



Toronto
Symphony
Orchestra

18 School 19 Concerts



K to Gr. 4
Study Guide

Let's Dance!

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*The Toronto Symphony Orchestra gratefully acknowledges Stephanie Di Cosmo
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Concert Overview



Let's Dance!

April 23-25, 2019

Suitable for grades K-4

Daniel Bartholomew-Poyser, conductor

Be inspired by dance styles from around the world. This high-energy concert features music that will be sure to make you move to the beat! Students will be dancing in their seats as they watch the amazing artistry, expression, and athleticism of dancers live on stage with the TSO. Get ready to boogie!

Program to include excerpts from*:

- Dvořák: Slavonic Dances, Op. 72, No. 7
- Tchaikovsky: Waltz from *Swan Lake Suite*, Op. 20a, No. 2
- Mark Ronson & Bruno Mars/arr. Larry Moore: "Uptown Funk"
- Anderson: "*Irish Washerwoman*" from *The Irish Suite*
- Stephen Roberts: *Bhangra Dance*
- Nauroz Tanya: *Kurdish Dance*
- Liu Tieshan & Mao Yuan: *Dance of the Yao People*
- Shostakovich: *String Quartet No. 8, Op. 110, 2nd Movement*
- James Poyser/arr. Daniel Bartholomew-Poyser: *Hip-hop Dance*
- Bernstein/arr. Peress: "Mambo!" from *West Side Story*



Concert Overview

A message from the Conductor



Welcome to the Show!

I am so happy you are here! Today you are going to hear music of many countries and see dances that go with them. You will see things you have never seen before!

When I was a young guy growing up in Calgary my parents would play many different types of music; I could hear Beethoven, Bollywood and the Beatles all in the same hour! My mom is from Trinidad, where people really enjoy dancing. My mom and her sisters would often dance at family gatherings. Sometimes I would join in too!

Playing music looked fun and relaxing, so, growing up, I decided to learn an instrument. I started with the piano (I am so

glad I took piano lessons!), then I took up the tuba and cello! My love for music kept growing bigger, so I decided to become a music teacher. I wanted kids to know how much music could bring them happiness and joy throughout their lives.

Later on, I decided to conduct orchestras in concerts full-time. I wanted to make music with great musicians, creating orchestral experiences that delight both kids and adults. And that is why I am here with you today at the Toronto Symphony Orchestra! Thank you for being here!

Listen, Look and Enjoy!

Daniel



Let's Get Ready!

Your class is coming to Roy Thomson Hall to see and hear the Toronto Symphony Orchestra! Here are some suggestions of what to do before, during, and after the performance. Whether it's your first symphony concert or you're a seasoned audience member, there's always something new to learn and experience!

Before Listen and Read



Listen to the pieces of music

- Have you heard any of these pieces before?
- Which one is your favourite and why?
- Do you hear anything new or interesting?
- Try out one of our listening journals and record your observations.

Read the biographies and program notes

- Were there any composers you had never heard of before?
- Did you learn anything new or interesting about one of the pieces, composers, instruments or TSO musicians?

During Look and Listen



Look around the orchestra and the hall

- Have you been to Roy Thomson Hall before?
- Are there any instruments you haven't seen before?
- Do you notice anything interesting about the orchestra?

Listen to the orchestra and conductor

- Is it different listening to the live orchestra versus a recording?
- Think about how the different pieces make you feel.
- Is there a particular instrument or part of the piece that you like listening to the most?
- What instruments are used to create different sound effects?



Concert Preparation

After Discuss and Reflect



Discuss and reflect with your classmates

- Was there anything that surprised you during the concert?
- What was your favourite/least favourite piece and why?
- Was your experience different from your classmates?
- Fill out our Student Feedback form and let us know what you think!

Review Rules and Reminders



Review these rules and reminders with your classmates

- No outside food or drink allowed inside Roy Thomson Hall.
- No flash photography or recordings.
- Please visit the bathroom before the concert. Audience members walking in and out during the concert can be distracting.
- We encourage you to applaud and show appreciation. The orchestra relies on your energy to perform.
- If you're unsure when the piece of music is over, look to the conductor and performers on stage. The conductor will turn and face the audience once the piece of music is over.

Have fun and enjoy your experience!



Listening Journals

Name: _____

Date: _____

Name of the piece _____

Composer _____

1) What kind of sounds do you hear? Does it sound like a big group of musicians or a small group?

2) What different dynamics do you hear? Is the music loud, soft, or in the middle? Does it slowly get louder or softer? (ex. pp, p, mp, mf, f, ff, crescendo, diminuendo, etc.)

3) How would you describe the tempo? Is it fast or slow or both?

4) How does listening to this piece of music make you feel? Does the music remind you of anything?

5) What two words would you use to describe this piece of music?

6) Did you like this piece of music? Would you recommend it to a friend? Why or why not?



Dvořák Biography



Antonín Leopold Dvořák was born in 1841 in a small village in Bohemia, which is now known as the Czech Republic. He had 8 brothers and sisters. He is most known for how he used folk melodies from his region in his orchestral music. Antonín began playing the violin and viola when he was 6 years old. As a young adult, he studied in Prague, where he continued to master the violin, viola, and organ. Dvořák struggled to support himself performing, so he began composing as a way to earn more money. In 1875, after composing his second string quintet, Dvořák caught the interest of the famous composer Johannes Brahms. Brahms helped Dvořák by suggesting that a music publisher commission Dvořák's *Slavonic Dances*, which was then completed and published in 1878.

Slavonic Dances, Op. 72, No. 7



Watch & Listen



At the time of this piece's commission, Eastern European folk music was very popular. To cater to the audience's taste, Dvořák's *Slavonic Dances* evoke the spirit of traditional dance forms from his homeland, such as the polka, the mazurka, and the polonaise. *Dance No. 7* from Op. 72 is based on a type of circle dance called Kolo, where dancers stand in a circle, hold hands, and dance very quickly. Listen to the strings and woodwinds passing back and forth the same melody, as if challenging each other to dance faster and faster!

Did you know?

As a child, Dvořák was already an accomplished violinist and would help to play the dance music for local couples in his father's inn.



Tchaikovsky Biography



Born in Russia in 1840, Pyotr Ilyich Tchaikovsky is one of the most popular composers of all time. His music is famous for its heart-wrenching melodies and rich, emotional textures. Although Tchaikovsky showed an early passion for music, making his first attempt at composition at the age of 4, his parents wanted him to pursue a career as a lawyer. When Tchaikovsky's father came to realize his son's talent, however, he enlisted a professional music teacher to help nurture his son's gift. Tchaikovsky would ultimately compose nearly 170 pieces, including the *1812 Overture* and several popular ballets like *The Nutcracker* and *Swan Lake*. Tchaikovsky died in 1893.

Waltz from *Swan Lake* Suite, Op. 20a, No. 2



Watch & Listen



Swan Lake is a ballet based on a Russian folk tale. It tells the love story of Prince Siegfried and Odette, a princess who is cursed by a sorcerer to spend her days as a swan swimming on a lake of tears, and her nights in her beautiful human form. As a dance, ballet is highly formalized, using precisely choreographed steps and gestures. Listen to the violins as they play the melody. The horns and the cellos help keep time so the dancers don't have to rush!

Did you know?

Tchaikovsky's *1812 Overture* calls for an unusual instrument to be used in its climax: real cannons firing!



Bruno Mars Biography



Peter Gene Hernandez, more famously known under his stage name Bruno Mars, was born in 1985 in Hawaii, USA. He started his career as an Elvis impersonator at the age of 4. His talent for imitation carried into his teenage years when he worked as a Michael Jackson impersonator and taught himself the piano, guitar, bass, and percussion. After graduating from high school, he moved to Los Angeles to pursue a career as a musician. He signed to Motown Records in 2004 and began writing songs with Phillip Lawrence for other musicians. In 2006, he joined Atlantic Records and began recording his own songs. Bruno Mars has been nominated for the Grammy Awards 18 times, winning twice: for "Best Male Pop Vocal Performance" in 2011, and "Best Pop Vocal Album" in 2014.

Uptown Funk



Listen



Uptown Funk was a collaboration between Bruno Mars and British producer Mark Ronson. Musically, funk prioritizes the beat over the melody. It is characterized by its emphasis on strong, syncopated bass lines, which you will hear played by the cellos and basses, and drumbeats played by the percussion section. This catchy, syncopated rhythm is what makes you want to dance!

Did you know?

Funk music originated in African-American communities in the mid-1960s. Bruno Mars creates new songs that have an "old" sound.



Anderson Biography



Leroy Anderson is an American conductor, arranger, and composer. He is most known as the composer of popular light orchestral music like *Sleigh Ride* and *Blue Tango*. Born in 1908, he was the son of Swedish immigrants who came to the United States as children. Anderson grew up in a musical family, receiving his first music lessons from his mother, who was a church organist. His parents recognized his talent and enrolled him in professional music lessons at the age of 11. He went on to study music at Harvard University, and later achieved international fame as a composer. Anderson died in 1975, but his works remain some of the most performed among American composers.

The Irish Washerwoman from The Irish Suite



Watch & Listen



The Irish Suite is a collection of traditional Irish tunes arranged for orchestra by Leroy Anderson. *The Irish Washerwoman* is a widely-known traditional Irish jig. In it, the melody repeats several times at an increasingly faster tempo. Like most other Irish jigs, this music is written in compound time, meaning the beats come in groups of three. This jig has a quick tempo, but you can count along quickly: one, two, three, one, two, three.

Did you know?

Anderson made use of unusual percussion instruments. His piece for Orchestra called *The Typewriter* features an actual typewriter as the solo instrument!
Check out a video of it online by clicking this box!



Stephen Roberts Biography



Stephen Roberts was born in London in 1952, studied horn at the Royal College of Music, and earned his PHD in composition at the University of Birmingham. His musical career has combined playing, composing, teaching and conducting. His works include pieces for education, scores for film and television, and concert pieces for orchestras and chamber ensembles. *Bhangra Dance* was originally written in 2006 as part of a set of four *World Dances* for the National Schools Band Association of the UK. The orchestral version was commissioned by the Sandwell Youth Orchestra. There is a wide mixture of ethnicities in Birmingham, UK, where the composer lives, and *World Dances* was written to encapsulate some of the different musical cultures heard around the city.

Bhangra Dance



Watch & Listen



Bhangra originated in the Punjab region of India as a celebratory dance for the harvest time. It is characterized by the high-energy pulse of the dhol drum. Contemporary bhangra fuses Western pop music, Hindi film music and Punjabi folk music. Look out for this dance's emphasis on arm and shoulder movements.

Did you know?

Bhangra originally referred to a dance performed by Sikh and Muslim men in farming districts. People would dance to celebrate the harvest of one of the major crops, *bhang* (hemp).



Nauroz Tanya Biography



Nauroz Tanya is a Kurdish-Canadian composer who started music lessons at the age of six. His interest in art was nurtured by his father who was active in theatre and television. Tanya has composed music for solo piano, chamber ensembles, and orchestras, as well as scored short and full-length movies. His works have been played in North America, Australia, and Europe, where he lived for several years while attending the Academy of Music and Drama in Gothenburg. He studies piano with Dr Joseph Ferretti, and composition with Dr. Glenn Buhr, and Linda Catlin Smith. Tanya's latest compositions focus on the issues of immigration and diaspora.

Kurdish Dance



Kurdish dance is a hand-holding dance, and can either be performed in a line or a circle. Unlike other folk dances in the Middle East, Kurdish dance is mixed gender. The person leading the group will hold a colourful object, and after each dance they will let the next person in line take their place. Dancing is used to celebrate happy life events and to entertain.



Watch & Listen

Did you know?

Kurdistan is not a country, but a roughly defined region where many Kurdish people live. It includes southeastern Turkey, northern Iraq, northwestern Iran and northern Syria.



Liu Tieshan & Mao Yuan Biography



Born in 1923, Chinese composer Liu Tieshan was 28 years old when he visited the mountainous region of northern Guangdong, a province on the south coast of China. He encountered the Yao people during one of their traditional festivals and was so impressed that he composed a piece based on their long drum dance. Shortly after, in 1952, fellow Chinese composer Mao Yuan (born 1926) expanded the piece for full Western orchestra. The piece achieved fame in 1954 when composer Peng Xiu-Wen arranged it for Chinese orchestra.

Dance of the Yao People



Watch & Listen



As part of festival celebrations, the Yao people perform the long drum dance. Each dancer carries a drum, measuring more than one meter, at the waist. These dancers create their own rhythm as they play their drum. They jump, pounce, and imitate other types of fierce animal movements. Many woodwind and brass instruments get an opportunity to play solos, like dancers doing a dance by themselves.

Did you know?

You can also hear the Chinese orchestra version online. [Click here](#) to listen to it and see how it compares to the original!



Shostakovich Biography



Dmitri Shostakovich was born in Russia in 1906. He was an exceptionally gifted child and entered the Petrograd Conservatory at the age of 13. By the age of 19, he had achieved worldwide fame. Despite being a musical genius who was internationally famous, Shostakovich's life was full of difficulty and danger. His music was suppressed or banned by Soviet authorities, and Shostakovich lived in fear for his life. *String Quartet No. 8* is one of his most dangerously personal displays of emotion. The basic theme is based on the initials of his name DSCH (the German names for the notes d, e-flat, c, b). He publicly dedicated the piece, "To the memory of the victims of fascism and war." This provided Soviet authorities with a politically correct inspiration, but they did not realize that Shostakovich included himself on the list of victims. He died in 1975.

String Quartet No. 8, Op. 110 - 2nd Movement



Watch & Listen



Modern Dance

Modern dance is similar to ballet, but it abandons structure in favour of self-expression. Rather than following a particular technique, dancers are free to move based on the feeling they want to convey, and instead of following prescribed steps, they can improvise movements at any time, making for entirely unique performances.

Did you know?

Dmitri Shostakovich was one of classical music's most avid soccer fans. He could often be found cheering in the stadium for his favourite team, *Zenit Leningrad*.



James Poyser Biography



James Poyser, born in 1967 in Sheffield, England, is a multi-Grammy winning songwriter, musician, and multi-platinum producer. Poyser has written and produced songs for various legendary and award-winning artists including Erykah Badu, Mariah Carey, John Legend, Lauryn Hill, Common, Anthony Hamilton, D'Angelo, The Roots, and Keyshia Cole. Poyser received a Grammy for Best R&B Song in 2003 for co-writing Erykah Badu and Common's hit "Love Of My Life." A longtime collaborator and member of The Roots, James has joined them on stage, performing live as the houseband for NBC's Late Night with Jimmy Fallon.

Hip-hop Dance



Hip-hop Dance

Hip-hop is a street dance style that gained popularity in the 1980s and '90s. Break dancing was one of the early types of Hip-hop dance, involving acrobatic, low level movements such as flips and spins. Largely improvisational, Hip-hop dance has since evolved into other styles, such as turfing and krump.

Did you know?

This original piece of hip hop music arranged for orchestra will be premiered on April 23, 2019. You will be among the first to hear this new music!



Bernstein Biography



Universally celebrated as one of history's great musical talents, Leonard Bernstein is best known for his genuine and charismatic presence on the conductor's podium. His longest standing post was as Music Director of the New York Philharmonic from 1958 - 1969. He was a major advocate of American composers and would regularly conduct and record works by composers such as Aaron Copland and George Gershwin. These composers had a profound influence on Bernstein's compositions, which are imbued with classical, theatre, and American jazz elements. With such eclectic sources of inspiration, Bernstein's voice carries strong through all mediums, including works for: orchestra, jazz ensemble, opera, musical theatre, and film. Bernstein died in 1990.

"Mambo!" from *West Side Story*



Watch & Listen



Bernstein's *West Side Story* is a modern day musical adaptation of *Romeo and Juliet* by William Shakespeare. This piece is inspired by the Latin-Jazz rhythms of mambo. Mambo is a Cuban dance done in pairs. It is distinguished by complex, fast-paced footwork. Listen for the rapid tempo and the way instruments (and even the orchestra yelling, "Mambo!") interrupt each other with punchy, syncopated rhythms. In the musical, this dance has an added level of meaning as it is used to physically express the tense relationship between rival characters.

Did you know?

Passionate as an educator, Bernstein and the New York Philharmonic revolutionized music education with the first ever televised Young People's Concerts.



Tempo And How To Move To It! (JK-SK)

Curriculum Expectations

Music: 30.1, 31.2

Dance: 30.1, 31.1

Elements of Focus

Music: Beat, Tempo

Dance: Time

Learning Goal: Students will explore how to change their movements based on varying tempi in the music they hear.

Prior Knowledge: Students should have a basic understanding of how to keep the beat when listening to music. They should have a basic understanding of fast and slow.

Minds On

- To get students energized and ready to move, **watch the "Head, Shoulders, Knees & Toes" video**. Have students sing along and do the actions.
 - Ask students if they heard a change in the music? How did the movements change to match the music? (*When the music got slower, the movements were slower.*)
 - Explain that this is called **tempo** (*the speed at which a piece of music is played*)
- Practice moving at different tempi by watching "Wag Your Tail"**. Let students follow along and do the actions.

Materials:

- [Video link to "Head, Shoulders, Knees & Toes"](#)
- [Video link to "Wag Your Tail"](#)

Action

- Tell students that some music is fast and some music is slow. **Let students listen to "Mambo" and "Air"**. Have students keep the beat by patting their knees to help them decide which song sounds fast, and which one sounds slow.
- Let students listen to "Dance of the Yao People"**. Have students keep the beat by patting their knees.
 - Ask students if they noticed a change in the music when they were keeping the beat. (*The beat started slow, then got faster, then slowed down again.*)
 - Ask students how they would move during the slow and fast parts.
 - Play "Dance of the Yao People" a second time. Let students practice moving at different speeds during the fast and slow parts of the music.**

- [Listening link to "Mambo!"](#)
- [Listening link to "Air"](#)
- [Video link to "Dance of the Yao"](#)



Lesson Plans

Consolidation

1. Remind students that when the music is fast, they should use fast movements. When the music is slow, they should use slow movements.

- **Play "Hungarian Dance" and have students move to the music.** Students will explore how to move during fast and slow tempi. Their movements should change when the music changes.
- Give students an opportunity to demonstrate their fast and slow movements to the class.

2. **Play the Dance Freeze game, using the song "Slavonic Dance".**

- If fast movements are for a fast tempo, and slow movements are for a slow tempo, what do you think we should do when there's no music playing? (Freezing!)
- When the music is on, students dance. When the music is off, students freeze. If kids move while the music is off, they are out.

3. **Reflection:** How did the tempo of the music affect our dancing? (fast vs. slow movements, moving vs. freezing). Ask students if they like dancing to slow music or fast music? Take a vote and tally the results to see what kind of music the majority of the class enjoys dancing to.

- [Link to Hungarian Dance No. 5](#)

- [Link to Slavonic Dance Op. 72, no. 7](#)

Lesson Extensions:

-Explore the different body areas (head, shoulders/arm, knees/legs, toes/feet) used in dance. Look at different dances from around the world and talk about which body areas are used in each style.

-Explore the idea of body language. How does someone look when they are excited, angry, or sad? What do they do with their heads, their arms and their legs? How can you communicate these emotions through dance?

-Introduce the idea of conducting, and teach your students [how to conduct in 2/4, 3/4 and 4/4 patterns](#).



Dynamics And How To Move To Them! (Gr. 1-2)

Curriculum Expectations

Music: C1.2, C2.2

Dance: A1.2, A2.2

Elements of Focus

Music: Dynamics

Dance: Body

Learning Goal: Students will use movement to differentiate between changes in the music they listen to, specifically dynamic changes between loud and quiet.

Prior Knowledge: Students should be able to recognize loud and quiet sounds. Students should also have experience moving to music in a variety of ways.

Minds On

1. Ask students to find their own spot in the room. **Sing “Do As I’m Doing” while keeping the beat in a variety of ways.** (Refer to Video Link #1 to see some examples.) Students sing along and follow the leader.

- During the song, perform a variety of actions using different parts of the body. Some ideas to keep the beat: *clap, snap, pat knees, tap shoulders, march, hop, wave arms, roll hands, etc.*
- Ask a student to be the leader and they can come up with their own action for the class to follow.

2. **Tell students to try moving just one body part i.e. feet.** What are all the different ways you can move with your feet? Let students demonstrate their movements (*toe tapping, roll ankles, walking, marching, hopping, etc.*). Which of those actions are small and which actions are big?

- **Try moving with a different part of the body i.e. arms.** Discover different ways to move your arms, using both big and small actions.
- What if you use 2 body parts together to do 2 actions at the same time? (*march and clap*) Will the actions be bigger or smaller? *Bigger!*

3. **As a class, make a list of some small and big actions.** Draw a table on the board and let students give suggestions for small and big actions.

Materials:

- Here's one example of [“Do As I’m Doing”](#)
- Big actions include *jumping, marching, clapping hands above head, bouncing, waving arms above head, spinning in a circle, etc.*
- Small actions include *snapping, walking on tip toes, clapping hands in front of body, patting, waving arms in front of body, rolling arms, etc.*



Lesson Plans

Action

1. **Listen to “Slavonic Dance”.** Ask students to listen for any **changes in the music**. Have students raise their hands when they hear the music change. (*Students should notice that the music changes from loud to quiet throughout the song.*)

- Discuss as a class how the music changed. When the music was quiet, were there a lot of instruments playing? (*No, just a few.*) When the music was loud, how many instruments were playing? (*All of them!*)
- What does the music remind you of? How did the music make you feel? How did you feel when the music was quiet? Loud? Suddenly changing from quiet to loud? Why do you think you felt that way?
- Explain to students that music can be played at different volumes. That is what we call **Dynamics**. Dynamics help to give the song a particular mood. When the music is loud, it's called **Forte**. When the music is quiet, it's called **Piano**.

2. **Playing a drum or another instrument that can be played in a variety of ways, ask your students to move in different ways to reflect the sound.** Be sure to play in different ways (*loud, quiet, slow, fast, etc.*)

- Ask students to demonstrate the movements they did to show how the sound of the drum changed.

3. **Watch the video of “Slavonic Dance” and notice how the conductor is moving.** How does the music change based on his movements?

- Refer to the table of small and big actions that you wrote on the board. **As a class, decide which actions you would use when the music is Piano and Forte.** Create a Piano label for the list of small actions, and a Forte label for the list of big actions.

- [Listening Link to Slavonic Dance](#)

- [Video Link to Slavonic Dance](#)



Lesson Plans

Consolidation

1. Explain to students that they will hear a new piece of music, and they need to listen carefully for when the music is **Forte** or **Piano**. **Play "Spring" from *The Four Seasons*.**

- When the music is **Forte**, students will clap the beat. When the music is **Piano**, students will pat the beat on their knees.
- Discuss how the change in dynamics made them feel during the song. How will this affect their movement?

2. **Play "Spring" from *The Four Seasons*, a second time, and allow students to move freely to the music.** They may choose to use structured movements that go to the beat, or they can move creatively, as long as the movements match the dynamics of the music.

- *Students should use small actions when the music is quiet (piano), and use big actions when the music is loud (forte).*
- Movement should reflect the general mood of the piece.

[Listening Link to Spring, from The Four Seasons](#)

Sample Success Criteria Assessment Chart to be completed by teacher (below)

Lesson Extensions:

-Explore the concept of choreography. Look at different dances online, and ask your class questions like: what do these choreographers have in common? How do they differ? What would be fun about being a choreographer? What would be difficult? Would you enjoy creating choreography?

-Create a piece of choreography as a class. Using everyday motions, come up with a dance. Any movement, repeated in time, can look like a dance.

Step 1 : As a class, count from 1 to 4 repeatedly.

Step 2: As a class, every time you say "1" raise both hands over your head

Step 3: As a class, every time you say "3" clap

Step 4: As a class, every time you say "4" stomp

Step 5: Repeat!

-Create a dance based on an everyday action. Break the action into simple parts and put the parts to a beat. In small groups of three, come up with a simple dance based on the following everyday actions:

-Putting items in a shopping cart

-Brushing your teeth

-Putting on a backpack

-Walking a dog or cat

-Plugging in a device

-Your own movement (approved by teacher!)

-Look at types of jobs that use movement to communicate (e.g. Air Traffic Marshalling, Conducting, Traffic Cop, Sign Language Interpreters)



Lesson Plans

Success Criteria Assessment Chart			
Individual Movement	Not at All	Developing	Accomplished
Movements match the dynamics of the music (forte/piano)			
Movements change to reflect the changes in music			
Movements are creative and well suited to the mood of the music			



Instrument Sounds And How To Move To Them! (Gr. 3-4)

Curriculum Expectations

Music: C1.2, C2.1

Dance: A1.4, A2.2

Elements of Focus

Music: Timbre

Dance: Energy -- Effort

Learning Goal: Students will identify a variety of different instrument sounds in the music they listen to, and create movement, using the 8 Laban Efforts, to reflect the instruments they hear.

Prior Knowledge: Students should have a basic knowledge of orchestral instruments and how they sound. Orchestra Bingo is an excellent resource to introduce instrument sounds.

Minds On

1. Explain to students that they will be listening to some music and they will try to identify some of the instruments they hear in the song. **Play "Bhangra Dance" and "Swan Lake Waltz". Listen for instruments that are playing in the songs.** As students guess the instruments, write them on the board. Some instruments students might easily hear are listed below:

- Bhangra Dance: *drum, shaker, trombone, trumpet, clarinet, flute, voices*
- Swan Lake Waltz: *strings (violin, bass), triangle, cymbals, other instruments already mentioned in Bhangra Dance*

2. Instruments can be categorized into three groups of how sounds are produced. (Bowing/Strumming, Striking/Shaking, Blowing.) Look at the list of instruments and decide as a class how each of these instruments make their sounds. **Divide instruments into the three categories:** place pictures under the category to which they belong.

3. Select one instrument from each category: violin, drum, trumpet. **How do each of these instruments sound?** (*Strong or Light? Sudden or Sustained*) Many instruments can be played both ways. *Ex. a violin can sound sustained (using a bow) and sudden (plucking the strings). A drum can sound strong (playing loud) and light (playing quietly).*

Materials:

- [Listening Link to Bhangra Dance](#)
- [Listening Link to Swan Lake Waltz](#)

- Strumming/bowing: violin, bass
- Striking/shaking: drum, triangle, cymbals, shaker
- Blowing: trombone, trumpet, clarinet, flute, voices



Lesson Plans

Action

1. Explain to students that the sounds they hear can inspire the way they move their body. Ask students to find their own space in the room, making sure not to be too close to the people around them. **Ask the students to show you different examples of strong, light, sudden, and sustained movements.**

- **Try combining two movements**
- Give the opportunity for students to demonstrate their movements to the class.

2. **Play “Bhangra Dance” again, and have students move to the music.** Were your movements strong, sudden, light or sustained?

3. Explain to students that **energy**, the way you move, is an important element of dance. The energy of their movement matches the sound of the instruments creating the music. There are lots of different types of movements that are strong, sudden, light, or sustained.

- **Introduce idea of 8 Laban Efforts.** Consider the role of direction and how it affects each movement. Say each word and practice each of the movements.

4. Divide the class into pairs for a Mirroring Game. **Play the Mirror Game:**

- Have pairs face each other. Let students decide who will be partner 1 and 2. When the music starts, partner 1 will begin movement, while partner 2 copies the exact mirror image of their partner.
- **Let students listen to “Swan Lake Waltz” while they play the Mirror Game.** Let partner 1 initiate movement that matches what they hear, experimenting with the 8 Laban Efforts. Then switch so that both partners get a chance to lead.

8 Laban Efforts

- Punch (Strong, Sudden, Direct)
- Slash (Strong, Sudden, Indirect)
- Press (Strong, Sustained, Direct)
- Wring (Strong, Sustained, Indirect)
- Dab (Light, Sudden, Direct)
- Flick (Light, Sudden, Indirect)
- Glide (Light, Sustained, Direct)
- Float (Light, Sustained, Indirect)



Lesson Plans

Extension

5. Listen to "Last Dance" by Donna Summer. **Model to the class how to choose different movements to match what they hear in the music.**

- What instruments/voices do you hear? Do they sound strong or light/sudden or sustained?
- Does the song sound the same or does it change? How can your movements change to reflect how the music changes?
- *At the beginning, the voice is very soft and light. Instruments sound light and sustained. Possible movements: glide, float*
- *When the chorus starts, the beat kicks in with the drum and tambourine, which sound energetic, strong and sudden. Possible movements: thrust/punch, flick, wring*

6. Divide students into small groups and ask them to **create a series of movements, using some of the 8 Laban Efforts, to one of the songs from our Let's Dance concert repertoire.**

- Students will need to listen for when the music sounds strong or light, and sudden or sustained. Movements should reflect the changes in the music.
- Students may use their own creative movements, in addition to at least 2 Laban Effort movements.

- [Listening link to Last Dance](#)

Consolidation

1. Perform movement creations to the class.

2. Students will write an individual journal reflection to describe how their movements reflect the way the music sounded.

What movements did you use when the music was light and sustained vs. strong and sudden? How did you feel when you were moving to the music?

Sample Success Criteria Assessment Chart: completed by teacher

Sample Student Reflection Sheet: completed by Student



Lesson Plans

Success Criteria Assessment Chart			
Group Performance	Not at All	Developing	Accomplished
Performance includes at least 2 Laban Effort movements			
Movements match the timbre/sound of the instruments used in the music			
Movements change to reflect the changes in the music			

Student Reflection

Write a short reflection to answer the following questions:

1. How did your movements reflect the way the music sounded? What movements did you use to show when the music was light and sustained or strong and sudden?

2. How did you feel when you were moving to the music?



Toronto Symphony Orchestra



Peter Oundjian conducting Debussy's La Mer

Every year, over 37,000 young students experience the TSO in performance. In consultation with Music Coordinators from the Boards of Education, TSO staff design School Concerts to help teachers deliver the Ontario Music Curriculum. The concerts are entertaining yet firmly based on educational concepts. Four different programs address the learning needs of Primary (Kindergarten to Grade 4), Junior/Intermediate (Grades 4 to 8), Intermediate/Senior (Grades 7 to 12), and French-language students (Kindergarten to Grade 5).

Established in 1922, the Toronto Symphony Orchestra (TSO) is one of Canada's most important cultural institutions. The TSO has distinguished itself as an active supporter of new Canadian and international works. Since 2008, the Orchestra has released eight recordings under its self-produced label tsoLive, and three recordings with Chandos Records. Over the past decade, the TSO has toured throughout Canada and internationally. Tour highlights include the Orchestra's performance at Reykjavik's Harpa Hall in 2014, and, more recently, the TSO's first-ever

performances in Israel and residency at the Prague Spring International Music Festival in 2017. Toronto's Roy Thomson Hall has been the TSO's home since 1982. The TSO also serves the larger community with TSO SOUNDCHECK, the original under-35 ticket program; the Toronto Symphony Youth Orchestra (which is tuition free); and music-education programs that reach tens of thousands of students each year.

The TSO was founded in 1922 by a group of Toronto musicians and Viennese-born conductor Luigi von Kunits. The New Symphony Orchestra, as it was then called, gave its first performance in April 1923 at Massey Hall. The name Toronto Symphony Orchestra was adopted four years later.

Throughout its history, the Toronto Symphony Orchestra has welcomed some of the greatest international artists including James Ehnes, Barbara Hannigan, Maxim Vengerov, Emanuel Ax, Yo-Yo Ma, Itzhak Perlman, Jessye Norman, Karen Kain, Yefim Bronfman, Angela Hewitt, Renée Fleming, Pinchas Zukerman, Lang Lang (in his first week-long residency program in North America), and actor Christopher Plummer. Renowned composers Henri Dutilleul, R. Murray Schafer, Aaron Copland, Phillip Glass, John Adams, Tan Dun, and George Benjamin, among many others, have been in attendance for the Orchestra's presentations of their music.



Daniel Bartholomew-Poyser

Conductor



Daniel Bartholomew-Poyser is currently Assistant Conductor of the Kitchener-Waterloo Symphony as well as Artist in Residence and Community Ambassador of Symphony Nova Scotia. A passionate communicator, Daniel brings clarity and meaning to the concert hall, fostering deep connections between audiences and their performers. Daniel has appeared as a guest conductor with the Calgary Philharmonic, Eastern Sierra Symphony and has been re-invited to the San Francisco Symphony for the third straight season.

Daniel earned the Faculty of Fine Arts Gold Medal at the University of Calgary along with a Bachelor of Education and a Diploma of Fine Arts in Advanced Wind Conducting. Dan studied at the Royal Northern College of Music in Manchester England, where he earned the Royal Northern College's James Kershaw Memorial Scholarship, Brierley Conducting Prize, David Frederick-Baker Memorial Prize and the degree, Master of Philosophy in Music Performance.



Musical Term Glossary

A cappella: music sung without instrumental accompaniment. In Italian, *a cappella* means "in the style of the chapel."

Accented Beats: these are the beats in a rhythm pattern that are stronger because they are emphasized or stressed. Accented notes are indicated using a ">" symbol which goes above or below the note to indicate that that note should be stressed or accented.

Amplify: to make a sound stronger or louder. The hollow body of an instrument amplifies its sound.

Arco: to play a stringed instrument using a bow.

Bar: another name for a measure

Bar line: a vertical line on a musical staff that divides the beats into small groups or bars.

Baton: a small stick used by the conductor to beat time. A stick helps to make the motion more easily visible to the members of the orchestra.

Beat: a beat is a regular pulsation. It is a basic unit of length in musical time.

Clef: a sign at the beginning of the staff to fix the position of one note. The most common are the treble and bass clefs.

Chord: a series of notes, usually three or more, that are sung or played together to create harmony.

Col legno: Italian for "hit with the wood", this is a bowing technique where players strike the string with the stick of the bow, rather than by drawing the hair of the bow across the strings.

Concertmaster: the leader of the first violin section who tunes the orchestra and works closely with the conductor.

Conductor: leader of the orchestra who makes decisions about how the music will be played with respect to tempo and dynamics, and keeps the musicians together during a performance.

Crescendo: gradually increasing in loudness.

Decrescendo: gradually decreasing in loudness

Dotted note or rest: a note or rest to which a dot is added. The dot adds one-half of the note's value.

Double-stop: a technique on string instruments in which two notes are played simultaneously. Triple stops and quadruple stops can also be played, in which three and four (respectively) notes are played simultaneously.

Dynamics: the intensity, or loudness and softness, of music.

Embouchure: the way the mouth is held to play a woodwind or brass instrument.

Fingerboard: the strips of wood on a stringed instrument's neck over which the strings are stretched and fingered to change the pitch.

Harmony: the sound created when two or more notes are played at the same time.

Improvise: to make up music as you go, without using scores or musical notation that is written down. Many jazz musicians incorporate improvisation into their performance.

Legato: notes played smoothly and in a connected manner, without any noticeable break or articulation between them.

Leitmotif: a phrase or melodic cell that signifies a character, place, plot element, mood, idea, relationship or other specific part of an opera of symphonic work.

Measure: the notes and rests between two bar lines.

Metre: a regular pulse made up of strong and weak beats.

Melody: a sequence of musical notes that make up a tune.

Movement: a section of music which contains certain musical ideas, much like a chapter in a book.

Notes: representation of musical tones using written symbols.

Octave: the distance between one tone of a scale and the next higher or lower tone of the same pitch; for example, middle C and C above middle C are an octave apart.

Pitch: the highness or lowness of a sound.

Pizzicato: to play a stringed instrument by plucking the strings with the fingers.



Musical Term Glossary

Pluck: to pull up or down on a string with your finger, thumb or a pick.

Podium: the raised platform in front of the orchestra on which the conductor stands.

Reed: a thin piece of cane or other material, attached to an instrument at one end and free to vibrate at the other. Found on oboes, clarinets, saxophones and bassoons.

Resonator: the part of an instrument, usually the body, that amplifies the sound caused by vibrating strings or air column.

Rests: a pause or interval of silence between two tones.

Rhythm: patterns of sound and silence in a piece of music.

Scale: music arranged in ascending or descending pitches. The C major scale consists of the notes c,d,e,f,g,a,b,c.

Score: music in written form with all the parts set down in relation to each other.

Sound Wave: when something vibrates, or moves quickly back and forth, it causes molecules in the air to move, creating sounds that move in waves in your ear.

Spiccato: a bowing technique that uses a semi-off-the-string style to produce a light "bouncing" sound. Watching the musicians it looks like the bow is bouncing up off the string the second it makes contact. Spiccato is usually performed at the balance portion of the bow. The balance portion of the bow refers to the area of the bow where weight is distributed evenly on both sides, allowing for maximum control.

Staff: five parallel horizontal lines, on which notes are written in the spaces, on the lines, or above and below the staff using ledger lines.

Strum: to play long strokes across all the strings of a string instrument, one after another very quickly using your thumb, fingers or a pick.

Symphony Orchestra: a large group of musicians, led by a conductor, who perform together on string, woodwind, brass and percussion instruments.

Syncopation: displacement of beats of accents so that emphasis is placed on weak beats rather than on strong beats.

Tempo: the speed at which a piece of music is played.

Timbre: the character or quality of a musical sound or voice as distinct from its pitch and dynamics.

Time Signature: appears at the beginning of the staff. The lower figure shows the kind of notes taken as the unit of measure, while the upper figure shows the number of these notes that can fit in a measure.

Tone: the tone is the quality of musical sound, such as rich, mellow, harsh, brilliant, etc.

Tremolo: a rapidly repeated note.

Unison: two or more instruments sounding the same note.

Valves: the mechanisms on some brass instruments that make it possible for the musician to change pitches and play all the notes of the scale.



The String Family



Jonathan Crow
Concertmaster

Theresa Rudolph
Assistant
Principal Viola

Winona Zelenka
Associate
Principal Cello

Jeffrey Beecher
Principal
Double Bass

Heidi Van
Hoesen Gorton
Principal Harp

The string family is the largest family of instruments in the orchestra. The violin, viola, cello, and bass are made of carefully carved wood and have a set of four strings stretched across them. The strings themselves are made of nylon, steel and sometimes gut. The bow is made of wood and the strings of the bow are either synthetic or horsehair from actual horse tails! The harp is very different from the other string instruments and has a set of 47 strings. It is one of the oldest string instruments and is often considered part of the string family.

Sound is produced by plucking the strings or drawing the bow across them causing the strings to vibrate. The bodies of string instruments are hollow inside to allow sound to vibrate within them. Players apply a substance called rosin to their bows to help the strings vibrate. Rosin is primarily made up of pine sap and helps the hairs on the bow grip the strings. The harp doesn't use a bow but sound is also produced by plucking or strumming the strings.

Players can tune the violin, viola, cello and bass strings using either tuning pegs or fine tuners. To change pitch, players use their left hand to press down their fingers on the fingerboard while their right hand moves the bow or plucks the strings. Players tune the harp using a tuning key to adjust the tuning pegs. The harp is played with both hands and feet! There are seven foot pedals that are used to add accidentals or sharps. The violin, viola, cello, double bass and the harp make up the large string family.



The String Family



Violin

The violin is the smallest member of the string family and has the highest voice. There are more violins in the orchestra than any other instrument (up to 30!). The four strings of the violin from the lowest to highest are G, D, A, and E. In an orchestra, the violins are divided into two groups: first violin and second violin. The first violins usually play the melody and the second violins support them by playing intricate harmonies and rhythms. They work together as a team to create complex inner voices and harmonies.

The concertmaster is the leader of the first violins.



Viola

The viola looks like a slightly bigger violin. It has thicker strings and produces a lower and warmer sound. The four strings of the viola from the lowest to the highest are C, G, D, and A. The viola is a perfect fifth lower than the violin. Although the violin and viola share three strings (G, D, A), the tone and sound are very different. Music for viola is usually written in the alto clef (also known as the viola clef or C clef). In the alto clef, Middle C is on the third line of the staff. In an orchestra there are usually between ten and fourteen violas.



Cello

The cello looks like a very large violin or viola. It is around 4 feet long and has thicker strings than either the violin or viola. The four strings of the cello from the lowest to the highest are C, D, G and A—same as the viola! However the cello is tuned an octave below the viola. The cello is held between the knees instead of being held under the chin like the violin and viola. The cello rests on the ground and is supported by a metal peg called the end pin. The cello has the closest range to the human voice—which is why people find it so calming to listen to. In an orchestra, there are usually between eight and twelve cellos.



The String Family



Double Bass

The double bass is the largest and lowest voice of the string family. It is over 6 feet long and has the longest strings. The four strings of the double bass from lowest to the highest are E, A, D and G. To increase their range, bassists will occasionally add a fifth string or install a mechanical extension to help lower their bottom string to C. The double bass is the only string instrument tuned in fourths (though some players will tune in fifths). The double bass is so big that a player must stand or sit on a high stool in order to play it. Like the cello, the double bass also has a metal spike (or end pin) at the bottom, which allows it to rest on the floor. In an orchestra, there are usually between six and eight double basses.

Harp

The harp is one of the oldest instruments. The concert harp stands about two metres tall and covers a range of over 6 ½ octaves. It has 47 strings and seven foot pedals, and is played by strumming or plucking the strings with both hands, and by pressing the pedals with your feet. The pedals are used to add accidentals (sharps and flats) so that the harp can play in different keys. The harp is usually considered part of the String Family because the strings create the sound. However, it is very different from all other stringed instruments and isn't played with a bow, so it can sometimes be classified in a separate category all on its own.





The Woodwind Family



Julie Ranti
Associate
Principal Flute

Sarah Jeffrey
Principal Oboe

Joaquin Valdepeñas
Principal Clarinet

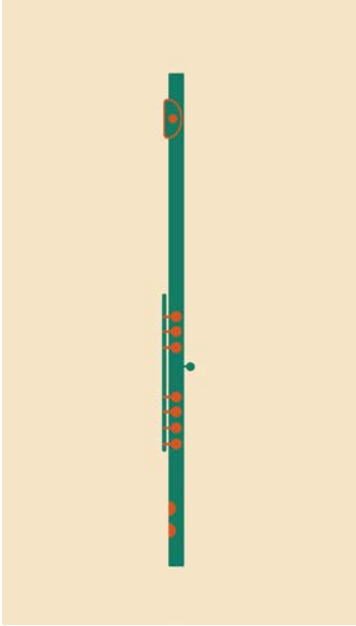
Michael Sweeney
Principal Bassoon

Many of the earliest woodwind instruments were originally made of wood. Today's modern woodwind instruments are made of a variety of different materials such as wood, metal, and plastic. All woodwinds are played with mouthpieces and share a similar shape (a narrow cylinder or tube with holes). Sound is produced by blowing air through the instrument. The mouthpieces for some woodwinds, including the clarinet, oboe and bassoon, use a thin piece of wood called a reed, which vibrates when you blow across it. The clarinet uses a single reed made of one piece of wood, while the oboe and bassoon use a double reed made of two pieces of wood joined together.

The pitch of woodwind instruments is changed by opening or closing the holes with your fingers. Metal caps called keys cover the holes of most woodwind instruments. Similarly to string instruments, the smaller sized woodwinds play higher pitches and the longer and larger instruments play lower pitches. The flute, oboe, clarinet and bassoon make up the woodwind family.



The Woodwind Family

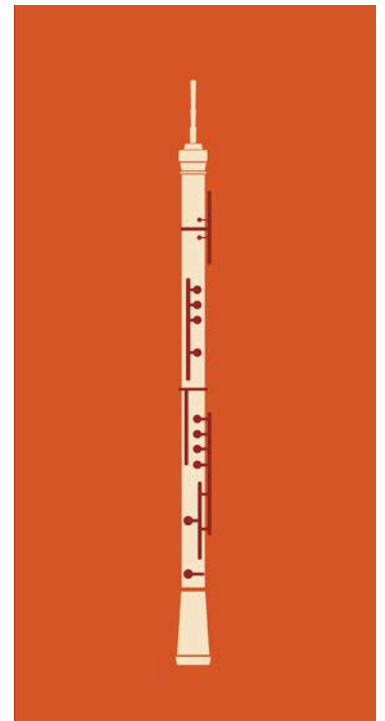


Flute

The flute was originally made from wood, stone, clay or bamboo. Today's modern flutes are made of silver, gold or platinum. The flute is held sideways and to the right of the musician's mouth. Sound is produced by blowing across a hole in the mouthpiece of the flute which causes the air inside to vibrate. The smaller version of the flute, called the piccolo, is half the size of the flute and is one of the highest sounding instruments in the orchestra. In an orchestra, there are usually between two and four flutes.

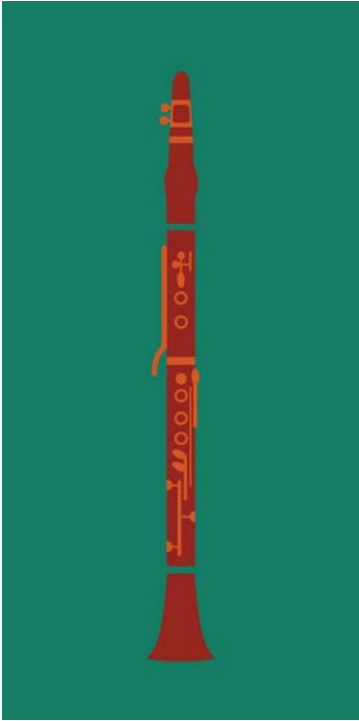
Oboe

The oboe is the first instrument you hear at an orchestra concert. It plays a single note (an "A"), and all other instruments tune their instruments to the oboe's pitch. Sound is produced by blowing air through a double reed at the top of the instrument. This double reed is made up of two very thin pieces of wood that are tied together and vibrate when air passes through them. In an orchestra, there are usually two to four oboes. It often plays important melodies because of its distinctive sound.





The Woodwind Family

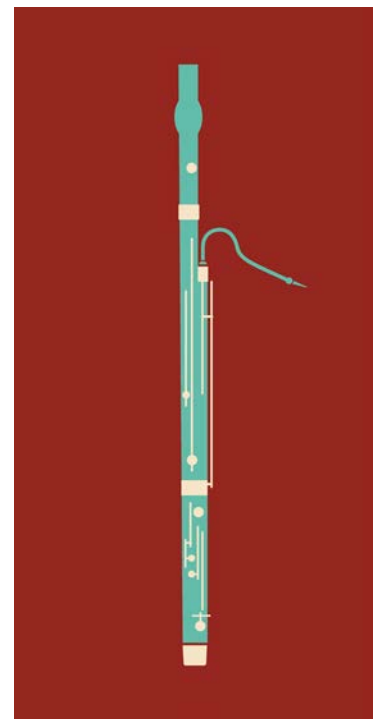


Clarinet

The clarinet is very similar to the oboe in shape and size. Its mouth-piece however, uses a single reed instead of a double reed. The clarinet is made of wood or molded plastic and has a smooth, mellow tone. They can come in a variety of sizes from the small, e-flat clarinet to the large, bass clarinet. In an orchestra, there are usually between two and four clarinets.

Bassoon

Like the oboe, the bassoon is another woodwind instrument that uses a double reed. The modern bassoon can be made from wood or plastic. The bassoon is the second largest woodwind instrument followed by the contrabassoon, which has the lowest voice in the orchestra. If you took apart the bassoon and laid the different pieces from end to end, it would measure 2 ½ metres long and the contrabassoon would be 5 metres long! In an orchestra, there are usually between two and four bassoons and they have a similar range to the cello. Most woodwind instruments don't require much use of the thumb; however, the bassoon is unique in that it has 13 keys which can be played by the thumb.





The Brass Family



Audrey Good
French Horn

Steven Woomert
Associate
Principal Trumpet

Vanessa Fralick
Associate Principal
Trombone

Mark Tetreault
Principal Tuba

Early ancestors of the brass family were made of materials such as animal horns, tusks, wood or even shells. Today's modern brass instruments are made of brass, gold and silver. Brass instruments are made up of a very long pipe which has been curved and coiled into different shapes. This makes them easier to hold and play. Did you know that if you stretched out a French Horn it would measure more than 6 metres in length?

To make a sound, players buzz their lips together into the mouthpiece. The trumpet, french horn, and tuba have valves attached to their long pipes. To change the pitch, players can press down different combinations of valves, or change the pressure and shape of their lips. Brass players sometimes use a combination of these techniques to change the pitch. Instead of valves, the trombone uses a slide to change pitch by pushing the slide in or out. The trumpet, french horn, trombone, and tuba are most the commonly used brass instruments in an orchestra.



The Brass Family



French Horn

The very first horns were made from the horns of animals and were used to send signals to people beyond calling distance. The hunting horn is the French Horn's ancestor and was designed so that the tubing wrapped around in a circle, making it easier to carry over the hunter's shoulder. Valves were added to the instrument in the 1800s, increasing the range of the instrument. In an orchestra, there can be anywhere between two and eight French Horns at a time. The player uses their left hand to press the valves, and inserts their right hand into the bell of the instrument to change the quality of the sound.

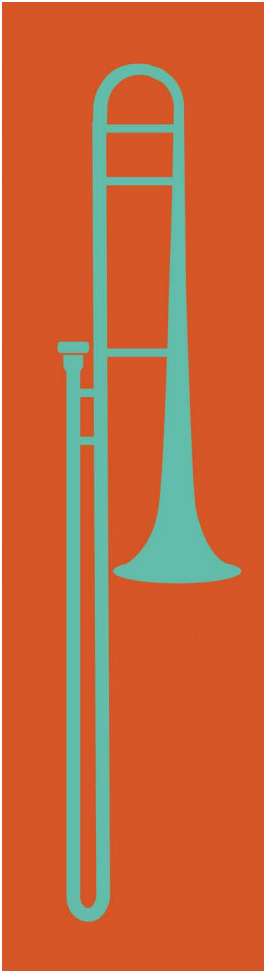
Trumpet

Famous for sounding alarms, calls to war, or hunting, the trumpet as a musical instrument has had a long and rich history. Its ancestors were made of conch-shell, animal horn, wood or metal. The trumpet is the smallest and highest pitched member of the brass family. Today's modern trumpet has three attached valves which creates a wider range of notes than its ancestors. There are typically between two and to four trumpets in an orchestra.





Instruments of the Orchestra



Trombone

Invented in the 15th century, the trombone was first called a sackbut. It is the only instrument in the brass family to use a slide instead of valves to change pitch. Two U-shaped pipes are linked at opposite ends to form an "S". One pipe slides into the other so you can extend or shorten the total length of the pipe. Players use their right hand to change pitch by pushing the slide in or out. In 1808, Beethoven helped popularize the trombone in orchestral music after writing a trombone part in the finale of his Fifth Symphony. The trombone family is made up of three trombones: alto, tenor and bass. In an orchestra, there are typically two tenor trombones and one bass trombone.

Tuba

The tuba is the biggest and lowest pitched instrument of the brass family. Invented in 1835, the tuba is the youngest member of the brass family! It has a very rich, deep sound and if you stretched the tuba out into one long piece, it would measure about 5 ½ metres. Typically, there is only one tuba in an orchestra and it usually plays harmony, rarely the melody. The tuba is related to the euphonium (a smaller, high-pitched tuba) and the sousaphone (an instrument invented by John Philip Sousa, and used a lot in marching bands).





The Percussion Family



Charles Settle
Principal Percussion



David Kent
Principal Timpani

The percussion family traditionally includes any instrument that produces sound when struck, shaken or scraped. Percussion instruments can be classified into different categories: pitched or unpitched. Pitched instruments, such as the xylophone, timpani, or piano, play specific pitches just like the other instrument families. Unpitched instruments, such as the bass drum, tambourine, or cymbals, produce no definite pitch.

Percussionists will often play many different instruments in one piece of music. In the orchestra, the percussion section is one of the most versatile sections and provides a huge range of timbres, rhythms, unique sound effects and textures. The snare drum, bass drum, glockenspiel, xylophone, triangle, tambourine, cymbals, timpani, and piano are the most commonly used percussion instruments in an orchestra.



The Percussion Family



Timpani

The timpani, sometimes called kettledrums, are made of a large copper bowl with a drumhead stretched across the top. These large, pitched drums are used frequently in orchestral music. The pitch of each timpani depends on the size of the bowl, as well as the tension of the drum head; the tighter the skin, the higher the note. The range of timpani is approximately two octaves. To change notes, players use a foot pedal located at the base of the timpani. Timpani were the first drums to be used in the orchestra, with most orchestras using three or four in their setup.

Snare Drum

The snare drum has a crisp, and bright sound. It has two heads stretched over a hollow metal or wood frame. The top head is struck with two wooden drum sticks. The bottom head has strings of wire or gut stretched across it called snares. The snare produces a rattling sound as it vibrates across the head. The snares are loosened for softer notes and tightened for a crisper or sharper tone.

Bass Drum

The bass drum is the largest drum in the orchestra and has a low, deep sound. It is constructed like the snare drum but without snares. The bass drum is played on its side so that both sides can be played. The bass drum is played with a bass drum beater which is a large wooden stick with sheep's wool or felt covering one end. Both the snare and bass drums were originally used in the military before they became members of the orchestra's percussion section.

Tambourine

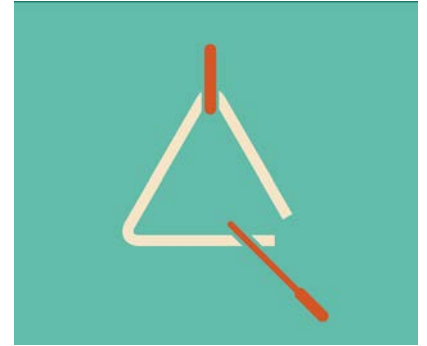
A tambourine is a small frame drum with a calfskin or plastic head stretched across one side. Inside the frame, there are several small metal discs attached that jingle when moved. Sound is produced by shaking, rubbing, or striking the head.



The Percussion Family

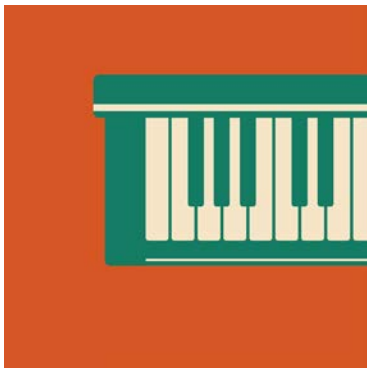
Triangle

A triangle is a piece of metal bent into a triangle shape. It is commonly made out of steel and is suspended on a nylon loop. It is played by striking it with a metal beater. The triangle produces a shimmering, tinkling sound similar to a bell.



Cymbals

Cymbals are two slightly curved brass plates, which are held with leather straps. When hit together they produce a resounding ring. Cymbals come in a variety of sizes and can produce a wide range of sound effects. A single cymbal can also be suspended from a stand and struck with drumstick or padded mallet.



Piano

The piano is a pitched keyboard instrument with 88 black and white keys. It has the largest range of any instrument in the orchestra. When a player presses the keys it causes a small hammer to strike the corresponding strings inside the instrument. The piano is classified as a percussion instrument because sound is produced by hammers striking the strings.

Xylophone

The xylophone is a pitched mallet instrument consisting of tuned wooden bars mounted on a metal frame. The wooden bars are usually made of rosewood but can also be made of synthetic materials. The bars are arranged in two rows similar to the keys of a piano. The xylophone produces a bright, sharp, short tone. Sound is produced by striking the bars with hard mallets. The xylophone sounds one octave higher than written. The origin of the xylophone is unclear, but similar instruments were known in Africa and Asia, dating back to the 14th century.

Glockenspiel

The glockenspiel is a pitched mallet instrument and is often called "bells". It is made of tuned steel bars that are arranged in two rows like the keys on a piano. The glockenspiel has a very bright and piercing tone. The range is generally two and half octaves and it sounds two octaves higher than written. Sound is produced by striking the steel plates with hard mallets.



Members of the Orchestra 2018/19

Sir Andrew Davis
Interim Artistic Director
Peter Oundjian
Conductor Emeritus
Steven Reineke
Principal Pops Conductor
Simon Rivard
Resident Conductor and
TSYO Conductor
Gary Kulesha
Composer Advisor
Emilie LeBel
Affiliate Composer

VIOLINS

Jonathan Crow,
CONCERTMASTER
Tom Beck Concertmaster Chair
Mark Skazinetzky,
ASSOCIATE
CONCERTMASTER
Marc-André Savoie,
ASSISTANT
CONCERTMASTER
Etsuko Kimura,
ASSISTANT
CONCERTMASTER
Paul Meyer,
PRINCIPAL SECOND
VIOLIN
Wendy Rose,
ASSOCIATE PRINCIPAL
SECOND VIOLIN
Eri Kosaka
ASSISTANT PRINCIPAL
SECOND VIOLIN
Atis Bankas
Amalia Joanou-Canzoneri
Sydney Chun
Carol Fujino
Amanda Goodburn
Terry Holowach
Bridget Hunt
Mi-Hyon Kim
Shane Kim
Douglas Kwon
Leslie Dawn Knowles
Sergei Nikonov
Young Dae Park
Semyong Pertsovsky
Clare Semes
Peter Seminovs
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Wells
Dasol Jeong

VIOLAS

Teng Li+
PRINCIPAL
Principal Viola funded by David
and Renette Berman
Nicolo Eugelmi,
GUEST PRINCIPAL
Theresa Rudolph
ASSISTANT PRINCIPAL
Daniel Blackman
Ivan Ivanovitch
Gary Labovitz
Diane Leung
Charmain Louis
Mary Carol Nugent
Christopher Redfield
Ashley Vandiver

CELLOS

Joseph Johnson,
PRINCIPAL
Principal Cello Chair funded by Dr.
Armand Hammer
Emmanuelle Beaulieu
Bergeron
ASSOCIATE PRINCIPAL
Winona Zelenka,
ASSISTANT PRINCIPAL
Alastair Eng
Igor Gefter
Marie Gélinas
Roberta Janzen
Britton Riley
Kirk Worthington

DOUBLE BASSES

Jeffrey Beecher,
PRINCIPAL
Principal Double Bass Chair
annually funded by the
Saunderson Family
Michael Chiarello
ASSOCIATE PRINCIPAL
Theodore Chan
Timothy Dawson
Chas Elliott
David Longenecker
Paul Rogers

FLUTES

Kelly Zimba
PRINCIPAL
Toronto Symphony Volunteer
Committee Principal Flute Chair
Julie Ranti,
ASSOCIATE PRINCIPAL
Leonie Wall
Camille Watts

PICCOLO

Camille Watts

OBOES

Sarah Jeffrey,
PRINCIPAL
Principal Oboe funded by Pam and
Chris Hodgson
Keith Atkinson,
ASSOCIATE PRINCIPAL
Cary Ebli
Hugo Lee

ENGLISH HORN

Cary Ebli

CLARINETS

Joaquin Valdepeñas,
PRINCIPAL
Sheryl L. & David W. Kerr Principal
Clarinet Chair
Eric Abramovitz,
ASSOCIATE PRINCIPAL
Miles Jaques
Joseph Orłowski

BASS CLARINET

Miles Jaques

BASSOONS

Michael Sweeney,
PRINCIPAL
Darren Hicks,
ASSOCIATE PRINCIPAL
Samuel Banks
Fraser Jackson

CONTRABASSOON

Fraser Jackson

HORNS

Neil Deland,
PRINCIPAL
Dr. Michael Braudo Principal Horn
Chair
Christopher Gongos,
ASSOCIATE PRINCIPAL
Audrey Good
Gabriel Radford
Nicholas Hartman

TRUMPETS

Andrew McCandless,
PRINCIPAL
Toronto Symphony Volunteer
Committee Principal Trumpet
Chair
Steven Woomert,
ASSOCIATE PRINCIPAL
James Gardiner
James Spragg

TROMBONES

Gordon Wolfe,
PRINCIPAL
Vanessa Fralick,
ASSOCIATE PRINCIPAL

BASS TROMBONE

Jeffrey Hall

TUBA

Mark Tetreault,
PRINCIPAL

TIMPANI

David Kent,
PRINCIPAL
Joseph Kelly,
ASSISTANT

PERCUSSION

Charles Settle,
PRINCIPAL
Joseph Kelly
John Rudolph

HARP

Heidi Van Hoesen Gorton,
PRINCIPAL
Principal Harp funded by Richard
Rooney and Laura Dinner

LIBRARIANS

Gary Corrin,
PRINCIPAL
Principal Librarian funded by Bob
and Ann Corcoran
Kim Gilmore+

PERSONNEL

David Kent,
PERSONNEL MANAGER

*On sabbatical

+On leave



Members of the Orchestra 2018/19

THE MUSICIAN'S KIT

Joaquin Valdepeñas
TSO Principal Clarinet



Photo by
Sean Howard

- 1 I play Yamaha clarinets—I particularly like their German-style instruments, like this one. German clarinets [compared to French] tend to sound a little darker, a bit more concentrated, due to the different shape of the bore [the inside of the clarinet]. I had a part in the development of this clarinet's initial design. It has extra keys at the bottom that help open up the low notes, which otherwise tend to sound very flat on a French instrument.
 - 2 I always have my phone (a OnePlus) with me—I'm always multi-tasking.
 - 3 When I'm warming up backstage, my case acts as the perfect makeshift music stand.
 - 4 I use this cloth to remove the condensation that accumulates inside the clarinet when I play it. The cloth has a string with a plastic-covered metal weight at one end to help me pull it through the inside of the instrument. When the plastic wears out, exposing the metal weight, I know I need to get a new cloth, otherwise the audience will hear the weight rattle through the clarinet if I'm drying it during a performance.
 - 5 Every musician needs to have a pencil but, more importantly, [to remove old markings from rented music] you need to have a good eraser! This eraser is the best, and I've found them only at a store in Yorkville.
 - 6 I take my clarinets to Tomoji Hirakata at Yamaha in New York City for maintenance. He creates all sorts of tools for me, including this spring-adjustment tool that allows me to adjust the springs underneath the clarinet keys. The springs open and close the keys for greater agility.
- I play on Vandoren reeds **7**, which I shape using a reed-shaper **8** and a reed knife **9**. A clarinet reed needs to be adjusted to fit the mouthpiece to which it is to be attached. I've had these tools for a long time.



Teacher Evaluation Form

Date you attended: _____

Name of school (optional): _____

1. How did you hear about this concert? (Please circle)

Brochure Email Website Advertisement Colleague Other

2. Please circle the appropriate rating:

Audience Response	Excellent	Very Good	Good	Fair	Poor
Educational Value	Excellent	Very Good	Good	Fair	Poor
Conductor's Rapport with the Students	Excellent	Very Good	Good	Fair	Poor
Teachers' Study Guide	Excellent	Very Good	Good	Fair	Poor

3. Was this the first time you brought a group to the TSO School Concerts ? Yes No
If not, how long have you been bringing students to the TSO School Concerts ?

4. What did your students like most?

5. Which section of the Teachers' Study Guide did you find most useful?

6. Did you use the podcast? Yes No If so, what was most useful?

7. Is there anything you'd like to share with the generous donors who support the TSO School Concerts?

8. Any additional comments? We greatly value teacher feedback and would love to hear from you!