about the sounds and timbres produced by woodwind instruments
Students will explore how the sounds of musical instruments relates to sounds heard in nature
Students will continue that exploration through translating aural stimulus to kinesthetic creativity

Activity #1: Woodwinds Have Character!

Time: 15 minutes

Materials: Listening excerpts

This is a participatory, sit-down activity

1. Discuss with students how musical instruments have their own personalities and characteristics.

2. As an example, point out how the flute creates high and lilting sounds, and as a result, is often used by composers to depict the personalities or characteristics of birds.
3. Play both of the following excerpts, beginning with Dvorak. For each excerpt, ask students to guess which animal/person/scenario the main instrument might represent. Ask for descriptive words. Of course, there is no “right” answer, but the following associations can serve as a guideline if students get stuck:

1) New World (feat. English horn) – a sunset, the world settling down to go to sleep

2) Alborada (feat. Clarinet) – a butterfly fluttering

Activity #2: Match the Animals Activity Page

Time: 10 minutes

Materials: Listening excerpts, Match the Animals activity page (page 24), pencils

This is an aural, sit-down activity

1. After identifying the images associated with both pieces on the YPC concert program, test students’ listening skills by providing them with the Match the Animals activity page. 

2. Play the repertoire excerpts at random, along with sound clips from www.NSOKids.org. Have students match the sound they hear with an image on the page. Perhaps the associations will resemble the connections formed in Activity #1, there is no “correct” answer.

3. Ask the students to explain their connections between musical selections and animals.
Activity #3: Create Your Own Zoo Orchestra

Time: 10 minutes

Materials: Animal pictures (page 20-23), Tape, Listening excerpts

This is a get up and move activity

1. Explain to students that pieces of music are interactive. Instruments are “playful” and enter in and out of a piece. An orchestra is like a zoo – there are so many animals to see and hear, all together in one place, and the conductor is like the “zookeeper.” (One idea is to start with the teacher acting as the zookeeper, then allowing students to try conducting the zoo orchestra.)

2. Post the animal pictures provided or equivalent posters at the front of the room.

3. Explain to students that they are going to create their own “zoo” of sounds using the animals on the board. Instruct students to “take on” the character of any animal they see on the board.

4. Play the Rimsky-Korsakov “Fandango and Alborado” excerpt and instruct students to move around the room like their animal. As in a zoo, remind students that “animals” are in their own cages and cannot touch other “animals.”

Lesson Plan #2 Comprehension Check:

- Did students grasp the concept of musical representation? Did they contribute reasonable guesses as to which animals were being represented?
- Did students make the aural connection in the matching activity? Did students correctly identify the character being described by the music? If not, were they able to give reasons for their identifications?
- Did students understand the comparison between a zoo and an orchestra? Were students able to recognize how musical instruments can be used together to compose descriptive music?
Lesson Plan #3: The Instruments of the Woodwind Family

Overview

- Activity #1: Labeling Woodwind Instruments [10 minutes]
- Activity #2: Make your own woodwind instrument—Didgeridoo [20 minutes]
- Activity #3: Move to the Music! [10 minutes]
- Lesson Plan #3 Comprehension Check

Total Time
40 minutes

Materials
- Listening excerpts, “The Woodwind Family” activity sheet (page 25), tape, cardboard tubes, Pencils, Crayons/Markers

Multiple Intelligence Focus
- Linguistic
- Musical
- Spatial
- Body-Kinesthetic

Objectives
- Students will learn to identify woodwind instruments visually and aurally
- Students will learn about the components of woodwind instruments and their sound production
- Students will explore constructing their own woodwind instrument through a craft activity

Activity #1: Labeling Woodwind Instruments

Time: 10 minutes

Materials: “The Woodwind Family” activity sheet (page 25), crayons or markers

This is a participatory, sit-down activity

1. Make copies of the activity sheet for students.
2. Review the names of each instrument.
2. Play the repertoire excerpts in the background. Ask the students to color the instruments as they hear them.
Activity #2: Make Your Own Woodwind Instrument – Didgeridoo!

Time: 20 minutes

Materials: paper tubes (one for each student), crayons or makers, tape (if necessary)

This is a hands-on, sit down activity.

1. Gather materials: paper tube (wrapping paper tubes work best, paper towel or multiple TP rolls), markers or crayons, tape (if you are taping multiple TP rolls together)

2. Explain to students that they will be making one of the OLDEST instruments on earth – the didgeridoo! They will love this word – write it on the board, say it out loud as much as you can! Additional information about the didgeridoo can be found online: http://www.wadidge.com.au/index.html and http://australia.pppst.com/didgeridoo.html.

3. Instruct students in how to craft their didgeridoo using 3 steps.
   1. If necessary, tape tubes together to form a single long tube.
   2. Instruct students to color their didgeridoos.
   3. Have students play their instruments by blowing through the tubes. Experiment with the sound by changing airflow.

Activity #3: Move to the Music!

Time: 10 minutes

Materials: Listening excerpts

This is a get up and move activity.

1. This activity is very straightforward, encouraging students to move around the room based on how the music makes them feel.

2. Instruct students to begin in their “own space” in the room. Play any repertoire excerpt and instruct students to “move to the music.” If the music is soft they may make themselves very small. If the music is LOUD they may make themselves very large. If the music is bouncy, they may use jerky, bouncy movements. If the music is smooth and legato, they may use nice, flowing movements.

3. You can use any sort of combination of music, in any duration. This means you could play through all the repertoire clips, if time allows. The key focus of this activity is kinesthetic connection to music.

Lesson #3 Comprehension Check

- Did students correctly label the woodwind instruments? If not, were they able to explain why they answered as they did?
- Did students understand they were making a woodwind instrument that creates sound through air production?
- Did students engage in kinesthetic connection to the music in the Move to the Music activity? Did they understand how to physicalize the differences/changes they heard in the music?
STUDENT MATERIALS / Orchestra Seating Diagram
Match the Sounds Activity Page

#1

#2

#3

#4
Table of Contents

The Conductor 27

The instruments and orchestra 28-33

The Schermerhorn Symphony Center 34

Concert etiquette 35-36
Have you ever wondered who is the person standing in front of the orchestra during a concert? The conductor is in charge of interpreting the music and keeping the orchestra together as they play. He or she serves as the orchestra’s “guide.” He or she chooses and studies the music score, making certain adjustments and relaying ideas to the performers so that musical ideas are communicated clearly. He or she plans rehearsals and plans what the orchestra will play. He or she must know all about the instruments in the orchestra and be able to explain directions to all of the musicians. The conductor’s job is very challenging and important!

**Reflection Questions Before the Concert**

- Can you think of another job where you must be able to lead or direct a big group of people?

- Have you ever seen a conductor of an orchestra or marching band? What were they doing?

- How would you feel if you were in front of a whole orchestra? Would you be excited or nervous? Or maybe both?

**Reflection Questions After the Concert**

- Why do you think the job of the conductor is important? What do you think would happen if the conductor were not there?

- What did you think of the conductor?

- Did you see his/her conducting baton?
There are so many instruments in the orchestra, each with a different sound. They are all very important! Below is general information on each of the main instrument families in the orchestra. The following pages discuss each instrument in more detail. The families of instruments are:

- **Strings**: violin, viola, cello, and bass

- **Woodwinds**: flute, piccolo, clarinet, bass clarinet, oboe, English horn, bassoon, and contrabassoon

- **Brass**: trumpet, trombone, tuba, and French horn

- **Percussion**: snare drum, timpani, cymbals, and bass drum

**Hear the Instruments!**

Sound samples for the instruments mentioned are above available online at [www.NSOkids.org](http://www.NSOkids.org), under the “Our Instrument” section. Interviews with members of all families in the orchestra are available under the “Meet the Symphony” section. The teacher can use the excerpts when introducing the instruments.
The String Family includes four instruments that, while looking and sounding similar, are very different in size and playing style. All string instruments are made of wood, have four strings, and a bow made of wood and horsehair. They have many parts in common—the belly (front), soundboard (top), back, ribs, neck, fingerboard, peg box, scroll, bridge, tailpiece, sound post, and f-holes (sound holes). Each one has four strings which are tuned to four different pitches. Sound is produced when the player taps, plucks or bows the strings, causing them to vibrate. A bow is a curved piece of wood with a band of stretched horsehair held tightly between both ends. Sound is produced when the bow is drawn across the strings, causing the strings to vibrate; the player can also pluck the string. Where the player puts his or her left-hand fingers on the string determines what note is produced, and how the right arm moves the bow (slow/fast, rough/smooth, etc.) determines the quality of the sound (loud/soft, short/long, etc.).

**Did you know?**

Originally violin strings were made from sheep’s gut (intestines); however, they broke rather easily, so most violinists today use metal or steel strings.

The violin is the smallest and highest-pitched string instrument. The violin has the ability to be both slow and lyrical or fast and daring. This makes it one of the most versatile instruments in the orchestra.

The viola, slightly larger than the violin, is used almost exclusively for classical music. Its sound is richer and warmer than the violin, but more focused than the cello’s.

The cello is even lower than the viola and is played between the legs while sitting down. There is a small, retractable metal rod (known as the endpin) at the base of the instrument and allows the player to secure the instrument in front of them and adjust distance between the cello and the floor.

The bass is the lowest member of the string family and one of the largest instruments in the orchestra. The bass is played like the cello, but due to its size, players often stand or lean on a tall stool instead of sitting in a chair.

**Did you know?**

Edgar Meyer, one of the world’s best bassists, lives right here in Nashville. In 2003 he premiered a concerto for double bass and banjo with the Nashville Symphony.
Members of The Woodwind Family, like their name would suggest, use both air and wood in making sound. Have you ever tried singing? In order to make a sound come out, you have to take a breath in and use that air to help make your voice sing. Woodwind players have to do something similar when they use air to produce sound. Many instruments in this family use reeds, which are small, very skinny slices of wood that are put into the top of the instrument.

A long time ago, flutes were made out of wood, but today they are made out of metal. A flute player makes sound by blowing air over a hole on the head section, like blowing air across the top of a bottle.

The piccolo is very much like the flute, but it is smaller and makes much higher sound. The piccolo is usually made of wood, like how old flutes were made. The piccolo’s highest notes can be heard over the entire orchestra!

The clarinet is made from wood and makes a beautiful and rich sound. A clarinet player makes sounds by blowing air into the top of the clarinet and making a reed vibrate. The player changes notes by moving their fingers over the holes in the clarinet. The bass clarinet plays in a lower register and is slightly larger than the clarinet.

Did you know?

Because the oboe has such a pure sound and its pitch is not as affected by temperature, as are many other instruments, it is the instrument that you hear sound the single note” at the beginning of a concert. All other instruments tune to that pitch.

The oboe looks a little like the clarinet, but uses a two reeds. Oboe players make their own reeds, carving them out of wood! The oboe is the first instrument you will hear when the orchestra is tuning before the concert starts.

History connection

Piccolo is actually the Italian word for small. It was originally called a flauto piccolo, but over time, the flauto portion was dropped and everyone started to simply call it the piccolo.
The bassoon is actually part of the oboe family, even though it is much bigger and makes much lower sounds! It is made out of wood and is four feet long. Because it is so big and heavy, it is one of the more difficult wood-wind instruments to play. Children usually wait until they are at least 12 years old to start learning to play the bassoon. The Contrabassoon is just like the bassoon, except it is much lower and twice as big!

The English horn is very similar to the oboe. It uses a double reed and a collection of holes and keys to produce pitches. However, it differs in shape and size. The English Horn’s body ends in a small, bulb-like bell. It is also bigger and has a longer neck. The sound is much deeper, richer, and more exotic than that of the oboe.

Did you know?
Bassoon players, like their colleagues who play other woodwind instruments, spend many hours of time preparing their reeds for playing.

Did you know?
The name 'English horn' is in itself controversial, as the instrument is neither English nor a horn. Nevertheless, the name has stuck.
Brass Instruments, like woodwinds, require air to make sound. However, all brass players buzz their lips into a mouthpiece in order to send air through their instrument to make sound. That air goes through the tubing of the instrument to come out a large bell, which amplifies the sound so it can be heard over any other sound in the orchestra.

The trumpet is the highest brass instrument. The trumpet has three keys the player uses to change pitches. If you unwound all the trumpet’s tubing, it would be 4 feet long!

The French horn makes lower sounds than the trumpet, but higher sounds than the trombone or tuba. It is made of a very long tube coiled, like a snake, into a tight circular shape. The horn can make both loud sounds like a trumpet or soft, mellow sounds.

The trombone sounds higher than the tuba, but lower than the French horn and trumpet, and is the only “slide” instrument in the brass family. The trumpet, horn, and tuba are made up of wound tubing with buttons, or valves, but the trombone is bent more into a long “S” shape. A trombone player “slides” a part of the trombone back and forth to play different notes!

The tuba is the lowest and biggest brass instrument. It is made from a large tube that is wound around and around until it ends in a large bell, which points up towards the ceiling.

HISTORY CONNECTION
The earliest trumpets were found in Egypt more than 3,500 years ago. Also, throughout its history, the trumpet has often been used for military purposes. In fact, trumpet players were highly guarded on the battlefield as they relayed messages between troops.

The earliest French horns were small and round and used to communicate while hunting on horseback. The horn could sit on the knee of the rider and be played with only one hand, allowing the other hand to steer the horse as the player galloped through the woods.

Did You Know?
One of the oddest ways to clean the body of a brass instrument is in the dishwasher! That’s right, just toss it in with a little dishwasher soap, and you will have a sparkling, spot-free instrument in a matter of minutes!
The percussion family is one of the most diverse and interesting in the orchestra. From bass drums so loud you want to cover your ears to the bright sound of the triangle, percussion instruments encompass a wide variety of sounds and instruments! Although some type of strike is used to bring sound out of these instruments, the sounds they create are incredibly diverse and fascinating.

Timpani are made from copper or brass bowls with a top stretched over it. It is played with two sticks called mallets and the player changes notes by playing different sized drums. In the orchestra, there are 2-5 timpani drums which each play a different note.

Cymbals are round, dish-shaped instruments made of brass or a special metal. The cymbals are played by crashing two of them together, usually at a very important and loud moment in the piece. They are very loud!

The snare drum is made of two drum heads attached to either side of a round shell. The top head is known as the batter head and the bottom head is known as the snare head. Attached to the snare head, there are 8 – 10 snares, or wire-bound strings. It is the snares that give this drum its unique sound.

The bass drum is the biggest drum in the drum family. Bass drums are also used in marching bands, where a player wears the drum attached to a harness that they put on their shoulders. It can also be part of a drum set where it sits on the floor. The main job of the bass drum is to keep the beat of the piece.

Did you know?
The snare drum is probably the most versatile of all the drums and can be found in all types of music including classical, pop, jazz, rock and roll, samba, and heavy metal, as well as military and marching bands.

Did you know?
Typically, you will only find one un-pitched bass drum in an orchestra. But, in a marching band, you can often find 6 or more, each tuned to a specific pitch!

History connection
A pair of ancient cymbals, just 5 1/8 inches wide, was found in the tomb of Ankhhape, a sacred Egyptian musician. They currently reside in the British Museum.

Did you know?
Typically, you will only find one un-pitched bass drum in an orchestra. But, in a marching band, you can often find 6 or more, each tuned to a specific pitch!
The Schermerhorn Symphony Center, which opened in September 2006, was named after Maestro Kenneth Schermerhorn who conducted the Nashville Symphony for 22 years, until 2005. The Symphony Center is also home to the Nashville Symphony’s administration—the people responsible for selling tickets, planning events, and even writing this curriculum.

The Symphony Center provides all kinds of music including classical, popular, jazz, and blues performances. There are many different stages in the Symphony Center, but the largest facility (and debatably the most beautiful) is the Laura Turner Concert Hall. This concert hall has a concert organ, made especially for the Symphony Center.

The Laura Turner Concert Hall is specially designed to make the instruments and music sound beautiful and clear no matter where you sit in the audience. Whether you’re in the front row, the back of the balcony, or behind the stage, the music sounds spectacular. From the wood on the floor to the fabric on the chairs, the materials used in the hall were designed with sound in mind.

The floor in Laura Turner Concert Hall is very special because the seats can actually go into the basement to make a flat floor. At the Schermerhorn, this is called “flipping the floor,” and you can click here to watch the change.

The Martha Rivers Ingram Garden Courtyard features a fountain and a statue of former conductor Kenneth Schermerhorn, after whom the Symphony Center is named. On a sunny day, this is a great place to eat a lunch from the Symphony Cafe!

The pipe organ in Laura Turner Concert Hall has over 3,000 pipes.

Online tours of the Schermerhorn Symphony Center are available on the www.NSOkids.org website, under “Visit the Symphony”!
**Before arrival:**
- Sit and chat with your friends
- Pay attention to your teachers and the other adults – they will give you very important directions!

**Arriving at the Schermerhorn:**
- Listen closely to your teachers and the other adults
- There will be a lot of other buses and students, so stay close to your group.
- Enter the hall quietly
- If you need to use the restroom before the concert, ask an adult to show you.

**In your seat, waiting for show time:**
- Chat with your friends
- Read the concert program
- Make a last minute run to the restroom
- Turn off cell phones or pagers (you don’t want yours to be the one that goes off in the middle of the concert!)
- Look around, what do you see? How many seats do you think there are in Laura Turner Concert Hall? How many musicians are there on the stage? Where are the emergency exits?
- Now study the stage: Where do the violin players sit? The French horns? The tubas?

**Lights go out and the orchestra begins to make sounds:**
- It’s time! Now is the time to sit quietly and listen to the music. It is very important that you stay quiet so everyone around you can enjoy the music, too. Lean back and let the music take you away!
Discovering Concert Etiquette

You and your classmates are about to embark on a great adventure to the Schermerhorn Symphony Center to hear the Nashville Symphony perform. Making this trip the best it can be requires each person to display certain types of behaviors or etiquette. Read the information below before you come to visit Schermerhorn Symphony Center and talk about it with your teachers and friends. As you enter the concert hall, this is the time to chat with your friends, read the concert program (if provided), make a last minute run to the restroom and turn off cell phones or pagers (you don’t want yours to go off in the middle of the concert!). Look around, what do you see?

- How many seats do you think there are in Laura Turner Concert Hall?
- How many musicians are there on the stage?
- Where are the emergency exits?
- Where do the violin players sit? The French horn players, the tuba player, etc.

Just before the concert begins, the lights in the concert hall will dim and the stage lights will become brighter. Many times, you will also hear safety or concert announcements made at this time, so listen up. It is important to remember, too, that you, as an audience member, are a vital part of the performance. What you do and don’t do during a concert, not only affects you, but also those round you and the musicians on the stage. Here are some points to remember:

- Once the lights dim, or the safety/concert announcement ends, it’s time to stop talking. Not only does talking disturb the people around you, but it can be distracting to the musicians on the stage. Even the quietest whisper can carry easily throughout a concert hall (remember concert halls are specifically designed to enhance and relay sound).

- If you need to get up during the performance, try to wait to do so between pieces. Think how distracting it is when you are at the movies, and all of a sudden someone gets up in front of you, and you get distracted watching them shuffle through the aisle. It’s the same thing at a symphony concert. Timing is everything!

- Applause is welcome at the end of each musical selection, but how do you know when that is? Sometimes when you think a piece is over, it really is just a pause or quiet section. Here’s a hint- keep an eye on the conductor and 1st violin player (the concertmaster). At the end of a piece you will see the conductor lower his/her hands and the concertmaster will lower his/her instrument. When you see both these things happen, it is a good sign the piece is over.

However, once the concert is over, clap away! Performers love the sound of applause! Sometimes you might even see an audience stand up and give a standing ovation. This is something the audience does to tell the performers that they really, REALLY liked the performance. As you leave the Laura Turner Concert Hall, make sure to gather your belongings and look to the adults for any special exiting information.