



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

THE BRASS FAMILY

GRADES K-2



Nashville
Symphony



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CONCERT PROGRAM



Concert Program

George Gershwin | *Cuban Overture*

Ludwig von Beethoven | *Symphony No. 3, Movement III*

Aaron Copland | *Fanfare for the Common Man*

Hector Berlioz | *Hungarian March from The Damnation of Faust*

Richard Wagner | *Prelude to Die Meistersinger von Nurnberg*

W. C. Handy | *St. Louis Blues*

Pyotr Ilyich Tchaikovsky | *Symphony No. 4, Movement IV*

STANDARD EQUIVALENCIES

Lesson #1

Music Standards	Kindergarten	Recognize selected instruments by sight and/or sound.
	Grade 1	6.2.2 Recognize individual instruments and identify how sound is produced.
		6.2.3 Recognize classroom instruments, by sight and sound, and classify into families.
	Grade 2	6.2.1 Recognize individual instruments and identify how sound is produced.
6.2.3 Recognize selected orchestral, band, folk, and/or ethnic instruments and classify into families.		

TN Standards	Science	GLE 00-0207.11.1 Investigate how vibrating objects produce sound.
	English Language Arts	K-2.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate grade level topics and texts.

Lesson #2

Music Standards	Kindergarten	6.3.2 Identify a selection as fast or slow. Identify a selection as loud or soft.
		6.3.3 Identify a selection as fast or slow and loud or soft.
	Grade 1	6.3.1 Identify a selection as fast or slow. Identify a selection as loud or soft.
		6.3.3 Label fast/slow as tempo and loud/soft as dynamics.
Grade 2	6.3.1 Describe how fast/slow and/or loud/soft affects the mood of music.	
	6.3.2 Label tempo as fast/slow and dynamics as loud/soft.	

TN Standards

K-2.SL.CC.1

Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate grade level topics and texts.

K-2.SL.CC.2

Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

Lesson #3

Music Standards

Kindergarten - Grade 1

8.1.2

Explore common elements between music and dance, theatre, and/or visual art.

8.1.3

Identify common elements between music and dance, theatre, and/or visual art.

Grade 2

8.1.1

Explore common elements between music and dance, theatre, and/or visual art.

8.1.2

Identify common elements between music and dance, theatre, and/or visual art.

TN Standards

K-2.SL.PKI.5

Add audio or visual elements to stories or recounts of experiences, when appropriate, to clarify ideas, thoughts, and feelings.

K-2.FL.SC.6

Demonstrate command of the conventions of standard English grammar and usage when speaking and conventions of standard English grammar and usage, including capitalization and punctuation, when writing.

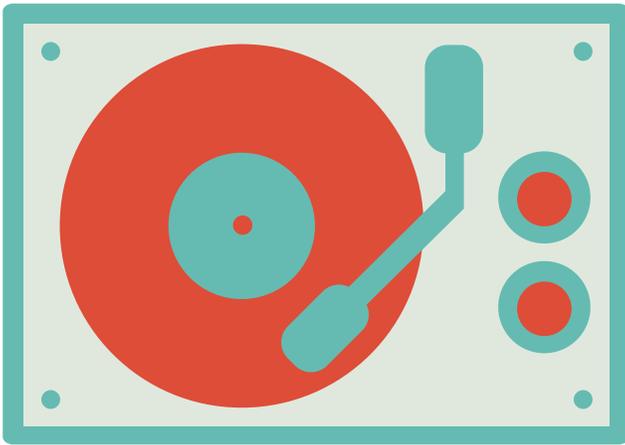
K-2.FL.VA.7c

Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe.

MUSIC RESOURCES



The Nashville Symphony is pleased to partner with NAXOS. NAXOS has provided exclusive access to their online NAXOS Music Library for teachers using the Young People's Concert Curriculum Guides. Instructions on how to play the music included in all of the lesson plans will be emailed to you when you register for the concert. Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.



Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

Lesson 1

- Aaron Copland--Fanfare for the Common Man

Lesson 2

- Ludwig van Beethoven--Symphony No. 3 mvmt 3
- George Gershwin--Cuban Overture
- Aaron Copland--Fanfare for the Common Man

Lesson 3

- Ludwig van Beethoven--Symphony No. 3 mvmt 3
- Hector Berlioz--"Hungarian March" from The Damnation of Faust
- Richard Wagner--Prelude to The Mastersingers of Nuremburg
- Pyotr Ilyich Tchaikovsky--Symphony No. 4 mvmt 4
- W.C. Handy: St. Louis Blues

LESSON #1: ORCHESTRA AND BRASS OVERVIEW



Standards

Music Standards

Kindergarden:

- Recognize selected instruments by sight and/or sound.

Grade 1

- 6.2.2 Recognize individual instruments and identify how sound is produced.
- 6.2.3 Recognize classroom instruments, by sight and sound, and classify into families.

Grade 2

- 6.2.1 Recognize individual instruments and identify how sound is produced.
- 6.2.3 Recognize selected orchestral, band, folk, and/or ethnic instruments and classify into families.

Tennessee Standards

Science:

- GLE 00-0207.11.1 Investigate how vibrating objects produce sound.

English Language Arts:

- K-2.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate grade level topics and texts.

LESSON 1A: THE ORCHESTRA



Objectives

- Students will learn about the instrument families that make up the orchestra as well as the instruments that make up each instrument family.



Materials

- 360 degree video of the symphony: <https://www.nashvillesymphony.org/media/videos/360-a-night-with-the-symphony>
- Orchestra Seating Chart
- Instrument Flash Cards
- Picture of Schermerhorn Symphony Center



Procedure

1. Ask students what they know about symphony orchestras. Have they ever heard a symphony? In person? On the radio? How many people play in a symphony? What kind of music do they play?
2. Show students the 360 degree symphony video. Do they recognize any of the instruments? What are some different ways the instruments are being played?
3. Show the diagram and picture of the symphony. Point out the instrument families (strings, woodwinds, brass, percussion) and write these on the board.
4. Ask students if they play any instruments. What families do these instruments belong to? Where would they sit in the orchestra?
5. Pass out one flashcard to each student. Ask students to find other instruments in their family; this should result in students organizing themselves into four groups. For older students, ask them to arrange themselves in the classroom the same way the instruments are organized on the instrument seating chart.

LESSON 1B: BRASS



Objectives

- Students will be able to identify instruments in the brass family
- Students will learn how brass instruments produce sound



Materials

- Copland: *Fanfare for the Common Man* on Naxos
- Brass Instrument Images
- Sound files for each instrument from the Dallas Symphony Orchestra website (<https://www.mydso.com/dso-kids/learn-and-listen/instruments>)



Procedure

1. Show students the brass instrument flashcards. Ask students if they are able to name any of the instruments pictured. Review instruments they are unfamiliar with.
2. Visit the Dallas Symphony Orchestra Website and play excerpts for each instrument. Can they guess which instrument is which? Can they guess which instruments will sound higher or lower?
3. Show 360 degree video of symphony at 1:38. Point out the brass instruments and tell students to pay close attention to what the musicians are doing with their lips.
5. Explain that the brass players use lip buzzing to play their instruments. Demonstrate how brass players buzz their lips (refer to instructional video in teacher resources).
6. Have students compare buzzing their lips alone to buzzing into some sort of amplifier (e.g. a rolled up piece of paper or paper towel roll). Explain that the trumpet, trombone, tuba, are brass instruments as well.

Assessment

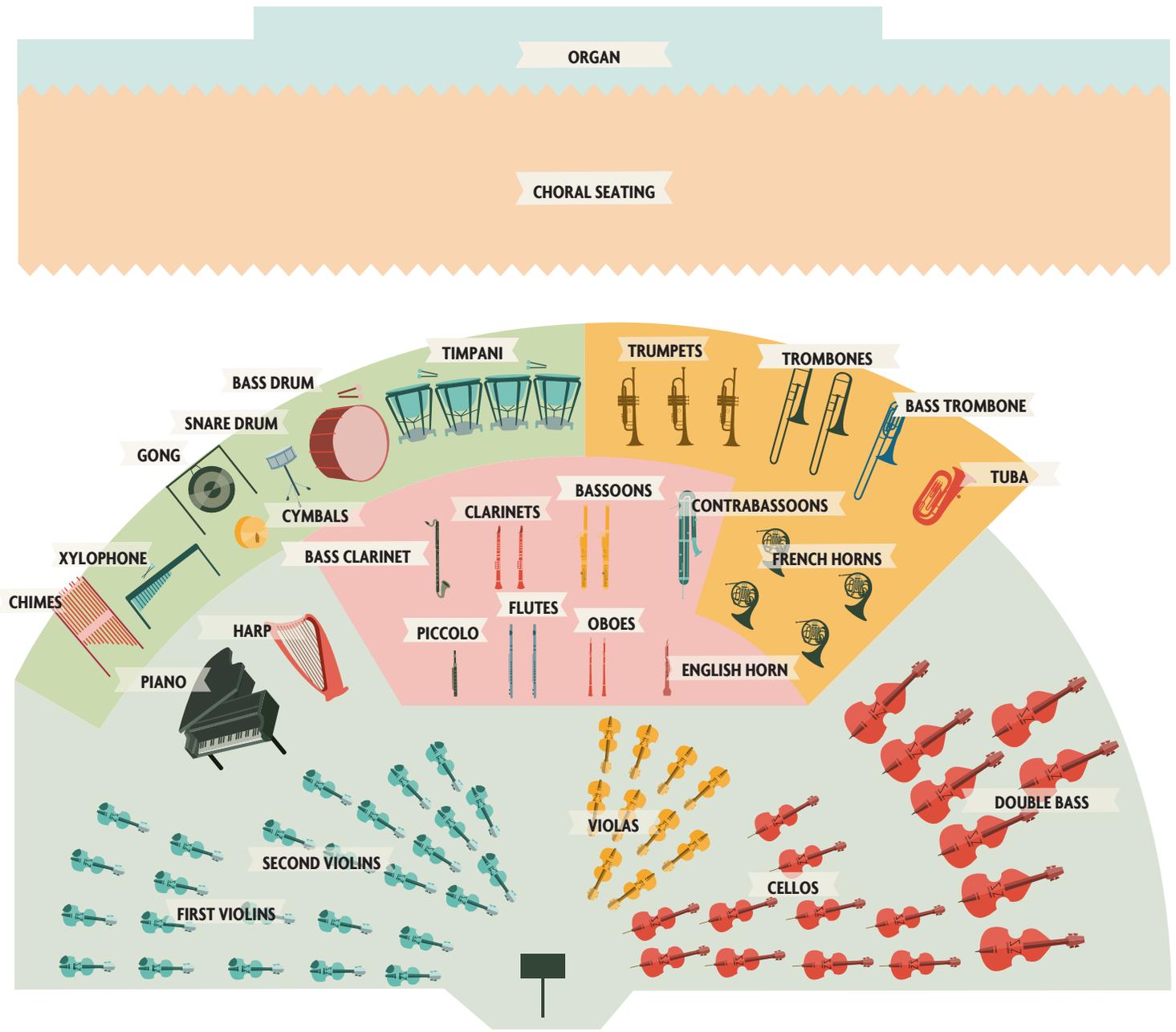
- Play excerpts of instruments and have students identify what instrument belongs to which instrument family (strings, woodwinds, brass, percussion).

TEACHER RESOURCES

Nashville Symphony Schermerhorn Symphony Center



TEACHER RESOURCES: ORCHESTRA LAYOUT




WOODWIND FAMILY


BRASS FAMILY


PERCUSSION FAMILY


STRING FAMILY

Instrument Fact Cards



VIOLIN

- The violin is the smallest, highest-pitched member of the violin family of string instruments.
- The tone of the violin stands out above other instruments, making it appropriate for playing a melody line.
- The violin has four strings,
- Music written for the violin uses the treble clef.



VIOLA

- The viola is slightly larger than a violin in size and has a lower and deeper sound. Since the 18th century, it has been the middle voice of the string family.
- Music that is written for the viola differs from that of most other instruments, in that it primarily uses the alto clef, which is otherwise rarely used.

Instrument Fact Cards



CELLO

- The cello is a bowed string instrument with four strings.
- This instrument is larger and deeper in sound than both the violin and the viola.
- Cello parts are generally written in the bass clef.



BASS

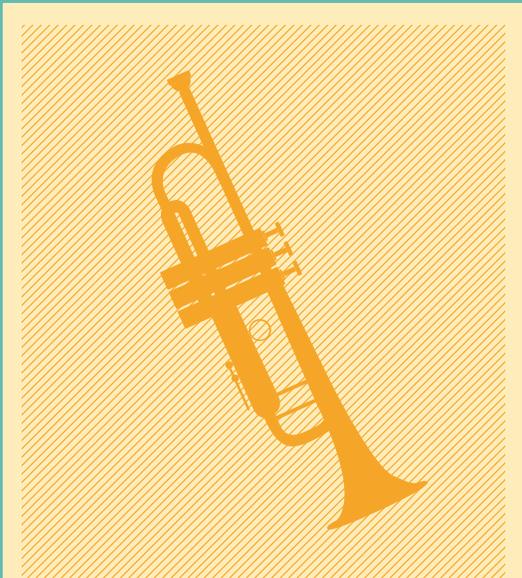
- The bass is also called the string bass, contrabass, bass viol, stand-up bass, bull fiddle or simply bass, and is the largest and lowest-pitched bowed string instrument of the string family.
- The double bass is played either with a bow (arco) or by plucking the strings (pizzicato). In orchestral and tango music, both arco and pizzicato are used. In jazz, blues, and rockabilly, pizzicato is the norm.

Instrument Fact Cards



HARP

- The harp has 47 strings and 7 pedals.
- Harps have been known for centuries in Asia, Africa, and Europe, dating back at least as early as 3500 BC.
- In terms of size, many smaller harps can be played in the lap, while larger harps are quite heavy and rest on the floor.



TRUMPET

- The trumpet has the highest voice in the brass family.
- The trumpet is played by blowing air through closed lips, producing a “buzzing” sound that starts a vibration in the air column inside the instrument.

Instrument Fact Cards



TUBA

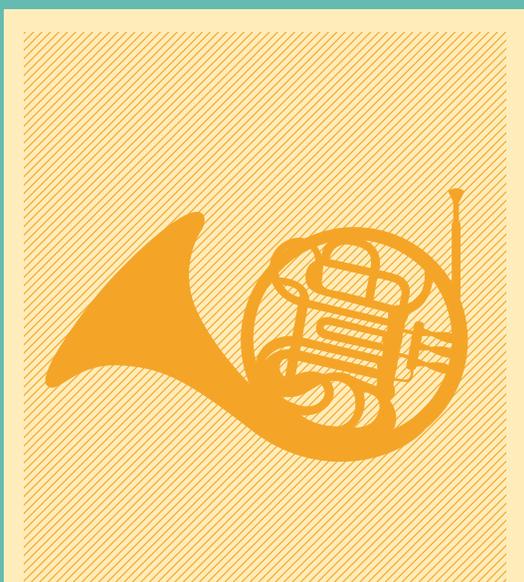
- The Tuba is the largest instrument of the brass family and produces the lowest pitches.
- Tuba is actually a Latin word for trumpet
- If the tubing was unwound, the tuba would stretch from 12 to 18 feet long!

Instrument Fact Cards



TROMBONE

- Nearly all trombones have a slide mechanism that varies the length of the instrument to change the pitch.
- Like the trumpet, the trombone is also played by blowing air through closed lips, producing a “buzzing” sound.
- The word trombone comes from Italian tromba (trumpet) and -one (meaning “large”), so the name means “large trumpet”.



FRENCH HORN

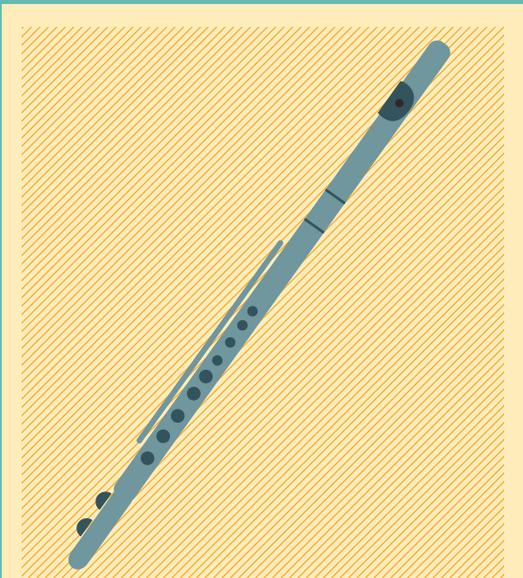
- The name “French horn” is often used because the word “horn” by itself, even in the context of musical instruments, may refer to nearly any wind instrument with a flared exit for the sound.
- The horn is the third highest sounding instrument group in the brass family, below the cornet and the trumpet.
- As the name indicates, humans originally used to blow on the actual horns of animals before creating them in metal.

Instrument Fact Cards



CLARINET

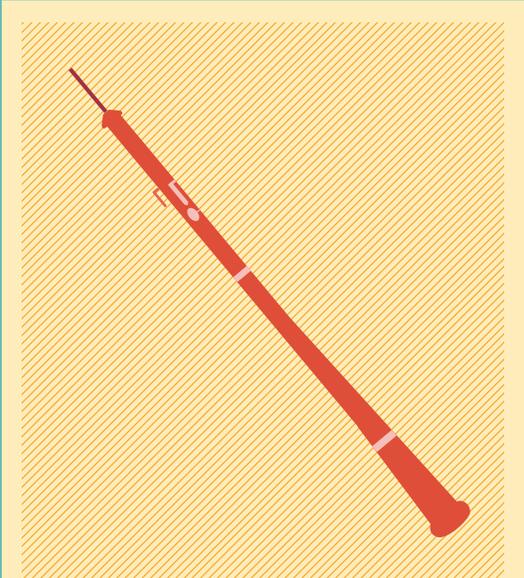
- This clarinet is made from grenadilla, a dense, black wood from Africa.
- The clarinet consists of five separate parts: the mouthpiece, the barrel, the upper joint, the lower joint, and the bell.
- The reed, together with the mouthpiece onto which the reed is fixed, makes the air in the instrument vibrate when blown into. Reeds can be made of bamboo or cane.



FLUTE

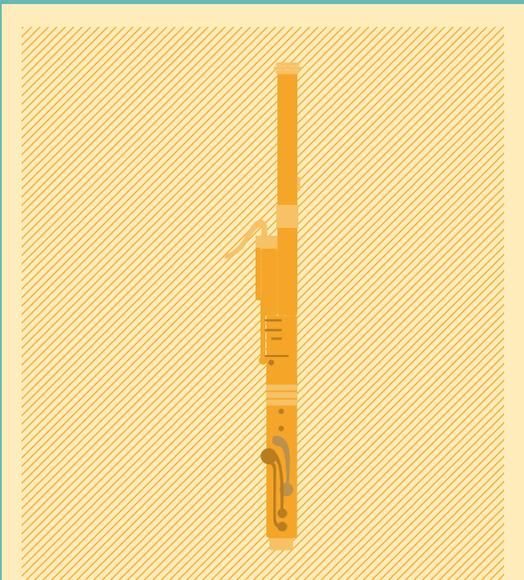
- A flute is an aerophone (reedless woodwind instrument) that produces its sound from the flow of air across an opening.
- Along with the voice, flutes are one of the earliest known musical instruments.
- The oldest flute ever discovered may be a fragment of the bone of a cave bear, with two to four holes.

Instrument Fact Cards



OBOE

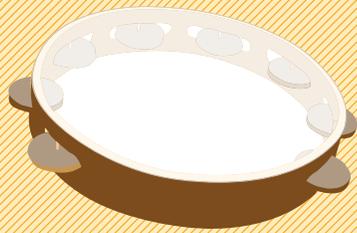
- The regular oboe first appeared in the mid-17th century, when it was called hautbois.
- An oboe is a double reed instrument, meaning there are two pieces of bamboo or cane vibrating against each other.
- Oboes are usually made of wood, but there are also oboes made of synthetic materials.



BASSOON

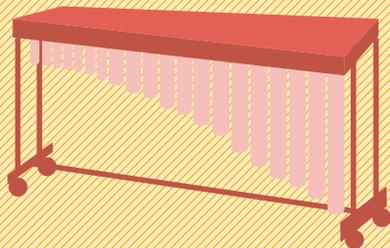
- A bassoon is in the double reed family and typically plays music written in the bass and tenor clefs, though occasionally the treble.
- The bassoon is held diagonally in front of the player, but unlike the flute, oboe and clarinet, it cannot be supported by the player's hands alone. The bassoonist must use a strap to hold the instrument.

Instrument Fact Cards



TAMBOURINE

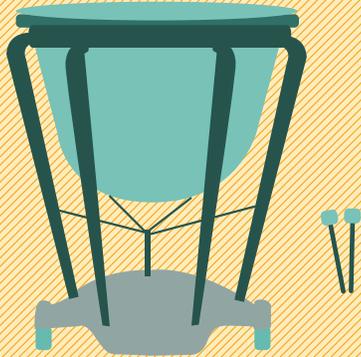
- The tambourine is made with a wooden frame and usually has a drumhead stretched across the top.
- Small jingles are set into the frame of the tambourine.
- The tambourine is played by shaking or striking the drumhead with hands.



XYLOPHONE

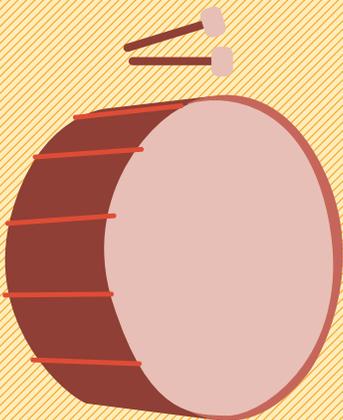
- The xylophone is made of wooden bars which are set on a metal frame. The xylophone is like a piano keyboard with lower-sounding bars on the left and higher-sounding bars on the right.
- The xylophone is played by striking the bars with mallets.

Instrument Fact Cards



TIMPANI

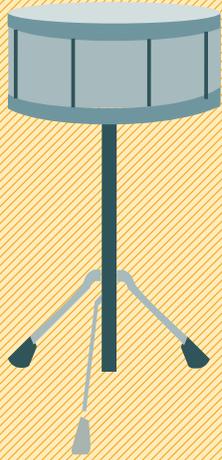
- The timpani is a type of drum that consists of animal skin stretched over a large copper bowl.
- The timpani is played by striking the head with a mallet.
- Timpani are also sometimes called kettledrums.



BASS DRUM

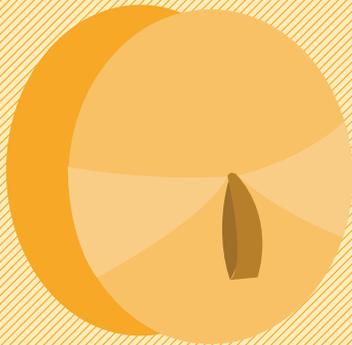
- The bass drum is one of the largest and lowest-sounding drums in the orchestra.
- The bass drum is played by striking on its sides with a beater or mallet.

Instrument Fact Cards



SNARE DRUM

- The snare drum is made of wood or metal, with metal wires called “snares” that are stretched across the bottom of the drum.
- The snare drum is commonly used in drumlines and parades.



CYMBALS

- The cymbals consist of two large brass plates.
- The cymbals are played by crashing the two plates together.
- Larger cymbals produce lower sounds, and smaller cymbals produce higher sounds.

TEACHER RESOURCES

Trumpet



Trombone



Tuba



French horn



Buzzing our lips: (for teacher reference)

<https://www.youtube.com/watch?v=jzFQHGN6vm4>

Audio clips of each instrument:

<https://www.mydso.com/dso-kids/learn-and-listen/instruments>

LESSON #2: TEMPO AND DYNAMICS



Standards

Music Standards

Kindergarden:

- 6.3.2 Identify a selection as fast or slow. Identify a selection as loud or soft.
- 6.3.3 Identify a selection as fast or slow and loud or soft.

Grade 1

- 6.3.1 Identify a selection as fast or slow. Identify a selection as loud or soft.
- 6.3.3 Label fast/slow as tempo and loud/soft as dynamics.

Grade 2

- 6.3.1 Describe how fast/slow and/or loud/soft affect the mood of music.
- 6.3.2 Label tempo as fast/slow and dynamics as loud/soft.

Tennessee Standards

- K-2.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate grade level topics and texts.
- K-2.SL.CC.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.



Objectives

- Students will be able to define tempo and identify changes in tempo in musical selections
- Students will be able to define dynamics and identify differences in dynamics in musical sections



Materials

- Beethoven's Symphony no. 3, mvmt 3 on Naxos (Beginning - 01:25)
- Gershwin: *Cuban Overture* on Naxos (Beginning - 00:35)
- Copland: *Fanfare for the Common Man* on Naxos (Beginning - 01:15)
- Pictures of Animals



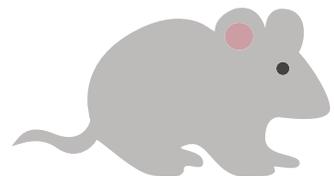
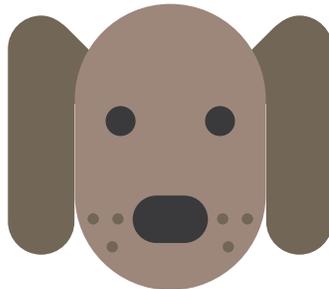
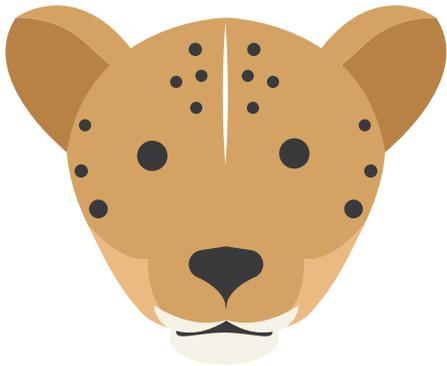
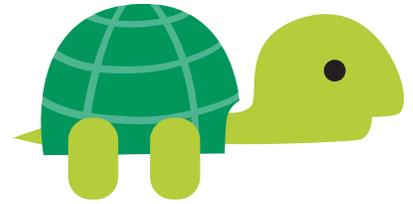
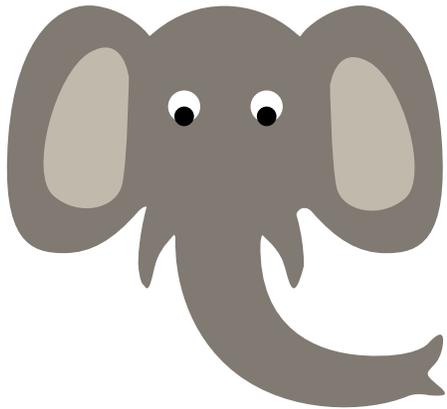
Procedure

1. Create an anchor chart with the students of fast and slow animals using some of the illustrations in the resource section (e.g cheetah vs. turtle, snail vs. horse)
2. Explain that in the same way animals can move at fast and slow speeds, music can move at fast and slow speeds as well. This is called *tempo*.
3. Have students march in time with the music samples for each piece. (Optional: play musical chairs while marching in time with the excerpt.) After each selection is played, help students choose an appropriate animal to represent the tempo of the piece they just heard.
4. Create a new anchor chart comparing soft and loud animal sounds (e.g. lion's roar versus mouse's squeak, elephant's trumpet vs. cat's meow).
5. Explain that in the same way animal noises can be loud or soft, music can be loud or soft as well. This is called *dynamics*.
6. Have students stand while listening to the excerpts a second time. Instruct students to make themselves as big as possible when the music is loud, and to make themselves as small as possible when the music is soft.

Assessment

- Replay the excerpts and allow students to march around the room. Instruct them to march in tempo with the music while responding to the dynamics with their body movements (e.g. making themselves big when the music is loud, making themselves small when the music is soft).

TEACHER RESOURCES



LESSON #3 : MUSICAL EXPRESSION



Standards

Music Standards

Kindergarten - Grade 1:

- 8.1.2 Explore common elements between music and dance, theatre, and/or visual art.
- 8.1.3 Identify common elements between music and dance, theatre, and/or visual art.

Grade 2

- 8.1.1 Explore common elements between music and dance, theatre, and/or visual art.
- 8.1.2 Identify common elements between music and dance, theatre, and/or visual art.

Tennessee Standards

- K-2.SL.PK.5 Add audio or visual elements to stories or recounts of experiences, when appropriate, to clarify ideas, thoughts, and feelings.
- K-2.FL.SC.6 Demonstrate command of the conventions of standard English grammar and usage when speaking and conventions of standard English grammar and usage, including capitalization and punctuation, when writing.
- K-2.FL.VA.7c Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe.



Objectives

- Students will learn about expressive qualities in music.
- Students will visually display musical emotions through words and pictures.



Materials

- Worksheets
- Colored pencils or crayons
- Beethoven: Symphony no. 3, mvmt III (00:47-1:25)
- Berlioz: “Hungarian March” from The Damnation of Faust (Beginning-00:51)
- Wagner: Prelude to The Mastersingers of Nuremburg (04:04-05:00)
- Tchaikovsky: Symphony no. 4, mvmt IV (Beginning-1:10)
- Handy: St. Louis Blues (Beginning-01:07)

LESSON #3 : MUSICAL EXPRESSION



Procedure

1. Play the Beethoven clip (00:47-01:25) and create a representational drawing on the board. Explain to the students why you drew what you drew in response to the music (e.g. “The music sounded sad, so I drew a rainy day/used dark colors;” “The music sounded very exciting, so I drew people cheering/used bright colors”). Then, write a few adjectives or a sentence next to your drawing.
2. Hand out coloring pencils and a worksheet for each piece (Beethoven, Berlioz, Wagner, Tchaikovsky, Hardy).
3. Play the remaining musical selections and have students draw what they imagine when they hear the music. Next to their drawing, instruct students to write an adjective or sentence describing their feelings about the piece.

Assessment

- Read through the listening guides and questions (provided in the teacher resources section) with the class, and have students share their responses and discuss in context of the listening guides.

Beethoven: Symphony no. 3, Mvmt III

Berlioz: "Hungarian March" From The Damnation of Faust

Wagner: Prelude to The Mastersingers of Nuremburg

Tchaikovsky: Symphony no. 4, Mvmt IV



Handy: St. Louis Blues

TEACHER RESOURCES

Listening Guide:

Beethoven's original idea for this symphony was to write a “heroic” symphony. It is scored for a large orchestra, with many brass instruments to make it sound more noble. Does it sound heroic to you? How would you draw that?

The Hungarian March from **Berlioz's** *The Damnation of Faust* uses brass instruments because it is heard during/after an army approaches on the plains of Hungary. Do you imagine an army when you hear this piece of music? What does it look like?

Wagner's *Die Meistersinger von Nurnberg* is a comedic opera about a group of singers and musicians hundreds of years ago. The prelude gives the audience an idea of what the rest of the opera is going to sound like. What do you imagine is happening on stage? Draw a scene that you think fits the music.

Tchaikovsky's Fourth Symphony is about Fate. What does fate mean to you? How would you draw it?

W.C. Handy was known as “the Father of Jazz”, and many of his works were adapted to films and Broadway plays. Why do you think his music was well-suited for film and Broadway? If you were to use “St. Louis Blues” in a movie, what kind of movie or scene would go with the music?

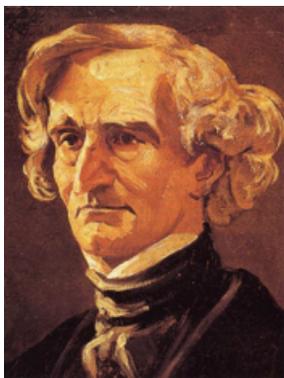
Composer Biographies:

Ludwig von Beethoven: (1770-1827)



Born in Bonn, Germany, in 1770, the eldest son of a singer in the Kapelle of the Archbishop-Elector of Cologne and grandson of the Archbishop's Kapellmeister, Beethoven moved in 1792 to Vienna. There he had some lessons from Haydn and others, quickly establishing himself as a remarkable keyboard player and original composer. By 1815 increasing deafness had made public performance impossible and accentuated existing eccentricities of character, patiently tolerated by a series of rich patrons and his royal pupil the Archduke Rudolph. Beethoven did much to enlarge the possibilities of music and widen the horizons of later generations of composers. To his contemporaries he was sometimes a controversial figure, making heavy demands on listeners by both the length and the complexity of his writing, as he explored new fields of music.

Hector Berlioz: (1803-1869)



In his own time Hector Berlioz was something of an outsider, as far as the French musical establishment was concerned. Nevertheless he remains the outstanding figure in French Romantic music, typical of the period particularly in his literary interests. At first a medical student, he eventually entered the Paris Conservatoire; but he encountered some difficulty in his subsequent career, as he strove for a hearing of his music. He earned his living in part as a critic and writer, and his *Mémoires* remain a fascinating if prejudiced account of musical life in Paris in his time.

Aaron Copland: (1900-1990)



The son of immigrant Jewish parents from Poland and Lithuania, Aaron Copland was born in Brooklyn in 1900 and lived to become the doyen of all American composers. He studied with Nadia Boulanger in Paris. His wider popular reputation in the United States was founded on his thoroughly American ballets—Billy the Kid, Rodeo and Appalachian Spring—and, less overtly, on his film scores, while a great variety of other compositions won him an unassailable position in American concert life.

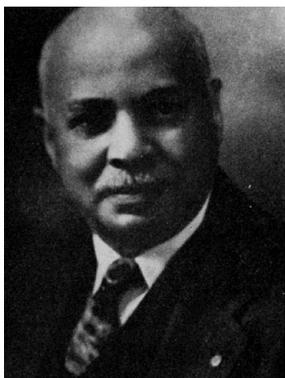
Composer Biographies:

George Gershwin: (1898-1937)



In a period in which American nationalist music was developing with composers of the calibre of Aaron Copland and others trained in Europe, George Gershwin, the son of Russian Jewish immigrant parents, went some way towards bridging the wide gap between Tin Pan Alley and serious music. He won success as a composer of light music, songs and musicals, but in a relatively small number of compositions he made forays into a new form of classical repertoire.

W.C. Handy: (1873 - 1958)



W.C. Handy (William Christopher Handy) is best known for “St. Louis Blues” (1913), which became the title of a film based on his life (1958), starring Nat King Cole. Handy taught himself cornet and trumpet over the objections of his preacher father who believed that anything but a hymn was the “devil’s music.” He became a schoolteacher but gave it up for higher paying jobs as a laborer.

In 1896 he joined Mahara’s Minstrels and toured the South with them until 1903. During this time he absorbed the songs and spirituals of southern blacks. He was the first to collect and transcribe these melodies and the people’s singing patterns. His transcriptions established the 12-bar blues pattern with its “bent” notes, perhaps his greatest gift to music, and he eventually edited four blues books.

Handy, known as “The Father of the Blues,” enjoyed recognition in his lifetime. Not only did he make black music acceptable to white audiences but his songs were incorporated into Broadway shows and Hollywood films and sung by popular singers such as Bing Crosby and Dinah Shore. Memphis named a park after him, the first jazz concert at the Metropolitan Opera House (1924) devoted its second half to Handy’s music, and he conducted a concert of black music at Carnegie Hall in 1928 (reprised in 1981). In 1969 he was honored with a U.S postage stamp.

Composer Biographies:

Pyotr Ilyich Tchaikovsky: (1840 – 1893)



Tchaikovsky was one of the earlier students of the St Petersburg Conservatory established by Anton Rubinstein, completing his studies there to become a member of the teaching staff at the similar institution established in Moscow by Anton Rubinstein's brother, Nikolay. He was able to withdraw from teaching when a rich widow, Nadezhda von Meck, offered him financial support; this support continued for much of his life, although they never met. His music is thoroughly Russian in character and sound.

Richard Wagner: (1813 – 1883)



Wagner was a remarkable innovator in both the harmony and structure of his work, stressing his own concept of the *Gesamtkunstwerk*, the 'total work of art', in which all the arts were brought together into a single unity. He was prepared to sacrifice his family and friends in the cause of his own music, and his overt anti-Semitism has attracted unwelcome attention to ideas that are remote from his real work as a musician. In the later part of his career Wagner enjoyed the support of King Ludwig II of Bavaria and was finally able to establish his own theatre and festival at the Bavarian town of Bayreuth. He developed the use of the leitmotif (in German *Leitmotiv* – 'leading motif') as a principle of musical unity, his dramatic musical structure depending on the interweaving of melodies or fragments of melody associated with characters, incidents or ideas in the drama. His prelude to the love tragedy *Tristan und Isolde* led to a new world of harmony.

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