NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

SOUND LAB WITH THE SYMPHONY

GRADES 5-8

Nashville
Symphony

NAXOS

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YOUNG PEOPLE'S CONCERTS

SOUND LAB WITH THE SYMPHONY

OCTOBER 23 & 24
10:15 AM & 11:45 AM

Concert Program

Nikolai Rimsky-Korsakov | "Procession of the Nobles" from *Mlada*

Ludwig van Beethoven | *Fidelio* Overture

Arturo Márquez | *Conga del Fuego*

Gioachino Rossini | "Largo al Factotum" from *The Barber of Seville*

Bedrich Smetana | "Dance of the Comedians" from *The Bartered Bride*

Mason Bates | *Mothership*

STANDARDS

MUSIC

5.GM.R1.C
Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

TECHNOLOGY

5-8. 5.3.1.
Students will use technology tools to enhance learning, increase productivity, and promote creativity.

> a. Use subject specific information gathered through technology resources for a variety of curriculum subjects.

> c. Use simulation software and tutorial software to assist with learning.

ENGLISH

5-8.SL.CC.1
Prepare for collaborative discussions on grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.

Lesson # 2

MUSIC

5.GM.R1.C
Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

6-8.GM.R2.A
Support personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

LANGUAGE ARTS

5-8. SL.PKI.4
Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

Lesson # 3

MUSIC

5-8.GM.Cn2.A
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as comparing how music is used in various cultures and performing it).

SCIENCE

8.PS4.1
Develop and use models to represent the basic properties of waves including frequency, amplitude, wavelength, and speed.

ENGLISH

6-8.L.VAU.6
Acquire and accurately use grade-appropriate general academic and domain specific words and phrases; develop vocabulary knowledge when considering a word or phrase important to comprehension or expression.

5-8.SL.PKI.4
Report on a topic or text, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas.

COMPUTER TECHNOLOGY

M.AIT.2
Develop a plan to use technology to find a solution and create projects.

M.AIT.3
Determine the best technology and appropriate tool to address a variety of tasks and problems.

LANGUAGE ARTS

5-8 5.SL.PKI.4
Report on a topic or text, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas.

5-8 5.SL.CC.1
Prepare for collaborative discussions on grade apropriate topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.

MUSIC

5.GM.R1.B
Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical) through various means (such as manipulatives, movement, and/or pictorial representation).

6.GM.R1.B
Describe how the elements of music and expressive qualities relate to the structure of the pieces.

6.IM.Cr1.A
Compose and/or improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s).

6.GM.Cr3.C
Present the final version of a documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.

6.GM.Cn2.A
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

6.IM.Cn1.A
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

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.**
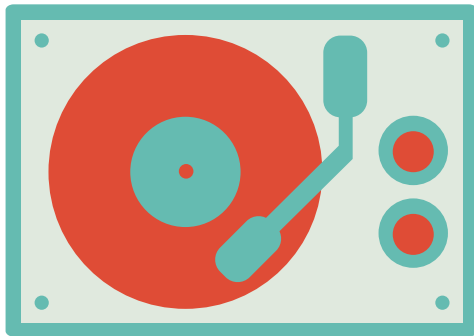
Lesson 2

Aaron Copland | *Fanfare for the Common Man*

Arturo Márquez | *Conga del Fuego*

Gioachino Rossini | "Largo al Factotum" from *The Barber of Seville*

Ludwig van Beethoven | *Fidelio* Overture

Mason Bates | *Mothership*

Lesson 4

Ludwig van Beethoven | *Fidelio* Overture

Mason Bates | *Mothership*

LESSON #1: INTRODUCTION TO THE ORCHESTRA

STANDARDS

Music

- **5.GM.R1.C**
  Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

Technology

- **5-8. 5.3.1.**
  Students will use technology tools to enhance learning, increase productivity, and promote creativity.

  a. Use subject specific information gathered through technology resources for a variety of curriculum subjects.

  c. Use simulation software and tutorial software to assist with learning.

English

- **5-8.SL.CC.1**
  Prepare for collaborative discussions on grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.

OBJECTIVES

- Students will be able to identify the four instrument families, as well as the characteristics of each family.
- Students will be able to recognize instruments from each family, by sight and sound.
- Students will be able to define the role of a conductor in an orchestra.

MATERIALS

- 360 degree video of Laura Turner Hall and the Nashville Symphony:
  - ◇ https://www.nashvillesymphony.org/media/videos
- Computers/devices with internet access (enough for students to work individually or in small groups. Students will be able to define the role of a conductor in an orchestra.
- DSO kids instrument sound files:
  - ◇ https://www.mydso.com/dso-kids/learn-and-listen/instruments
- Listening Log Worksheet (pages 10 and 11)
- Conducting diagram (page 12)
- Instrument photos (pages 13-17)

LESSON #1: CONTINUED

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 perform?

2. Show students the 360 degree video of Laura Turner Hall and the Nashville Symphony, using your cursor to change the perspective during the video. Do they recognize the instruments? What are some of the different ways the instruments are being played? How do they think instruments might produce sound?

3. Split students into groups of three to five to explore the DSO Kids website. Have student access the instrument descriptions and sound files to complete their Listening Log worksheet in the teacher resources section.

4. Refer back to the 360 degree video at 0:21. Ask students who they think is leading the orchestra. How do they think the musicians know what to do? (Answer: the conductor, Giancarlo Guerrero, leads the orchestra through his gestures.) Explain that the conductor determines the tempo (fast or slow) and the dynamics (loud or soft). Ask students to demonstrate how they think the conductor communicates slower tempos, faster tempos, louder dynamics, and softer dynamics (Answer: they will move their arms slower/faster for changes in tempo and use larger/smaller gestures for changes in dynamics.) See the chart in teacher resources for basic conducting motions.

5. Explain to students that being a teacher can be a lot like being a conductor. Classroom signals show students what to do, in the same way the conductor can signal, or cue, his/her musicians. Ask students to name the "conductor" of other activities in their lives, like sports teams (coach), businesses (CEO), and driving a car (crossing guard). Once they have identified people that show signals or lead them through jobs and tasks, ask them what kind of cues they use to get their message across.

ASSESSMENT

Begin by taping a picture of an orchestra instrument (available on pages 13-17) to each student's back. Students will roam the room asking each other only "yes" or "no" questions to discover which instrument they have on their back. Once a student believes they have determined which instrument they have, have them report to the teacher. If the student guesses their instrument correctly, give them an new instrument to discover. The student who has collected the most instruments at the end of the game wins!

Brass:

1. Brass instruments produce sound by _____ their lips inside a mouthpiece shaped like a _____ or _____.

2. Match the instrument with its description.

   a. Trombone

   b. Trumpet

   c. French Horn

   d. Tuba

   _____ The player presses valves with the left hand and moves the right hand inside the bell.

   _____ It is made of 6.5 feet of tubing, bent in an oblong shape.

   _____ It is the only brass instrument to be played in someone's lap.

   _____ The listening excerpt includes a sliding sound, called a glissando, produced by its lack of buttons/valves.

   Bonus: Which instrument sound file was from a movie soundtrack? _____

Woodwinds:

1. Which woodwind instrument is not usually in an orchestra? _____

2. The _____ is a larger and lower sounding relative of the clarinet. The _____ is a smaller flute. The _____ is a relative of the contrabassoon.

3. Write the number of reeds each instrument has. If it doesn't use a reed, put 0!

   _____ Flute   _____ Clarinet

   _____ Oboe   _____ English horn

   _____ Contrabassoon   _____ Piccolo

Strings:

1. Put the following instruments in order from highest pitched to lowest pitched: violin, double bass, cello, viola.

   _____

2. How many strings are on a harp?

   a. 5

   b. 88

   c. 45

3. Which string instrument requires players to sit on a stool or stand? _____

Percussion:

1. Instruments in the percussion family are played by being _____, _____, or _____.

2. Who added the bass drum to the ensemble in 1782? _____

3. The percussion instruments are an international family. Name three continents/regions that percussion instruments are from. _____

4. Circle the instruments that are tuned. Put a star beside the ones you play with your hands.

   Xylophone   Chimes   Cowbell

   Tambourine   Timpani   Cymbals

   Triangle   Castanets   Glockenspiel

Brass:

1. Buzzing, cup or funnel
2. C, B, D, A

Bonus: French horn

Woodwinds:

1. Saxophone
2. Bass clarinet, piccolo, bassoon
3. Flute- 0; Oboe- 2; Contrabassoon- 2; Clarinet- 1; English horn- 2; piccolo- 0

Strings:

1. Violin, viola, cello, double bass
2. 45
3. Double bass

Percussion:

1. Struck, shaken, scraped
2. Mozart
3. Middle East, Asia, North America, South America, Africa, Europe
4. Tuned (circled): xylophone, chimes, timpani, glockenspiel

   Played with hands: tambourine, castanets, cymbals

INSTRUMENT FLASHCARDS

VIOLIN

VIOLA

CELLO

BASS

INSTRUMENT FLASHCARDS

TRUMPET

FRENCH HORN

TROMBONE

TUBA

INSTRUMENT FLASHCARDS

TIMPANI

BASS DRUM

SNARE DRUM

INSTRUMENT FLASHCARDS

FLUTE

CLARINET

BASSOON

OBOE

INSTRUMENT FLASHCARDS

TAMBOURINE

XYLOPHONE

LESSON #2: MUSICAL STYLES

STANDARDS

Music

- **5.GM.R1.C**
  Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

- **6-8.GM.R2.A**
  Support personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

Language Arts

- **5-8. SL.PKI.4**
  Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

OBJECTIVES

- Students will be able to define the genre of classical music.
- Students will be able to recognize and describe differences in musical style and mood through the exploration of operatic pieces, fanfares, Latin music, classical music, and modern classical music.
- Students will be able to use their imaginations to create storylines and descriptions for the musical examples provided. Students will also peer share and discuss different interpretations.

MATERIALS

- Recordings on Naxos:
  - ◇ GIOACHINO ROSSINI: "Largo al Factotum" from *The Barber of Seville*
  - ◇ AARON COPLAND: *Fanfare for the Common Man*
  - ◇ LUDWIG VAN BEETHOVEN: *Fidelio* Overture
  - ◇ ARTURO MÁRQUEZ: *Conga del Fuego*
  - ◇ MASON BATES: *Mothership*
- Musical Glossary (page 20)
- Musical Analysis Worksheet (page 21)

PROCEDURE

1. Ask the students what they think of as "classical music." What does it sound like? Who creates and performs it? Where does it come from? Write some key words and phrases from their answers on the board.

2. Listen to short excerpts from the following pieces:
   a. Rossini's "Largo al Factotum" from *The Barber of Seville* - beginning- 2:01
   b. Márquez's *Conga del Fuego* - 2:32- 4:26
   c. Copland's *Fanfare for the Common Man* - 1:18-end

3. Have students compare and contrast the musical characteristics of these samples. For instance, how do they think *Conga del Fuego* is different from *Fanfare for the Common Man*? Encourage students to think about instrumentation, mood, rhythm, etc. Use the glossary of terms in the teacher resources section (page 20) to help guide the conversation around each music sample.

4. Explain to students that all of these pieces are considered classical music. Share the definition of classical music from the NAXOS online library: A term used to refer to art music of any period, as distinct from popular or folk music.

ASSESSMENT

1. Have students complete the Musical Analysis worksheet for the following excerpts.
   a. Beethoven's *Fidelio* Overture (Classical) - 1:40-3:23
   b. Bates' *Mothership* - beginning-3:10

2. Once students have completed their worksheets, have them discuss their findings in groups of three to five, sharing their stories and ideas about the musical selections.

Classical - A term used to refer to art music of any period, as distinct from popular or folk music.*

Copland's *Fanfare for the Common Man:*

Fanfare - A call to attention or action. Usually played on brass instruments, particularly trumpets, it likely consists of repeated notes and high scales.*

Rossini's "Largo al Factotum" from *The Barber of Seville:*

Opera - A dramatic work in which some or all of the text is sung to the accompaniment of instruments.*

Márquez's *Conga del Fuego:*

Afro-Cuban - A type of music from Cuba that is largely influenced by Spanish-European and West African music traditions and instruments.

Conga - A type of Afro-Cuban dance and music, typically performed for carnivals and/or social dances.

Bates' *Mothership:*

Postmodern - A term used to describe compositions that pull from diverse styles of music, or diverge from traditional classical music concepts.

Beethoven's *Fidelio* Overture:

Romantic - A period and style of classical music, characterized by an emphasis on emotional expression over traditional, rigid forms. There are often distinct contrasts in dynamics to add drama to the piece.

* Definitions provided by NAXOS Online Library, accessed July 2018

Title of Piece _____   Composer_____

1. Write your own title for the piece based on the mood, image, or story that comes to mind when you listen to the music.

_____

2. Circle the instrument family that stands out to you in this piece. Put a star by the family or families that perform the melody.

      Woodwind   Strings   Electronics   Brass   Percussion

3. Name some of the specific instruments you hear:

_____

4. Is the volume (dynamics) consistent, or does it change? _____

5. List six adjectives that describe the piece. (Examples: happy, excited, sad, intense, warm, ominous)

_____   _____   _____

_____   _____   _____

6. In the lines below, write a paragraph explaining why this piece can be classified as classical music. How does this music differ from folk or pop music?

_____
_____
_____
_____
_____

LESSON #3: THE PHYSICS OF THE STRINGS FAMILY

STANDARDS

Music

- **5-8.GM.Cn2.A**
  Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as comparing how music is used in various cultures and performing it).

Science

- **8.PS4.1**
  Develop and use models to represent the basic properties of waves including frequency, amplitude, wavelength, and speed.

English

- **6-8.L.VAU.6**
  Acquire and accurately use grade-appropriate general academic and domain specific words and phrases; develop vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- **5-8. SL.PKI.4**
  Report on a topic or text, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas.

OBJECTIVES

- Students will understand how sound travels.
- Students will be able define and demonstrate frequency and amplitude.

MATERIALS

- DSO sound files
- 2 wooden pencils per group of students
- 1 rubber bands per group of students
- 1 textbook per group of students
- Instrument and Bridge diagrams (page 24)
- Soundwave diagrams (pages 25-27)

PROCEDURE

1. Review the instruments of the string family, referencing the DSO kids' website.
   Discuss the following questions:

   a. How do string instruments produce sound?

   b. Which instrument is the highest pitched? (Answer: Violin) Why do they think this might be?

   c. Which instrument is the lowest pitched? (Answer: Bass) Why do they think this might be?

   d. What might make a sound or an instrument louder or softer?

   Tell students to keep these questions in mind while they perform their experiments.

2. Split students into groups of two or three. Give each group a rubber band, two pencils, and a textbook. Have students stretch their rubber bands around the longest side of the book, then center it. Place two of the pencils under the rubber band on the book (see diagram on page 24).

3. Explain that the pencils act as the "bridges" of the string instruments (see diagram on page 24). The pencils/bridges hold the rubber band/strings away from the book/instrument, allowing them to vibrate and produce sound freely. Have students play and compare the sounds of their "string instruments." Do they sound different? How and why?

4. Ask students to describe what is happening when the rubber band vibrates. How do they think the sound travels from the rubber band to their ears? Explain that sound is a vibration or wave, and sound travels in waves through various mediums like air, walls, wood, metal, etc. to produce audible noise (use the diagram on page 25 to illustrate sound waves).

5. Ask students to experiment with playing their "instrument" softly and loudly. What did they do to affect the volume of the rubber band? (Examples: not pulling the band as forcefully, muffling the band, etc.)

6. Show the students the diagram on page 26 and ask them to guess which example represents a louder sound. Next, show the labeled diagram on page 25. Explain that amplitude is the energy of a sound wave, measured by the height/depth of the wave (vibration). The more energy, the bigger the wave (use the diagrams on page 26 to illustrate).

7. Next, ask students to experiment with moving the pencils under the rubber band closer together and farther apart. What happens to the pitch? The longer the string is, the lower the pitch will be. The shorter the string is, the higher the pitch will be!

8. Show the students the diagram on page 27 and ask them to guess which example represents a higher pitched sound. Next, show the labeled diagram on page 25. Explain that frequency is measured by counting the wavelengths in a given amount of time; when sound waves are shorter in length they reach your ear more frequently, so you hear a higher pitch (use the diagrams on page 27 to illustrate). Explain that shorter strings produce a higher frequency, meaning they vibrate faster and have a higher pitch. Longer strings produce a lower frequency, meaning they vibrate slower and have a lower pitch.

ASSESSMENT

Choose two student volunteers to play contrasting sounds on their "instruments." Have another student illustrate these soundwaves on the board, varying the height (amplitude) and width (frequency) of the soundwaves appropriately. Repeat this activity rotating students in different roles.

BRIDGE

BRIDGE
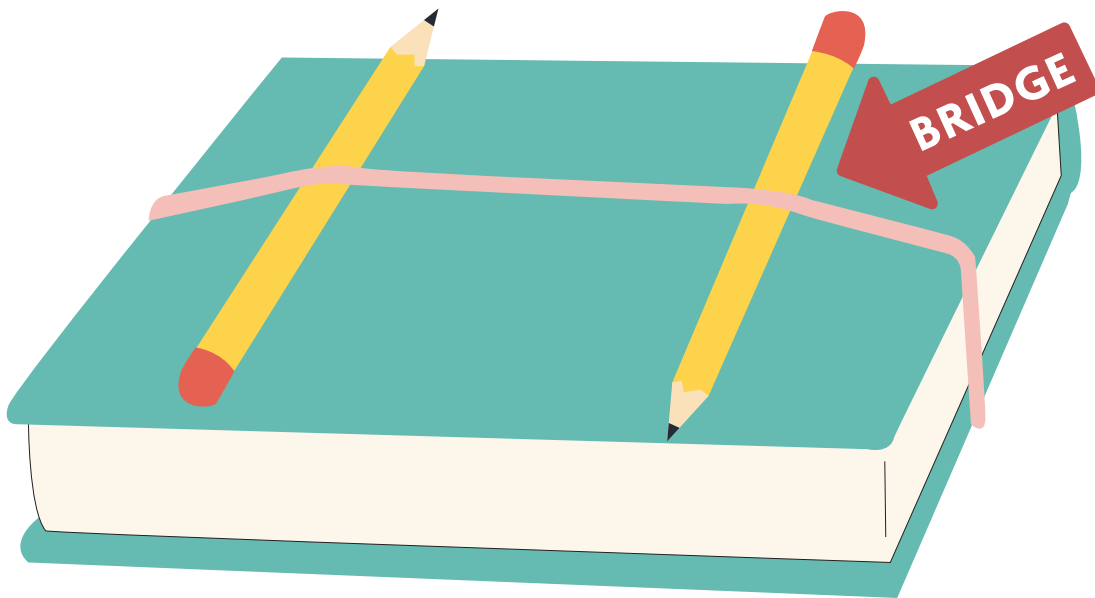
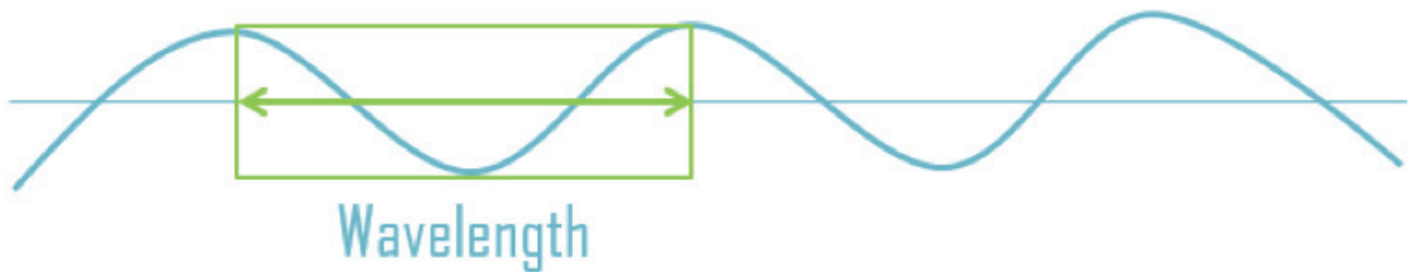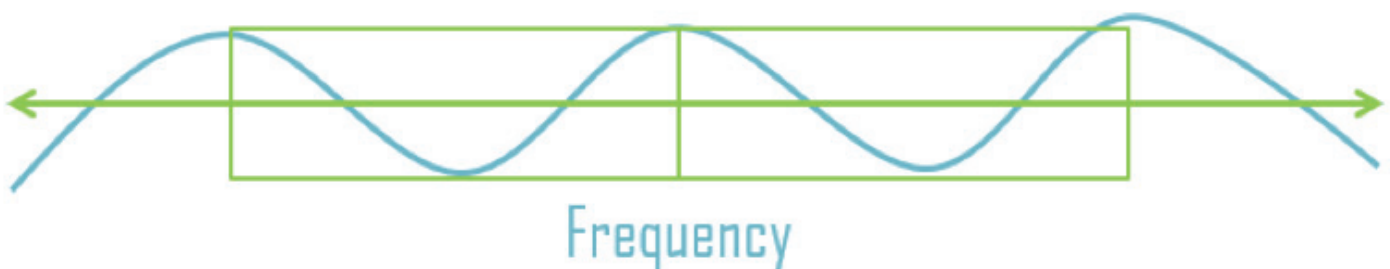A **wavelength** is measured between one peak of a wave and the next.
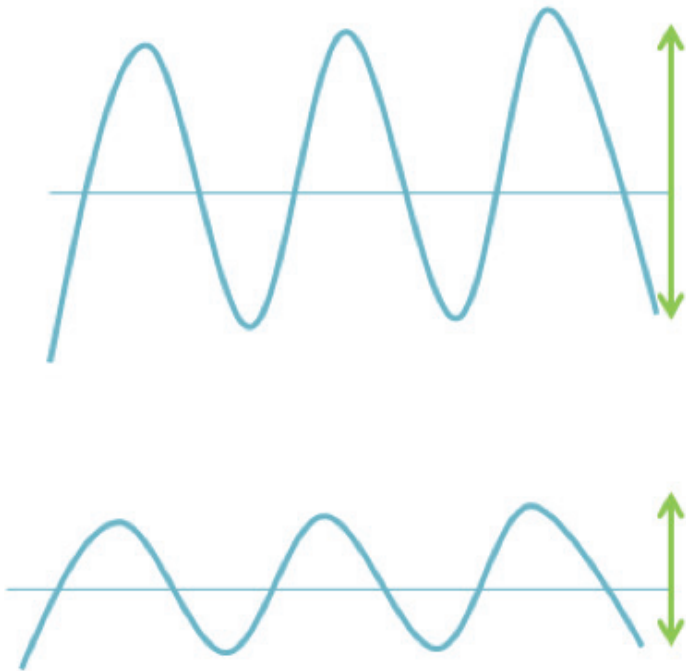

Wavelength

Amplitude is the energy of a sound wave, measured by the height/depth of the wave (vibration). The more energy, the bigger the wave. The greater the amplitude, the louder the sound!
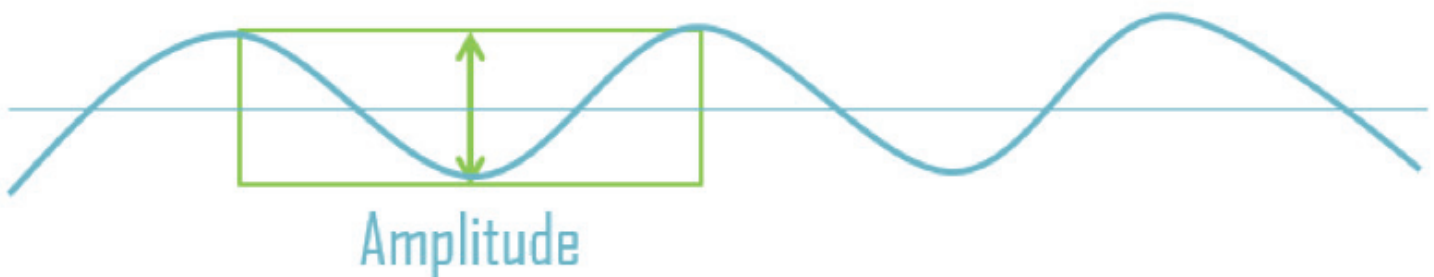
Amplitude

Frequency is measured by counting the wavelengths in a given amount of time.
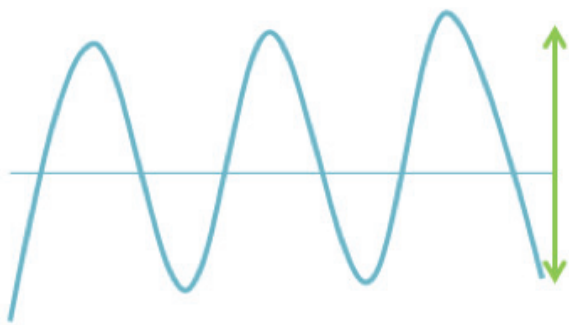

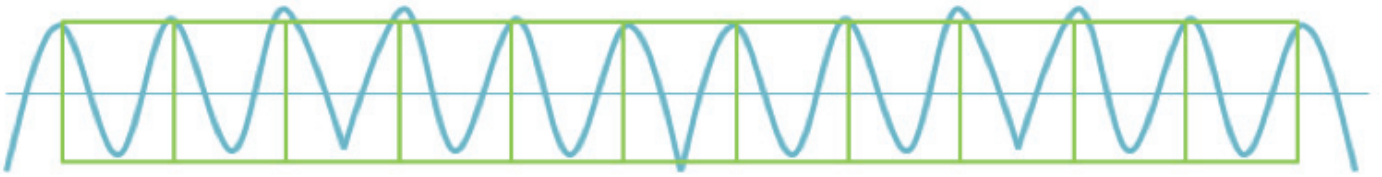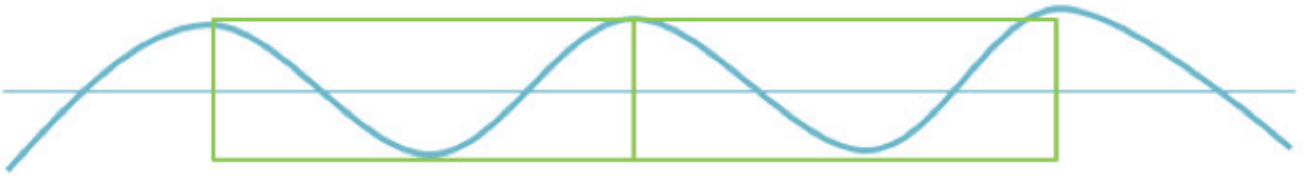Frequency

Which is the louder sound?

- Fold Paper In Half -

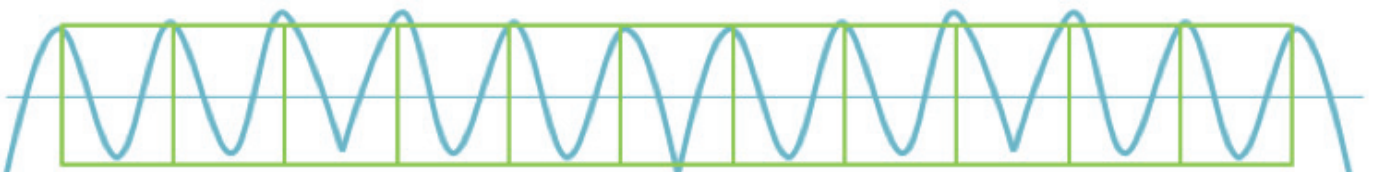**Answer:** The greater the amplitude, the louder the sound.

Which is the higher pitch?

- Fold Paper In Half -

Answer: Because of their length, these waves reach your ear with greater frequency. Therefore, you hear a higher pitch.

LESSON #4: MUSIC AND TECHNOLOGY

STANDARDS

Computer Technology

- **M.AIT.2**
Develop a plan to use technology to find a solution and create projects.

- **M.AIT.3**
Determine the best technology and appropriate tool to address a variety of tasks and problems.

Language Arts

- **5-8 5.SL.PKI.4**
Report on a topic or text, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas.

- **5-8 5.SL.CC.1**
Prepare for collaborative discussions on grade appropriate topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.

Music

- **5.GM.R1.B**
Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical) through various means (such as manipulatives, movement, and/or pictorial representation).

- **6.GM.R1.B**
Describe how the elements of music and expressive qualities relate to the structure of the pieces.

- **6.IM.Cr1.A**
Compose and/or improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s).

- **6.GM.Cr3.C**
Present the final version of a documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.

- **6.GM.Cn2.A**
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- **6.IM.Cn1.A**
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

OBJECTIVES

- Students will understand how technology and music can be linked together.
- Students will know how to compose a short musical piece through digital means.
- Students will be able to describe and present the process by which they created their piece.

LESSON #4: CONTINUED

MATERIALS

- Mason Bates: Electronica, Meet Orchestra:
    - https://www.npr.org/2011/03/13/134457684/mason-bates-electronica-meet-orchestra
- Beethoven Listening Chart (page 30)
- Computers/devices with internet access (enough for students to work individually or in small groups.)
- Electronic Composition Program:
    - http://pbskids.org/designsquad/games/string_thing/index.html
- Recordings on Naxos:
    - MASON BATES: *Mothership*
    - LUDWIG VAN BEETHOVEN: *Fidelio* Overture

PROCEDURE

1. Read the article "Mason Bates: Electronica, Meet Orchestra" as a class, allowing students to take turns reading aloud. Listen to the first excerpt, "Intro: Blues 7" and watch the video "YouTube Symphony Orchestra" as a class. Repeat to the class what Mason Bates says in the beginning of the article about the orchestral world and the world of DJing: "I never thought of these two things as compatible…" Ask the students if they have ever heard of these two genres merging. Can they think of any examples of other styles of music working together? (Example: The musical *Hamilton* blends traditional broadway with hip hop, rap battles, etc.)

2. Next, play *Mothership* by Mason Bates through the NAXOS online music library. Ask students to describe the mood or character of this music, giving examples of specific musical elements (e.g. fast or slow tempo, instrumentation, dynamics, etc.) or moments within the piece. Discuss with students what effect the use of electronics has on the piece.

3. Individually or in groups, have students fill out the Beethoven listening chart (found in Teacher Resources, page 30) while listening to "*Fidelio*, Op. 72 Overture" by Beethoven 1:40-3:23.

4. Have students access the PBSkids link on class computers or other compatible devices, and create their own pieces through the website. Explain that they are composing a piece in response to the classical excerpt, so they should pick at least one column from their listening chart (mood, rhythm, or dynamics/pitch) to inspire their composition.

ASSESSMENT

After they finish their compositions, have the students play them for the rest of the class. Have each student describe the process that they used in creating their piece, explaining why they chose the specific elements they used, and how they connect to their listening chart notes.

MOOD: How did the piece make you feel? What emotions or memories did it bring to mind?	**RHYTHM/BEAT:** Was the beat steady, or changing? Was the rhythm complex, or simple?	**PITCH/DYNAMICS:** What differences in pitch (high and low sounds) did you notice throughout the piece? What differences in dynamics (loud and soft sound) did you notice?

CLASS SURVEYS

PRE-CONCERT SURVEY:

Name: _____   Date: _____

School: _____

1. Have you been to a concert at the Schermerhorn Symphony Center before?
   a. Yes
   b. No

2. Do you play an instrument? If so, which one?
   a. Yes _____
   b. No

3. Match the composer to his or her composition:

   - Arturo Márquez
   - Bedrich Smetana
   - Ludwig Van Beethoven
   - Mason Bates
   - Gioachino Rossini
   - Nikolai Rimsky-Korsakov

   - "Procession of the Nobles" from *Mlada*
   - *Fidelio* Overture
   - *Conga del Fuego*
   - "Largo al Factotum" from *The Barber of Seville*
   - "Dance of the Comedians" from *The Bartered Bride*
   - *Mothership*

CLASS SURVEYS

POST-CONCERT SURVEY:

Name: _____   Date: _____

School: _____

1. Did you enjoy the concert?
    a. Yes
    b. No
    c. Kind of

2. Do you want to come back for another concert?
    a. Yes
    b. No

3. Do you think you will listen to classical music more often?
    a. Yes
    b. No

4. Which piece of music did you like the most?

5. How did the live performance sound different than the recordings on NAXOS?

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The Young People's Concert Curriculum Guides
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