

Vancouver Symphony Orchestra
fall 2019 study guide

Wall to Wall PERCUSSION

Vern Griffiths *percussion*
Jaelem Bhate *conductor*



PREMIER EDUCATION PARTNER



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VSO VANCOUVER
SYMPHONY
ORCHESTRA

Vancouver Symphony Orchestra

Founded in 1919, the Vancouver Symphony Orchestra is the third largest symphony orchestra in Canada. The VSO performs to an annual audience of more than 200,000 people and performs over 150 concerts annually in the historic Orpheum Theatre, as well as in venues throughout the Lower Mainland. As a cultural staple of the Lower Mainland, VSO Education Programs are experienced by over 50,000 students annually.

In 2008, the VSO won a GRAMMY award and a JUNO award and completed a successful tour to China and Korea, the first such tour by a Canadian Orchestra in over 30 years. The VSO's mission is to enhance the quality of life in our city and region by presenting high-quality performances of classical and popular music to a wide variety of audiences, and offering educational and community programs.



Music Director Maestro Otto Tausk

Dutch conductor Otto Tausk is the Music Director of the Vancouver Symphony Orchestra, now in his second season, and serves as Artistic Advisor of the VSO School of Music. Until spring 2018, Tausk was Music Director of the Opera Theatre and Tonhalle orchestra St Gallen. He appears as a guest with such orchestras as Concertgebouw Orchestra, Rotterdam Philharmonic, Danish National Symphony Orchestra, Orchestra Sinfonica di Milano Giuseppe Verdi, Los Angeles Philharmonic, Melbourne Symphony, the Orchestra of the Mariinsky Theatre, the orchestras of Perth, Tasmania, Auckland, BBC Scottish Symphony and BBC National Orchestra of Wales, with whom he made his BBC Proms debut last season. He is a hugely respected musical personality in his native Holland, working with all its major orchestras and composers.

In the 2019/2020 season, Tausk continues guesting relationships with Lahti Symphony, Orquesta Sinfonica de Galicia, Netherlands Radio Philharmonic Orchestra, Stuttgarter Philharmoniker, and makes debut appearances with Norwegian Radio Orchestra, Orchestre symphonique de Québec and Orchestre philharmonique de Monte-Carlo. In Vancouver, programming highlights include celebrating Beethoven's 250th birthday

The Orpheum Theatre

Home of the Vancouver Symphony

Designed in 1927 by architect Benjamin Marcus Priteca, the Orpheum Theatre is Canada's last great entertainment palace, and one of Vancouver's most spectacular heritage buildings. Since its opening, the Orpheum has hosted vaudeville, cinema, musical theatre, concerts, ballet, opera, and children's shows. The Orpheum has also been featured in many movies and television shows.

The building is a masterpiece of theatre design, with a magnificently painted dome soaring above ornate plaster carvings, gold leaf, and crystal chandeliers. Great care was taken with the acoustics of the building: the sound is so clear that musicians can hear a whisper in the very last row of the highest balcony, and the audience can hear every note played on stage. In 1973, Famous Players slated the Orpheum for demolition, but thousands of Vancouverites wanted to save it. The City of Vancouver responded, rescuing and renovating the theatre.

with BeethovenFest in spring 2020, and soloists such as Susan Graham, Alina Ibragimova, Gidon Kremer, Anne-Sophie Mutter, Daniil Trifonov and Dawn Upshaw.

In the opera pit in St Gallen, Tausk conducted the world premiere of Annas Maske, by Swiss composer David Philip Hefti, the Swiss premiere of George Benjamin's Written on Skin, Korngold's Die tote Stadt and other titles including Don Giovanni, Die Entführung aus dem Serail, Eugene Onegin, West Side Story, Lohengrin and Ariadne auf Naxos. Tausk will conduct Michel van der Aa's new opera in the 20/21 season, with the world premiere at Dutch National Opera, plus further appearances with the other co-commissioning parties.

Tausk has recorded with the Concertgebouw Orchestra (Luc Brewaeys, and an animated version of Prokofiev's Peter and the Wolf), Tonhalle Orchestra St Gallen (Korngold and Diepenbrock), BBC Scottish (Mendelssohn) and the Netherlands Radio Philharmonic Orchestra (Gavin Bryars) amongst others. For the cpo label in 2011 Hans Pfitzner's enchanting Orchesterlieder garnered international praise, not least the Classica France's Choc du mois. His Prokofiev disc with Rosanne Philippens also received BBC Music Magazine Concerto Disc of the Month (2018).

Born in Utrecht, Otto Tausk initially studied violin and then conducting with Jonas Aleksa. Between 2004 and 2006, Tausk was assistant conductor to Valery Gergiev with the Rotterdam Philharmonic a period of study that had a profound impact on him. In 2011 Tausk was presented with the 'de Olifant' prize by the City of Haarlem. He received this prestigious award for his contribution to the Arts in the Netherlands, in particular his extensive work with Holland Symfonia serving as Music Director 2007 to 2012. In reflecting on their work together in The Netherlands, Valery Gergiev paid particular tribute to Tausk on this occasion.

Members of the Vancouver Symphony Orchestra

first violins

Nicholas Wright, *Concertmaster*
Timothy Steeves, *Associate Concertmaster*
David Lakirovich, *Assistant Concertmaster*
Jenny Press, *Second Assistant Concertmaster*
Jae-Won Bang
Mary Sokol Brown
Jenny Essers
Monica Pegis
Xue Feng Wei
Rebecca Whitling
Yi Zhou

second violins

Vacant, *Principal*
Karen Gerbrecht, *Associate Principal*
Jeanette Bernal-Singh, *Assistant Principal*
Cassandra Bequary
Adrian Shu-On Chui
Daniel Norton
Ann Okagaito
Ashley Plaut
Alicia Venables
Carina Vincenti

violas

Vacant, *Principal*
Andrew Brown, *Associate Principal*
Vacant, *Assistant Principal*
Tegen Davidge
Matthew Davies
Emilie Grimes
Angela Schneider

cellos

Vacant, *Principal*
Janet Steinberg, *Associate Principal*
Zoltan Rozsnyai, *Assistant Principal*
Olivia Blander
Natasha Boyko
Charles Inkman
Luke Kim
Cristian Markos

basses

Dylan Palmer, *Principal*
Evan Hulbert, *Associate Principal*
Noah Reitman, *Assistant Principal*
Malcolm Armstrong
David Brown
J. Warren Long
Frederick Schipizky

flutes

§ Christie Reside, *Principal*
Chris James, *Acting Principal*
Rosanne Wieringa

piccolo

James Romeo

oboes

Roger Cole, *Principal*
Beth Orson, *Assistant Principal*
Karin Walsh

English horn

Beth Orson

clarinets

Jeanette Jonquil, *Principal*
Michelle Goddard

e-flat clarinet

Michelle Goddard

bass clarinet

Vacant

bassoons

Julia Lockhart, *Principal*
Sophie Dansereau, *Assistant Principal*
Gwen Seaton

contrabassoon

Sophie Dansereau

french horns

Oliver de Clercq, *Principal*
Vacant
David Haskins, *Associate Principal*
Andrew Mee
Richard Mingus, *Assistant Principal*

trumpets

Larry Knopp, *Principal*
Marcus Goddard, *Associate Principal*
Vincent Vohradsky

trombones

Brian Wednel *Principal*
Vacant

bass trombone

Ilan Morgenstern

tuba

Peder MacLellan, *Principal*

timpani

Aaron McDonald, *Principal*

percussion

Vern Griffiths, *Principal*
Michael Jarrett
Tony Phillipps

harp

Vacant, *Principal*

piano, celeste

Vacant, *Principal*

Otto Tausk
Music Director

Bramwell Tovey
Music Director Emeritus

Kazuyoshi Akiyama
Conductor Laureate

Andrew Crust
Assistant Conductor

Education Staff

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Vice-President,
VSo School of Music and Community Programs

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Ryan Kett
Education Production Coordinator

Yvanna Mycyk
Education Programs Coordinator

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The Wall Beat Journal

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Meet the Conductor! Jaelem Bhate

Jaelem Bhate is a conductor, composer, and bandleader from Vancouver whose musical diversity has come to define his career. Jaelem completed his Master of Music degree in Orchestral Conducting at UBC in 2019. He previously received his undergraduate degree in percussion performance at UBC where he graduated first in his class with the prestigious Wesbrook Award for academic achievement and leadership. His most recent invitations to perform include the VSO, Vancouver Metropolitan Orchestra, Kamloops Symphony, Nanaimo Symphony, and the Vancouver Island Symphony.

Jaelem won the position of assistant conductor of the Vancouver Philharmonic, after a season serving as assistant conductor of the highly competitive 2018 National Academy Orchestra of Canada under Maestro Boris Brott. He has conducted at the International Society for Contemporary Music Festival, the Canadian Music Center New Music series and the 2019 Pacific Rim International Music Festival. He was selected as a conducting fellow at the prestigious Eastern Music Festival in the summer of 2019, where he will work closely with acclaimed Maestro Gerard Schwarz. Jaelem has pursued his conducting studies at a number of prior professional masterclasses, including the New York Conducting Institute in Manhattan with Paul Nadler (Metropolitan Opera), and the University of Oregon conducting masterclass with Neil Varon (Eastman School), and Dr. David Jacobs. He was assistant conductor at the Pacific Regional International Summer Music Academy with Maestro Arthur Arnold of the Moscow Symphony Orchestra. Notable 2019-2020 appearances as conductor include taking part in the 2019 Conductors Showcase with the Winnipeg Symphony Orchestra, with the VSO and Vern Griffiths' *Wall to Wall Percussion* concert, and at the 2019 Italian Conducting Competition in Bordighera. He will also be debuting with his won ensemble that he founded and serves as Artistic Director, Symphony 21.

As a composer, Jaelem has been praised for possessing a personal and highly effective voice and has been described as a rising star. He founded and directs the Jaelem Bhate Jazz Orchestra, a 17-piece jazz orchestra that exclusively performs his compositions. He recently released his debut album for jazz orchestra 'on the edge', featuring a who's who of Vancouver jazz instrumentalists, and has been hailed for its polished and confident arrangements. His works have been performed on recital programs throughout Canada and the US, and his music was featured as part of the VSO's Jean Coulthard Readings, as well as the Victoria Symphony's Hugh Davidson sessions. His music was accepted by the International Society of Jazz arrangers and composers as part of their call for scores, to presented at their 2019 conference in Colorado. Other notable performances and commissions include a premiere as part of Vancouver Pro-Musica's Sonic Boom Festival, 2 works for the Brazz jazz ensemble, a performance by the Hard Rubber Orchestra, and from Maestro Arthur Arnold for the 2018 PRISMA festival. He is currently working on releasing his most recent project—an arrangement of Bizet's Carmen Suites for jazz orchestra. Jaelem has studied composition with Vancouver's Fred Stride for the past 6 years. Jaelem is a dedicated educator and believes in bringing music into the lives of as many people as possible. He is proud to be involved as an instructor with the St. James Music Academy, a program for disadvantaged youth in Vancouver's downtown East side. He also spent two years educating young children and teens at the UBC Summer Music Institute. He was named the 2019 Nestor Korchinsky Leadership Award from UBC for his diverse work serving the community.



The News Beat

Fan Mail for Vern

This fall, the VSO is inviting you to put on your press hat, and brush up on your journalism skills! We want your classes to send us questions for Vancouver's very own Vern Griffiths, percussionist extraordinaire. Vern will be taking the time to answer some of the most thoughtful and interesting questions about his work as principal percussionist. You'll get to read his answers, before the show, when you come to see the concert at the Orpheum. His answers will be on the VSO video screens beside the stage! Just make sure you send them to the address below by Monday, November 4th.

This is a great chance to discuss with your students, *What makes a good question?*

Here are some helpful tips:

1. Do your research, know your subject! Taking the time to read what's out there, or watch prior interviews, will lead to asking more informed and thoughtful questions.
2. Ask open-ended questions! Instead of asking ones that can be answered with a dead-end yes or no, try using phrases such as "Tell me about...". The answers that you receive will be a lot more interesting.
3. Ask simple questions! Stay focused, and to the point. Otherwise your interviewee may get confused and might end up answering a different question entirely.

**Wall to Wall Percussion
c/o Education, Vancouver Symphony Orchestra
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Vancouver, BC V6B 0G4**

Or email us at: education@vancouversymphony.ca

Wall to Wall PERCUSSION

Programme

Washington Post March
Sousa

Kitchen Concerto
Griffiths

Xylophonia
Green/Cahn

Pictures at an Exhibition: III Tuileries
Mussorgsky/Ravel

Carnival of the Animals: The Swan
Saint-Saëns

Sabre Dance
Khatchaturian

Carmen: Aragonaise
Bizet

Star Wars: Main Title
Williams

Oiseaux exotiques: Conga
Freedman

1812 Overture
Tchaikovsky

Mission Impossible
Schiffrin



student activity:

Check out the student activity page, "The Wall Beat Journal", found at the end of the study guide. It's a collaborative newspaper with blank and highlighted spaces for your students to write their own articles, comics, reviews and opinion pieces. As well, it features a profile of the remarkable percussionist Dame Evelyn Glennie.



Instrument Making!

Percussion instruments are fun and easy to make with kids - you can make them out of almost anything! Remember, a percussive instrument is anything that makes a sound when you HIT, SHAKE, or SCRAPE.

If you have an empty coffee can or box, you can use this to make a drum. Empty plastic Easter eggs are perfect for shakers - just fill them partly with rice or barley, and then seal them well with tape.

"The thing about playing percussion is that you can create all these emotions that can be sometimes beautiful, sometimes really ugly, or sometimes sweet, sometimes as big as King Kong and so on. And so there can be a real riot out there, or it can be so refined."

- Dame Evelyn Glennie, percussionist

Vern Griffiths principal percussionist, VSO

Vern Griffiths is a dynamic and versatile performer who joined the Vancouver Symphony as Principal Percussionist in 1997. He has been a featured soloist with the orchestra many times on many different series, but 2019 saw his first full-length concerto performance in the world premiere of the percussion concerto *Perxploitation* by award-winning composer and video artist Nicole Lizée. The piece was commissioned for him by the Vancouver Symphony and the premiere was conducted by Maestro Otto Tausk as part of the VSO New Music Festival.

He has also appeared as soloist over 50 times all across Canada in a kids show with orchestra that he wrote called *Wall to Wall Percussion*. He has performed *Wall to Wall Percussion* with the Vancouver, Victoria, Edmonton, Winnipeg, and Toronto Symphonies, and also the Calgary Philharmonic, including 11 performances this season in Vancouver, Victoria, and Winnipeg. *Wall to Wall Percussion* features all the musicianship, zaniness and creativity that go into being a percussionist. The show takes place “at Vern’s house”, and thus the stage is full from wall to wall with instruments, a kitchen, an instrument-making workshop, living room, and more. New in the show is his first composition for orchestra, *Kitchen Concerto*, which will have its Vancouver debut in November.

Also new this season is that Vern will be making his Vancouver Symphony conducting debut in several performances. He has previously conducted and led a variety of performances around Vancouver, ranging in music of Stravinsky to Alfredo Santa Ana to years leading the UBC Percussion Ensemble.

He is also a member of the award-winning new music group *Standing Wave*, and has performed many times with the *Turning Point Ensemble*, the *Music on Main All-Star Band*, the *VSO Chamber Players*, and faculty concerts at UBC. A committed educator, Vern has been on faculty at the School of Music at UBC since 1997, becoming head of the percussion department and director of the *Percussion Ensemble* in 2005. He also teaches at the *VSO School of Music*, the *VSO Institute* each summer, and has also taught at *PRISMA* in Powell River and



WCAMS in Squamish.

Born and raised in North Vancouver, Vern has degrees in both Commerce and Music from the University of British Columbia, studying percussion with John Rudolph. Vern then earned his Master of Music degree in *Orchestral Performance* from the Manhattan School of Music, as a scholarship student of Chris Lamb of the New York Philharmonic and Duncan Patton of the Metropolitan Opera Orchestra. Other studies include the Aspen Music Festival, National Youth Orchestra of Canada, the National Orchestral Institute (Maryland), and the Altenberg Music Festival (Germany).

Vern is proud that the Principal Percussion chair is endowed by his friend and generous patron of the arts, Martha Lou Henley.

All in the percussion family...

Percussive instruments make a sound when they are **hit, shaken, or scraped**. The word “percussion” describes the sound produced by hitting one object against another.

Of the four orchestral families, the percussion section has the fewest musicians. At the Vancouver Symphony Orchestra, there are two full-time percussion players as well as a full-time timpanist. Depending on the piece of music being played, the percussion section can expand to include a few more ‘extra’ performers.

Percussive instruments can either be **pitched** or **unpitched**. Pitched instruments, such as the timpani, chimes, or the xylophone, can produce specific notes. Unpitched instruments produce an indeterminate pitch, or a sound that does not match up with the tuned notes of other instruments. Examples include the cowbell, triangle, bass drum, or even hand claps.

The percussion family is often linked above all other musical components to rhythm, and even draws comparisons to a regular, pulsing heartbeat, within the larger ensemble. In some genres of music, like jazz and rock, the drummer, is part of the “rhythm section” by name. But because of the two different categories of percussive instruments, pitched and unpitched, the percussion section can contribute to melody and harmony, as well as rhythm.

Despite having the shortest list of personnel, the percussion section includes more instruments than any of the other families.
How many orchestral string instruments can your class name?
What about brass and woodwind instruments?

From the Percussion Vault:

When George Gerswhin wrote “An American in Paris,” he included a part for taxi horn. Just to be sure that the sound produced in concert was the one that he wanted, he even brought back Parisian horns from France, for the 1928 premiere in New York city!

In Greenland, scientists have found two pieces of frozen wood - parts of Inuit drums - that are over 4,500 years old! The oldest Inuit drum remains found in Canada are about 1000 years old.

... more smash hits!

The pitched/unpitched method divides instruments based on **what** kind of sound they produce. Another way to categorize percussive instruments is by looking at **how** they produce sound.

Membranophones are instruments that make a sound when a stretched skin, or membrane, vibrates. This includes most types of drums. Timpani, bongos, tom-toms and the Djembe are all membranophones.

Idiophones produce sounds by vibrating the entire body of the instrument. In this category are crash cymbals, marimba, woodblock and the triangle.

Some of the most common percussive instruments you will see and hear at the Symphony include:

Snare Drum

The snare drum, also known as the side drum, originates in military and marching bands. First appearing around 1837, the snare drum was originally made of two membranes stretched over the top and bottom of a hollow metal frame. Nowadays, snare drum membranes are made of plastic. The top head of the drum is played by being struck with wooden sticks, and is called the batter-head. On the bottom is the unplayed snare-head, where snares made of gut or wire stretch across the skin or plastic. These snares created the distinctive rattling sound of the snare drum.



Timpani

The timpani, also called kettle drums, are made from a membrane stretched across a large copper bowl. Typically, an orchestra will have three or four timpani. Each timpani has a set range of pitch, which depends on the size of the drum. Timpanists tighten the membrane on the drum to set a specific pitch using foot pedals and keys. Sound is produced when the membrane is struck with a mallet; felt wrapped around a wood stick. Mallets vary in weight, size and shape of the felt head, and often timpanists will change sticks (many times, even within one piece of music!) to get a different sound quality, or timbre. Timpani have been used in the orchestra since the



Xylophone

The xylophone is originally from Africa though it takes its name from the Greek word that means “wooden sound”. The instrument is made of wooden bars that gradually increase in size and are mounted on a metal frame. Each and every bar on the xylophone is an idiophone! Orchestras use chromatic xylophones. This means that, like a piano keyboard, all the sharps and flats are included in the scale. The Orff Method, an approach to learning music through speech, movement, music and singing, relies heavily on the use of smaller versions of the xylophone.



Wall to Wall Math!

Timpani come in standard sizes according to pitch or the frequency of the sound produced. The smallest (higher sounding) are 20 inches across while the biggest (lowest) measure 32 inches.

According to diagrams by the VSO Operations Manager, the stage of the Orpheum Theatre is 53 feet across (that's 636 inches, or 1615.44 cm). How many 32 inch timps (at 81.28 cm each) would it take to actually cross the stage from 'wall to wall'? And how many would it take in your classroom?

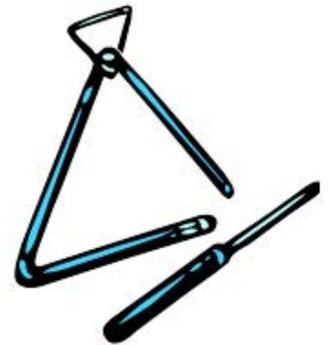
Tambourine

Tambourines can come in many shapes and sizes, though it is most commonly found as a circular instrument. There are two parts to the tambourine; a shallow frame (usually wood or plastic) with a drumhead, and then small metal jingles around the side. The jingles on a tambourine are called “zils”! Because of these two different facets, it can be played by shaking or hitting it. The tambourine is found in all kinds of music, including traditional folk music of Greece and Italy. Often you will see the lead singers of rock bands playing the tambourine while they sing!



Triangle

The triangle is a small steel instrument made in the shape of a triangle! It's played with a steel beater. This is another untuned instrument that is commonly played by rock bands. The Canadian band, Rush, has a song named YYY (name for the Toronto Airport) that opens with a triangle solo. The rhythmic pattern is actually morse code for the letters YYY!



Around the World: Sub-Saharan Africa

In West Africa, the Ewe people of Ghana, Togo and Benin have a distinctive drumming style that includes complex rhythmic patterns called polyrhythms. A polyrhythm is what happens when two different, conflicting rhythms, are used at once. It's also common to hear polyrhythms in Afro-Caribbean music and Jazz.

Ewe drumming ensembles use a few different instruments: drums, bells and rattles. Typically, an ensemble features a master drummer, a number of secondary drummers and a gankogui.

The gankogui is a bell with two parts- the lower pitched “parent” bell and the higher pitched “child” bell. This instrument is played with a wooden stick, and is the foundation for the entire ensemble. The group depends on the sole gankogui player to be reliable and steady.

Another instrument in a Ewe drumming ensemble is the axatse (“ah-hah-chay”). The axatse rattle is made from a hollowed gourd, covered by a net of seeds or beads. It moves up and down, hitting the hand and the thigh of the seated players. It doubles the gankogui part, but also adds extra notes between the beats.

The master, or lead, drummer directs the ensemble. The drummer signals when to play or stop, as well as tempo changes and introducing drumming patterns. The master drummer can play one of several different types of drums, and improvises throughout a piece. The master drummer's instrument, like all Ewe drums, is made of antelope or deer skin stretched across wood.

The secondary drummers play the kidi and the kaganu. Both of these drums are played with two wooden sticks by seated drummers. The kidi is slight larger, and participates in the “drum dialogue” with the master drum, trading ideas. The kaganu is the highest sounding Ewe drum, and gives added energy to the music.

The master drummer, and the kidi are able to mimic their spoken language through their instruments. Their language, like most of those in sub-Saharan Africa, is tonal which means that the meaning of a word is changed by the pitch at which it is spoken. The Ewe's cultural belief is that they amplify and project the human voice.



the gankogui



kidi drums

Try This!

Divide your class in two groups, Group A and Group B.
 Have Group A clap a steady beat.
 The other half fits two claps (1-2) into this beat.
 Keep this going until it feels comfortable, count it out loud.

Group A X X
 Group B X x X x

Now have Group B fit three claps (1-2-3) into the same beat. Count to 3 out loud.

Group A X X
 Group B X x x X x x

Have the two groups switch roles, until they are comfortable with both.
 Now split your class in three. Bring each group in one at a time, until all three are clapping.

Group A X X
 Group B X x X x
 Group C X x x X x x

If all 3 groups are clapping their part, you've created a polyrhythm! Was this easy or difficult? Why? What techniques did students use to succeed?

Northern India

The tabla is a popular percussive instrument from the classical music tradition of Northern India. Although scholars argue over the history and origins of the instrument, it has a rich history in which musicians can each trace their lineage directly to one of six influential tabla players of the 1700s and 1800s.

Some historical accounts say that the instrument has been around for over 2000 years, dating it by carvings on cave walls as early as 200 BC! Another legend indicates that the 13th century poet Amir Khusrau, was the original creator of the tabla.

The tabla is a set of two hand drums which produce two contrasting sounds. The heads of the drums are made from goat or cow skin, which can be tuned by tightening the rope on the sides of the drum. The smaller drum is made of partly hollowed rosewood, and is played with the right hand. Its name, dayan, literally means "right". The larger drum, played with the left hand, is made of metal - often brass or copper.

On the head of the drum is a dark area in the centre called the Syahi, which translates as "ink". The Syahi is made from a paste that is rice, or wheat, mixed with black powder. The shape of the Syahi affects the pitch and bell-like sound of the drum.

Performers on tabla use both their palm and fingers to create different sounds. The heel of the hand can be used to change the pitch of the drum sound, too, by applying pressure to the drum. Like Ewe drumming, tabla plays with the inflections of the human voice. Each sound created by the tabla has a corresponding vocal syllable.



tabla

Did you know that Vancouver is home to several world drumming ensembles? This includes Gamelan (Indonesia), Taiko (Japan), as well as Military Pipes and Drums (Scotland).

Military pipe bands have three types of drums; snare, tenor and bass. Tenor drummers play pitched drums, which serve as melodic and harmonic accompaniment to the bagpipes. Tenor drummers have also developed a style called flourishing, in which they swing their beaters in coordinated movement!

Simon Fraser University has a pipe and drum band that often travels to Scotland where they compete for the title of World Champion. They have placed in the top two, 15 of the 28 times that they competed!

Watch the SFU band here:
<http://www.youtube.com/watch?v=IOnu4RWQTBO>

First Nations Music in Canada

Indigenous and Northern Affairs Canada: www.aadnc-aandc.gc.ca

The First Nations people have been living in what we now call Canada for many thousands of years. First Nations language and culture vary from nation to nation. Although there is great diversity among First Nations people, music acts as a unifying force. Singing, dancing, and praying are common to all First Nations peoples. Let me tell you of this in a story about First Nations music.

Early explorers and missionaries wrote the early history of Canada when they came to our country. Unfortunately, they wrote very few descriptions of First Nations musical life. The information we have about the history and variety of First Nations musical instruments comes to us from instruments preserved in museums and private collections. The number of instruments is small, consisting of *membranophones* (a musical instrument which produces sound primarily by way of a vibrating stretched membrane) and *idiophones* (which are noisemakers such as rattles, rasps, and clappers). Many of us have played with a membranophone. It may have come from a toy store, or we may have made one by stretching

a balloon over the cut end of a water bottle. Idiophones are instruments that create sound primarily by the instrument as a whole vibrating, without the use of strings or membranes. Some of us have made other creative idiophones. An example is creating a “mouth organ” by placing a sheet of thin paper over a clean comb and blowing on the paper to produce distinctive sounds. Finding objects that produce a musical note is fun. We soon learn that holding a piece of grass taut between our thumbs and blowing hard produces a funny sound. Blowing across the top of a bottle creates foghorn sounds. Moistening the edge of a crystal glass then running your finger around it will produce a ringing musical note, and so will strumming or plucking an egg slicer. Several students together could create a unique kitchen symphony! Can you think of other idiophones?

Traditionally, First Nations people, being resourceful and creative, used the materials at hand to make their instruments. They made gourds and animal horns into rattles; many rattles were elaborately carved and beautifully painted. In woodland areas, they made horns of birchbark and drumsticks of carved antlers and wood. Drums were made of carved wood and animal hides.

Drums and rattles are percussion instruments traditionally used by First Nations people. These musical instruments provide the background for songs, and songs are the background for dances. Many traditional First Nations people consider song and dance to be sacred. For many years after Europeans came to Canada, First Nations people were forbidden to practise their ceremonies. That is one reason why little information about First Nations music and musical instruments is available to us.

Today, a revival of pride in First Nations art and music is taking place. First Nations people are recovering the knowledge, history and beauty of traditional First Nations art, music and musical instruments.

Drums are closely associated with First Nations people. Some people say, “Drumming is the heartbeat of Mother Earth.” First Nations made a great variety of drums. Healers sometimes use miniature drums. There are also tambourine-shaped hand drums, war drums, water drums, and very large ceremonial drums. Their size and shape depends on the First Nation’s particular culture and what the drummer wants to do with them. Many are beautifully decorated.

In many First Nations cultures, the circle is important. It is the shape of the sun and moon, and of the path they trace across the sky. Many First Nations objects, such as tipis and wigwams, are circular in shape. Traditional villages were often arranged with the dwellings placed in a circle. To this day, many First Nations people hold meetings sitting in a circle. Meetings often begin with a prayer, with the people standing in a circle



holding hands.

Hand-carved wooden flutes and whistles are less common than drums, but are also a part of First Nations traditional music. Ojibwe men played flutes to serenade girlfriends and to soothe themselves and others during hard times. The Cree, Iroquois and Maliseet made and used whistles. Archaeologists have found evidence that both wooden whistles and flutes were used by the Beothuk, an extinct tribe who lived in Newfoundland until the early days of European settlement.

The human voice, however, is the primary instrument of all First Nations. As it is in most ancient cultures, singing is the heart of First Nations music. Every song had an original owner. Songs belonged to a society, clan, rite, ceremony or individual. In some cultures, one could buy the right to sing a song owned by an individual. The original owner would then teach the buyer to sing the song. Many traditional songs are still sung by First Nations people who follow traditional ways.



Want to learn more?

For more information about Canada's First Nations music, drumming and culture, please visit:

Library and Archives Canada: Aboriginal Sound Recordings - Music and Song
<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-2100-e.html>

Native Drums: a site devoted to the rich heritage of First Nations culture and music in Canada
<http://www.native-drums.ca/>

Teaching Resources: Indigenous and Northern Affairs Canada
<https://www.aadnc-aandc.gc.ca/eng/1302868012055/1302868605384>

Make a membranophone: https://www.exploratorium.edu/listen/activities/bart/membranophone/make_a_membranophone.pdf

musical tracks

Listen to tracks at <https://open.spotify.com/playlist/4PIfvGxvJ5JLzgwddgKD2WT>

Using the musical tracks: Excerpts from the following works will be performed in the concert. While the lesson plans in this guide incorporate many of the pieces, the music can also be used for a simple calm listening activity, such as listening to one piece per day and writing a journal response to reflective questions: What do you hear? Reflect on what images, sounds, thoughts or feelings this music is communicating.

1. Washington Post March [John Philip Sousa](#)

Sousa, also known as The March King, wrote this piece in 1889 for the United States Marine Band to perform at the awards ceremony on the grounds of the Smithsonian in Washington, DC for a children's essay contest. The contest was sponsored by a local newspaper called The Washington Post, hence the name. In addition to making Sousa famous, this march also made the newspaper quite famous! Interestingly, not only was this piece easy to march to, but some people thought it was good for dancing, too! Sousa's march became identified with a dance called the two-step, and it helped make this dance very popular around the world. The version of this march on the MP3 is played by a band, the way it was originally written. At the VSO concert, you will hear a slightly different version, arranged for full orchestra.

Kitchen Concerto [Vern Griffiths](#) [recording unavailable]

One of the pieces in the concert is brand new and has not yet been recorded - it will be a surprise! It is called *Kitchen Concerto* by Vern Griffiths. What do you think it will sound like? On page 34 we suggest writing your own Kitchen Concerto as a Post Concert Activity, but it can also be done in anticipation of the concert. Either way, we'd love to hear them!

2. Xylophonia [Joseph Green](#)

Xylophonia is a catchy xylophone solo accompanied by the wind and percussion players of the orchestra. Joseph Green not only played the xylophone but was also an excellent drummer. He studied with timpanist Joseph Zettelman of the Chicago Symphony. In his early career, he played with Sousa's band and with the Victor Talking Machine Company.

3. Pictures at an Exhibition: III. Tuileries [Modest Mussorgsky/Maurice Ravel](#)

Russian composer Modest Mussorgsky wrote a wonderful musical suite called Pictures at an Exhibition. You might be wondering why this piece has two composers: Mussorgsky and Ravel. This is because Mussorgsky wrote the original work for piano only, and it was Ravel who later arranged it for the whole orchestra. Mussorgsky wrote this work in memory of his good friend, artist Victor Hartmann. Pictures at an Exhibition represents taking a walk through an art gallery and looking at several of Hartmann's drawings. Each section of the suite describes a different drawing, or picture. Mussorgsky also included travelling or walking music in between each picture, called a "Promenade." Unfortunately, many of the paintings that inspired the composer are lost or have been destroyed by time and neglect. The picture you will listen to at the VSO concert is called "Tuileries." It represents children at play in the famous Tuileries garden in Paris. Can you imagine the scene when you hear the music? Can you figure out which percussion instrument is being played in Tuileries? Hint: this instrument only plays one note!

4. Carnival of the Animals: The Swan [Camille Saint-Saëns](#)

This is a beautiful piece of music for cello and piano, which depicts a graceful swan drifting peacefully along in the water. Much like "Tuileries" from Pictures at an Exhibition, "The Swan" is one section of a larger musical suite called Carnival of the Animals. Carnival of the Animals also features musical portraits about kangaroos, birds, tortoises, elephants and lions, among other animals.

5. Gayane: Sabre Dance [Aram Khachaturian](#)

Armenian composer Aram Khachaturian composed "Sabre Dance" in 1942. It is from the last act of his ballet,

Gayane. This fast and furious rhythmic dance is performed by men whirling ferocious-looking sabres during the ballet. Near the middle of the dance, you can hear an Armenian folk melody played by the cellos and saxophone. The repeated notes create excitement and tension, evoking a sword fight.

6. Carmen: Aragonaise (Prelude to Act IV) [Georges Bizet](#)

The "Aragonaise" from Georges Bizet's opera, *Carmen*, features Spanish and Latin American music and instruments. Aragon is a region in Spain, so "Aragonaise" means "dance of Aragon." This piece describes the lively street scenes in Spain where a crowd is gathering to watch a bull fight. Listen for the Spanish and Latin American percussion instruments in this piece, such as castanets and tambourines.

7. Star Wars: Main Title [John Williams](#)

The music for *Star Wars* was composed by John Williams, a film composer born in 1932. Williams is now 87 years old and is still composing. Williams wrote the music for some of the most well-known movies: *Jaws*, *Superman*, *E.T. the Extra Terrestrial*, *Home Alone*, *Jurassic Park*, *Indiana Jones*, the first three *Harry Potter* films, *The Adventures of Tintin*, and all of the *Star Wars* movies. Imagine being given those movies, and coming up with all the music! When you listen to *Star Wars*, try to hear all the different instruments of the orchestra and think about what makes this music so exciting!

Oiseaux exotiques: Conga [Harry Freedman](#) [recording currently unavailable on Spotify]

Harry Freedman is one of the most performed Canadian composers. He played English Horn in the Toronto Symphony for 24 years before leaving the orchestra to compose full-time. Freedman wrote over 175 works, including music for orchestra, choir, ballet, film and television. His orchestral suite, *Oiseaux exotiques* (Exotic birds) showcases dazzling South American rhythms and melodies. At 'Wall to Wall Percussion,' you are going to hear the "conga" section of this piece. A conga is both a dance and a drum. As you listen, notice how the rhythmic percussion parts make you want to move or dance to the music.

8. 1812 Overture [Pyotr Illyich Tchaikovsky](#)

The 1812 Overture was written by Russian composer Pyotr Illyich Tchaikovsky to celebrate the seventieth anniversary of Russia's victory over France and Napoleon in 1812, at the Battle of Borodino. The 1812 Overture is very exciting for audiences because Tchaikovsky included church bells and military cannons as part of the music. Another interesting feature of this piece is the inclusion of the French national anthem, *La Marseillaise* and Russia's *God Save the Tsar*. When you listen to this excerpt, pay extra special attention to the church bells and cannons since you are going to help Vern with this part when you come to the concert.

9. Mission: Impossible [Lalo Schifrin](#)

Lalo Schifrin, composer of the *Mission: Impossible* theme, was born in Argentina in 1932. A very talented jazz pianist, Schifrin moved to the United States in 1958 and began his career as a film and television composer. He frequently worked beside Clint Eastwood and composed for movies such as *Rush Hour* and *Mission: Impossible*. The theme to *Mission: Impossible* was first used for the hit TV series in 1966 before the movie series began in 1996. How does this theme capture the image of spies and secret agents with its driving rhythms and exciting groove?

Bonus Track: Percussion Concerto [Darius Milhaud](#) - This piece will not be presented as part of Wall to Wall Percussion, but is included to be used with *Unit 1: Classifying Percussion Instruments and Understanding Their Role in Symphonic Music* (page 19)

A concerto is a musical work for one or more soloists with orchestral accompaniment. The Percussion Concerto that you will hear is very unique, because it is written for one soloist on 15 different instruments! Milhaud even provided a detailed diagram and instructions on how the soloist should set up all the instruments when playing the concerto, as well as what type of drum sticks or mallets to use. In this concerto, you will hear triangle, suspended cymbal, cowbell, woodblock, crash cymbals, castanets, whip, ratchet, tambourine, snare drum, parade drum, tabor, tam-tam, 4 timpani, and bass drum. A unique feature of Milhaud's music is the influence of jazz.

The String Family

The string section is the largest family of instruments in the orchestra, and is made up of four instruments: violin, viola, cello, and double bass. They are made of hollow wood, with strings attached; the musicians make sounds either by drawing a bow made of horsehair across the strings, or by plucking the strings with their fingers.

1. The **violin** is the smallest stringed instrument and makes the highest sound. There are two sections of violins in the orchestra – first violins, and second violins. The leader of the first violins is the concertmaster. The concertmaster works closely with the conductor to coordinate all of the strings.

2. The **viola** is the next biggest instrument in the string family, and is sometimes called an alto. It looks exactly like the violin, but is a bit bigger, and thus makes a lower sound.

3. The **cello**, sometimes called the violoncello, is not held under the chin like the violin or viola, but between the player's knees, resting on a peg, with the neck extending over the left shoulder of the player.

4. The **double bass** is the largest member of the string family – it stands over six feet tall! It also makes the lowest sound of the string instruments. To play it, musicians either sit on a stool, or stand.



The Woodwind Family

Like the string family, the woodwind family has four main instruments: flute, clarinet, oboe, and bassoon. These instruments are hollow tubes with holes in them. The musician makes a sound by blowing air into one end, and covering the holes to produce different pitches.

1. The **flute** and its smaller sibling, the piccolo, used to be made of wood, but today are made of either silver or gold. The musician holds the instrument sideways and blows across the hole.

2. The **oboe** is a double-reed instrument that is used to tune the orchestra because of its pure and steady sound. Reeds are made from thin pieces of cane that vibrate when air is blown across them.

3. The **clarinet** is a single-reed instrument, meaning it has only one reed, while the oboe has two. The bottom end of the clarinet flares out, and is called the bell.

4. The **bassoon** is also a double-reed instrument, and is the lowest of the woodwind family. The reed connects to the bassoon by means of a bocal.



The Brass Family

1. The **French horn** is a tightly-curved instrument; if you were to uncurl it, it would be 12 feet long, ending with a widely flared bell. In its usual playing position, the bell points down and back, and is partially closed by the musician's right hand.

2. The **trumpet** is the highest of the brass instruments, and has around 4 ½ feet of tubing. It has three piston valves, which allow the player to change the pitch. Of the brass instruments, it plays the melody most often.

3. The **trombone** is the only brass instrument that doesn't need valves. To change the pitch, the player's right hand moves a slide up and down; finding the correct pitch depends on the musician's ability to stop the slide at the correct position.

4. The **tuba** is the lowest and the longest of the brass instruments. Depending on the type of tuba, the length varies between 12 and 18 feet. It has three to six piston valves or rotary valves that allow the musician to change pitch.

Brass instruments are shiny gold or silver-coloured instruments, made from metal. The musician makes sounds by buzzing his or her lips in a mouthpiece. High and low notes are created by valves or slides, the size of the mouthpiece, and how the musician uses his or her lips (the embouchure).



Percussion instruments are the loud instruments in the back of the orchestra that produce sound when they are struck with another object, usually a drumstick or mallet, or shaken or scraped. There are two types of percussion instruments: definite-pitch instruments make pitches just like the other instruments of the orchestra, while indefinite-pitch instruments make neutral rhythmic sounds.

The Percussion Family

1. The **timpani** (pictured) are the most visible instruments in the percussion family, because they are placed on a platform at the back of the stage, in the centre. Timpani are usually played in sets of four, with each drum a different size and pitch. The player uses a pedal to tighten or loosen the skin on the top of the drum to change the pitch.

2. The **bass drum**, snare drum, and triangle are indefinite-pitch instruments that are hit with a drumstick or a beater.

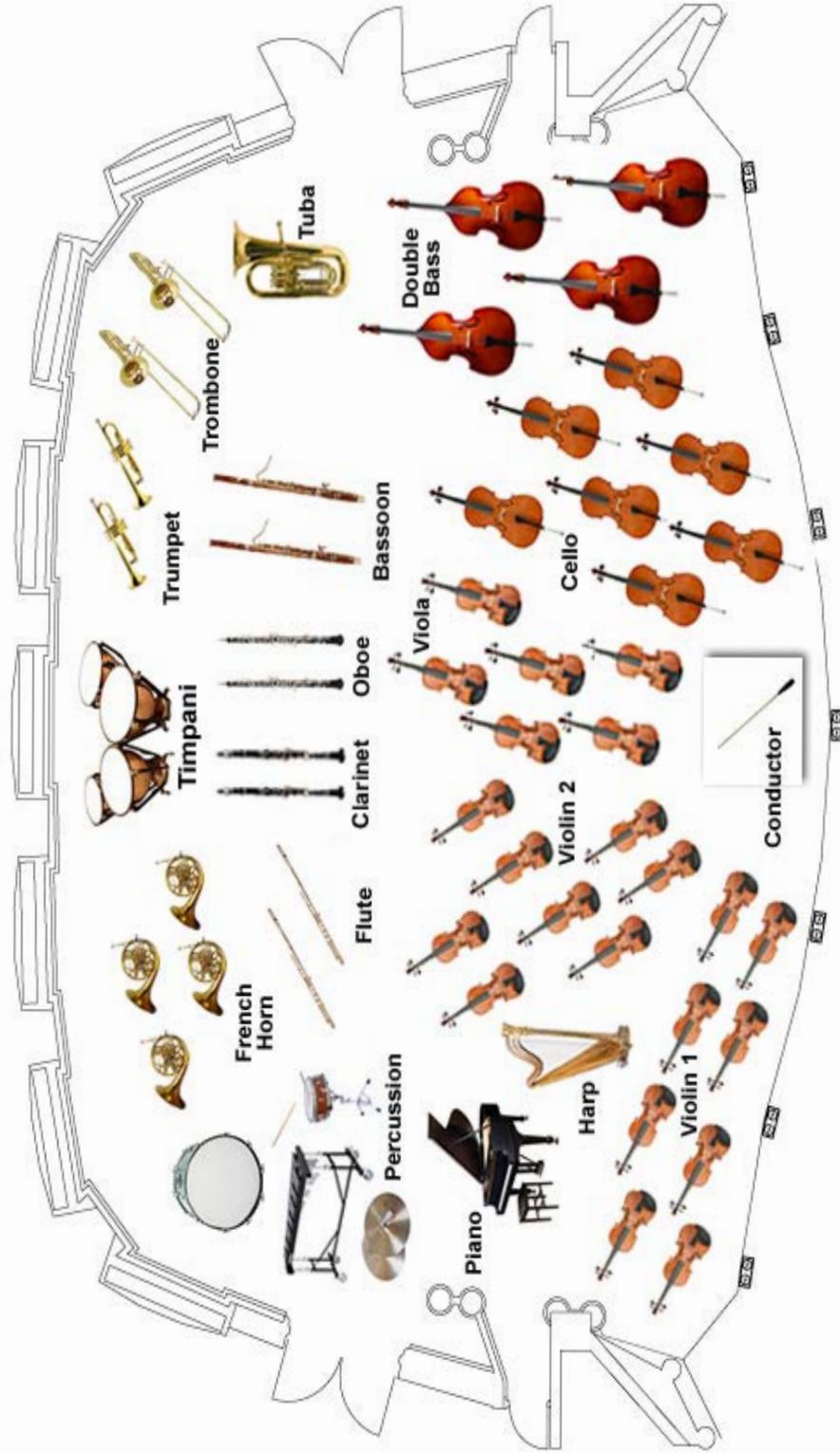
3. The **marimba** (pictured) and xylophone are definite-pitch instruments that are played with yarn-covered or rubber mallets.

4. The tambourine and **cymbals** (pictured) are also indefinite-pitch instruments, but they do not require a beater to play. The tambourine is struck with the player's dominant hand, while the cymbals are crashed together.



Instruments of the Orchestra

This is a typical layout for the Vancouver Symphony Orchestra in the Orpheum Theatre and most likely the layout you will see at your school concert.



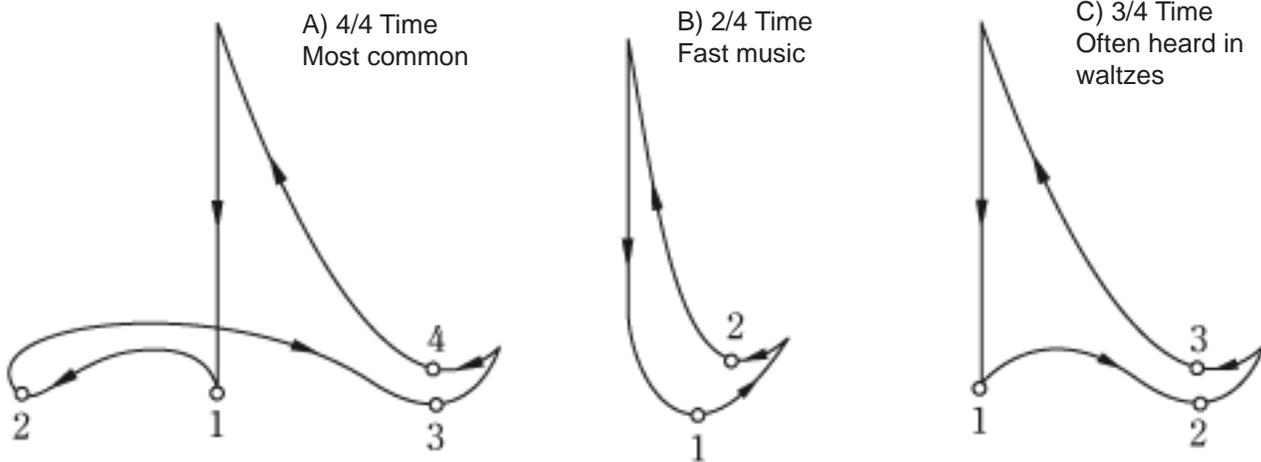
Orpheum Theatre, Vancouver BC
Stage Plan

The Conductor

Orchestral conductors stand on a podium with a baton (which looks a bit like a magic wand) in front of the orchestra, constantly communicating directions to the whole orchestra during a performance. The primary responsibilities of the conductor are to set tempo, indicate beats (particularly first or “down” beats) and to listen carefully and critically to the ensemble. Communicating changes that need to be made within the ensemble (such as showing the violins you want them to play louder to balance the sound) requires highly trained listening skills. There are no strict rules for conducting, and you will notice that



different conductors have very different styles, however, the very basics of beat indication do follow a set pattern that you can see below. Try a few of the conducting examples below with a baton or pencil when listening to the *Wall-to-Wall Percussion* Spotify Playlist!



Don't forget to conduct in 3/4 the next time you sing happy birthday for a classmate! It's a bit tricky so here's the first four bars to help - make sure to count 1,2 before you start!

Happy Birthday!

Hap - py birth - day to you! Hap - py birth - day to you!

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

UNIT 1: CLASSIFYING PERCUSSION INSTRUMENTS AND UNDERSTANDING THEIR ROLE IN SYMPHONIC MUSIC

Core Competencies



- Communication
 - » Acquire, interpret, and present information



- Creative Thinking
 - » Generating ideas
- Critical Thinking
 - » Analyze and critique

First Peoples Principles of Learning

- Learning involves patience and time.

Big Ideas



Arts Education

Gr. 4-5: Artists experiment in a variety of ways to discover new possibilities and perspectives.

Arts Education

Gr. 4-7: Music is a unique language for creating and communicating.

Curricular Competencies *

Arts Education

Reasoning and reflecting

- Observe, listen, describe, inquire and predict how musicians use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate
- Reflect on works of art and creative processes as an individual and as a group, and make connections to other experiences
- Connect knowledge and skills from other areas of learning in planning, creating, interpreting, and analyzing works for art

Communicating and documenting

- Describe, interpret and respond to works of art and explore artists' intent

Science

Planning and conducting

- Collect simple data

Processing and analyzing data and information

- Sort and classify data and information using drawings or provided tables
- Identify patterns and connections in data



Content *

Arts Education



- elements and principles that together create meaning in the arts, including but not limited to: timbre, texture
- processes, materials, technologies, tools and techniques to support arts activities
- notation to represent sounds, ideas, movements, elements, and actions

Unit Learning Goals

As a result of this unit, students will:

- identify percussion instruments based on descriptive properties
- hear and compare the sounds of percussion instruments
- classify percussion instruments into categories based on physical appearance, playing technique, and visual and aural representations of their sounds
- identify, describe, and evaluate the role of percussion instruments in the context of orchestral music

* As this lesson is intended for students in grades 4 - 7, please refer to the appropriate curriculum document(s) for the specific Curricular Competencies and Content for the grade level(s) you are teaching. While they are very similar from grade to grade, subtle differences do exist.

Materials & Technologies:

- computer
- YouTube videos of instruments
- Percussion Instrument Classification Chart handout
- Study guide listening examples
- YouTube videos of Milhaud's Percussion Concerto and Tchaikovsky's 1812 Overture

Procedure:

Activity A:

1. Begin with a class discussion about what types of things we classify and why. We classify orchestral instruments into 'families' of woodwinds, brass, percussion and strings. Today we're going to further classify percussion instruments.
2. Distribute Percussion Instrument Classification Chart to students
3. Divide students into small groups or pairs
4. Play the YouTube example of each instrument, one at a time, and have students discuss and determine the material(s) the instrument is made of; the playing technique (hit, scrape, and/or shake); and the color and shape of the instrument.
5. Ask students to draw a simple visual representation of the instrument's sound. This might include shapes, arrows, figures, icons, etc.) There is no right or wrong answer- anything the students find helpful in remembering the sound will work.
6. Ask students to identify a sound effect word for each instrument (i.e. Kaboom, ding, chi-ching, ta, tat, etc.). Again, there is no right or wrong answer as long as students feel the word is representative of the instrument's sound.

*Note: answers and suggestions for each instrument and category are supplied in the "Teacher Answer Key."

Activity B:

1. Play the recording (mp3) and YouTube video of the Milhaud Percussion Concerto.
 2. As a class, make a list of percussion instruments, from the chart that can be heard in this recording.
 3. Help students perceive examples of playing techniques (hitting, scraping, and shaking) on various instruments in the Concerto.
- *Note: see teacher answer key for instruments in the Concerto and their playing techniques
4. Point out the challenge of listening through all the layers of sound and different parts happening within the orchestra in order to hear any particular section. Can you hear the brass section? The strings? The woodwinds? The percussion? Explain that composers experiment and use certain instruments at certain times to create the sound they want.
 5. Play the recording (mp3) and YouTube video of the 1812 Overture. Focus on the last three minutes of the piece.
 6. Repeat the steps above (make a list of instruments in the piece, identify playing techniques, and practice listening for the percussion through the layers of sound). Have a class discussion about why Tchaikovsky may have chosen certain instruments at certain times during the piece.

Extension:

What other things, inside or outside of music, can we classify? Why is classification helpful?

Further enrichment: this type of listening activity can be done on numerous occasions or as part of a music station/center or as a class activity. Any piece of music can be used.

Assessment:

-Observe students working in groups to determine if they are able to fill in the chart based on the listening examples of each instrument.

-Ask each student to contribute information and/or ideas about the instruments present in the Percussion Concerto and 1812 Overture. Are they able to filter through the sounds? Are they identifying correct instruments?

YouTube Examples for Percussion Instruments:

Tabmourine: <http://www.youtube.com/watch?v=hVE-8cYuMy8>

Xylophone: <http://www.youtube.com/watch?v=E3HkPtdhJ7Q>

Triangle: <http://www.youtube.com/watch?v=OTIOKPqgF0Y>

Gong: <http://www.youtube.com/watch?v=2KQAtN4XF8o>

Snare Drum: <http://www.youtube.com/watch?v=2I07rpPxVXI>

Timpani: <http://www.youtube.com/watch?v=fEMY4fV2f2c>

Bass Drum: <http://www.youtube.com/watch?v=ci48L1RZokU>

Djembe: <http://www.youtube.com/watch?v=2IPoTsqoujM>

Tabla: http://www.youtube.com/watch?v=GvqF6_kdrYY

Crash Cymbal: <http://www.youtube.com/watch?v=OdYU7RA-IA4>

Guiro: <http://www.youtube.com/watch?v=bSItOIS0k5w>

Teacher Answer Key

Instruments in Milhaud's *Percussion Concerto*

Triangle- hit

Suspended cymbal- hit

Cowbell- hit

Woodblock- hit

Crash cymbals- hit

Castanets- hit

Whip- hit

Ratchet- turn!

Tambourine- hit or shake

Snare drum- hit

Parade drum/Deep drum- hit

Tabor (double headed drum with a long narrow shell
and snare affixed to one side)- hit

Tam-tam- hit

4 timpani- hit

bass drum- hit

Instruments in Tchaikovsky's *1812 Overture*

timpani- hit

bass drum- hit

snare drum- hit

cymbals- hit

tambourine- hit or shake

triangle- hit

carillon- a large set of at least 23 bells- hit

cannon- doesn't fit into hit/scrape/shake
categories!

Wall to Wall PERCUSSION Instrument Classification Chart

Vern Griffiths and the Vancouver Symphony Orchestra

Instrument	Material	Hit/Scrape/Shake	Colour/shape	Visual representation of sound	Sound effect word
Tambourine					
Xylophone					
Triangle					
Gong					
Snare Drum					
Timpani					
Bass Drum					
Djembe					
Tabla					
Crash Cymbal					
Guiro					

Wall to Wall PERCUSSION Instrument Classification Chart: EXAMPLE

Instrument	Material	Hit/Scrape/Shake	Colour/shape	Visual representation of sound	Sound effect word
Tambourine	Wood and skin	Hit or shake	Round, different colours		Chi-ching
Xylophone	Wood bars, metal frame	Hit	Wood coloured, keyboard shaped		bing
Triangle	Metal	Hit	Triangle/silver		ting
Gong	Metal- usually bronze or brass	Hit	Round, dark bronze colour		Gaaahng
Snare Drum	Metal or wood 2 drum heads Metal snare	Hit	Colour varies, round		pat
Timpani	Copper or fibreglass shell Drum head	Hit	Usually copper, Round kettles		Baaahhm
Bass Drum	Wood or hard plastic, 2 drum heads	Hit	Colour varies, round		boom
Djembe	Wood body, rawhide head, cords	Hit	Colour varies- usually wood coloured; goblet shaped		Tone, Slap, Bass, depending on where drum is hit
Tabla	2 drums- one is wood, the other metal; skin heads	Hit	Colour varies; cup-shaped		Baht; tint
Crash Cymbal	Metal alloys	Hit	Gold		crashhhh
Guiro	Wood	Scrape	Colour varies, cylinder		shshshsh

UNIT 2: EXPLORING AND INTERPRETING PROGRAM MUSIC



Core Competencies



- Communication
 - » Connect and engage with others
 - » Acquire, interpret, and present information
 - » Collaborate to plan, carry out, and review constructions and activities



- Creative Thinking
 - » Generating ideas
 - » Developing ideas

First Peoples Principles of Learning

- Learning is embedded in memory, history, and story.

Big Ideas

Arts Education

Gr. 4-7: Music and visual arts are each unique languages for creating and communicating.

Arts Education

Gr. 4: Exploring works of art exposes us to diverse values, knowledge and perspectives.
Gr. 5: Works of art influence and are influenced by the world around us.

Language Arts

Gr. 4-7: Language and text can be a source of creativity and joy.
Gr. 6-7: Developing our understanding of how language works allows us to use it purposefully.

Curricular Competencies *

Arts Education

Exploring and creating

- Choose artistic elements, processes, materials, movements, technologies, tools, techniques and environments using combinations and selections for specific purposes in art making
- Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play

Reasoning and reflecting

- Observe, listen, describe, inquire and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate
- Develop and refine ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations
- Reflect on creative processes and make connections to other experiences

Communicating and documenting

- Interpret and communicate ideas using symbolism to express meaning through the arts
- Express feelings, ideas, and experiences in creative ways
- Describe and respond to works of art and explore artists' intent

Language Arts

- Respond to text in personal and creative ways
- Transform ideas and information to create original texts



Content*

Arts Education

- elements and principles that together create meaning in the arts, including but not limited to: visual arts: elements of design, principles of design
- processes, materials, technologies, tools and techniques to support arts activities
- symbolism and metaphor create and represent meaning
- a variety of regional and national works of art and artistic traditions from diverse cultures, communities, times, and places
- personal and collective responsibility associated with creating, experiencing, or presenting in a safe learning environment

English Language Arts

- writing processes

Unit Learning Goals

As a result of this unit, students will:

- describe the differences between program music and non-program music
- listen to Carnival of the Animals and/or Pictures at an Exhibition
- depict the programmatic material of Carnival of the Animals and/or Pictures at an Exhibition through poetry and visual art.



* As this lesson is intended for students in grades 4 - 7, please refer to the appropriate curriculum document(s) for the specific Curricular Competencies and Content for the grade level(s) you are teaching. While they are very similar from grade to grade, subtle differences do exist.

Materials & Technologies:

- recordings and YouTube videos of Saint-Saëns' Carnival of the Animals and Mussorgsky/Ravel's Pictures at an Exhibition
- Teacher Tool Kit (see next page!)
- art supplies
- pens, pencils, paper

Following the introduction to program music, this unit consists of two separate activities. You may choose to complete one or the other, or both, at a pace appropriate for your class.

Procedure:

1. Introduce the concept of program music (see Teacher Tool Kit)
2. Lead a discussion on why program music is so interesting- how does it help in our understanding of the music as well as the story it depicts? How are different instruments, sounds, and musical styles used to tell a story?
 - Point out and listen to examples of program music students might be familiar with: Vivaldi's Four Seasons, The Flight of the Bumblebee, The Sorcerer's Apprentice. How do these composers use music to tell a story or to paint a picture?

Activity A

1. Introduce Carnival of the Animals by Camille Saint-Saëns (see Teacher Tool Kit). Listen to the recorded examples and watch the YouTube video.
2. Introduce the Cinquain form of poetry (see Teacher Tool Kit). Explain how a Cinquain is constructed, the French origin of the word (pointing out that Saint-Saëns is a French composer), and show students examples of a Cinquain.
3. Divide students into pairs, or have them work independently to construct a Cinquain about the different movements of Carnival of the Animals. Divide the movements of the piece among the class so that each animal/movement is included.
4. Listen to each movement again, one at a time, then have the students who wrote about each respective movement share their poem with the class. Ask students to reflect upon and discuss how aspects of the music may have inspired their poetry.

Activity B

1. Introduce Pictures at an Exhibition by Modest Mussorgsky (see Teacher Tool Kit). Listen to the recorded examples and watch the YouTube video.
2. Reiterate the story about walking through an art gallery, and tell students they are going to re-create the images based on what they hear and visualize in the music.
3. Assign different movements of Pictures to each class member, ensuring that each movement is assigned at least once.
4. Try to arrange an opportunity for students to listen to their individual movements as many times as they need (access to computer lab so they can watch the video, listening stations in the classroom, etc.)
5. Provide students with basic background information about each picture (see Teacher Tool Kit).
6. Ask students to create their own version of the picture using art materials and techniques of your choice (painting, drawing, etc.)
7. Place student art work in order according to the order of movements in Pictures at an Exhibition. Listen to the piece again, one movement at a time, and ask students to explain how their art work was inspired by the music.

Extension:

Encourage students to "seek out meaning" in all music they listen to. Even if a piece of music was not specifically written to tell a story, they can create their own meaning based on how the music makes them feel, or what it reminds them of.

Assessment:

- Observe student writing and art work to see if it is representative of the musical selections.
- Have students describe their work and answer questions about how it relates to the music
- Ask students to explain what they have learned about program music.

Teacher Tool Kit

What is program music?

Program music is music that is intended to provoke images or convey the impression of events, scenes, or images. It is music that tells a story. Program music is typically easy to understand, and helps us grasp information and ideas about the event or story it is describing. In program music, the unique characteristics of different instruments are used to convey different ideas. For example, the high, cheery sound of a flute often depicts a bird. The way a composer experiments with and combines different instruments, in addition to musical elements such as rhythm, melody, tempo, and dynamics enables them to tell a story through music.

Examples of Program Music:

Vivaldi: The Four Seasons

Anderson: Sleigh Ride

Dukas: The Sorcerer's Apprentice

Grieg: Peer Gynt Suite

Copland: Appalachian Spring

Ravel: Mother Goose

Rimsky-Korsakov: Flight of the Bumblebee

Saint-Saëns: Carnival of the Animals

Mussorgsky: Pictures at an Exhibition

Carnival of the Animals:

French composer Camille Saint-Saëns composed Carnival of the Animals in 1886. This "Grand Zoological Fantasy" as it was subtitled, is made up of fourteen brief sections or movements:

I- Introduction and Royal March of the Lion

This introduction is dignified and grand, featuring a fanfare in the pianos and a majestic march in the strings. The fast running scales in the pianos are symbolic of lion roars.

II- Hens and Roosters

This is a funny, jumpy movement, with strings that mimic clucking hens and staccato figures and trills in the pianos that sound like crowing roosters.

III- Wild Asses

These animals are known to be fast runners, which is depicted by the fast ascending and descending motion of the pianos playing scales in octaves.

IV- Tortoises

The slow, sluggish nature of these animals can be heard through the famous 'CanCan' from Offenbach's Orpheus in the Underworld dance, which is played extremely slowly by the low strings (cello and bass).

V- The Elephant

The waltz melody can be heard in the double bass and piano. Two famous themes are referenced here: Mendelssohn's A Midsummer Night's Dream and Berlioz's Dance of the Sylphs. Since both themes were originally written for high, lighter-toned instruments, like the flute and violin, Saint-Saëns provides a bit of a joke by giving these graceful tunes to the low, heavy double bass.

VI- Kangaroos

This movement, written for two pianos, reflects the bouncy hopping of kangaroos.

Teacher Tool Kit

VII- Aquarium

This music mimics peaceful, swimming fish, played by the strings, pianos, and flute.

VIII- Characters with Long Ears

This movement showcases the violins playing high, loud notes and low, buzzing ones, perhaps representative of the sound a donkey would make.

IX- The Cuckoo in the Depths of the Woods

The call of a cuckoo can be heard in the clarinet, playing a repeated two-note phrase.

X- Aviary

Featuring the pianos and flute, these busy, fluttering melodies are similar in sound to a flock of birds. Notice the trills in the flute and how they reflect the sounds of birds.

XI- Pianists

This movement features pianists practicing their scales. The two pianists play a keyboard exercise passage over and over, moving up a step each time.

XII- Fossils

This movement features several familiar tunes, including Twinkle Twinkle Little Star, an aria from Rossini's opera The Barber of Seville, and Saint-Saëns' own Danse Macabre. Saint-Saëns seems to have felt that these melodies were so famous that they had become museum fossils, as tired and worn-out as dinosaur bones. The xylophone sounds like bones clacking together to the beat.

XIII- The Swan

'The Swan' is a beautiful piece for cello and piano, which depicts a graceful swan drifting peacefully along in the water.

XIV- Finale

The entire orchestra is featured in a cheerful ending, reflecting on highlights from previous movements.

How to Write a Cinquain:

A cinquain is an example of shape poetry. Because of the exact number of words required for each line of this poem, a unique, symmetrical shape is created from interesting, descriptive words.

The word cinquain comes from the Latin root for "five." Notice that the cinquain has five lines that follow this sequence:

Line A: One vague or general **one-word subject** or topic

Line B: Two **vivid adjectives** that describe the topic

Line C: Three interesting **-ing action verbs** that fit the topic

Line D: Four-word phrase that **captures feeling** about the topic

Line E: A very specific term that **explains Line A**

Here are a few examples:

Planet
Graceful, ringed
Spinning, whirling, twirling
Dances with neighbour Jupiter
Saturn

Insect
Hidden, hungry
Preening, searching, stalking
Waits as if praying
Mantis

Pictures at an Exhibition:

Mussorgsky wrote this work in memory of his good friend, artist Victor Hartmann. Pictures at an Exhibition represents taking a walk through an art gallery and looking at several of Hartmann's drawings. Each section of the suite describes a different drawing, or picture. Mussorgsky also included travelling or walking music in between each picture, called a "Promenade."

Movements and their descriptions:

Promenade: This theme occurs a total of 6 times throughout the work. Each time is different, reflecting the mood of the various pictures as the piece progresses.

Explanations of the 'pictures'

Gnomus – a child's toy, a nutcracker for use at Christmas-time, in the shape of a gnome

The Old Castle – an Italian castle with a troubadour standing in front of it playing a lute. The troubadour's melancholy song is played by the alto saxophone.

Tuileries – the busy Paris park and gardens, crowded with children and their nurses

Bydlo – "bydlo" is the Polish word for "cattle"; the picture represents a large cart drawn by oxen. The music begins quietly, growing louder as the cart becomes closer and then becoming quieter as it moves into the distance. The lumbering tune is taken by solo tuba.

Ballet of Chicks in Their Shells – based on Hartmann's designs for a ballet, "Trilby," in 1871. The woodwinds represent the active chicks.

Samuel Goldenberg and Schmuyle – This is a musical portrait inspired by Hartmann's drawings of some men in a Jewish district near Warsaw. One of their voices is represented by the muted solo trumpet.

The Market Place at Limoges – a busy outdoor scene at a famous market place where people are shopping and haggling with vendors.

Catacombs – Con mortuis in lingua morta – This section is Mussorgsky's reflections on the death of his friend, Hartmann. The drawing shows Hartman being led by a guide with a lantern through underground tombs.

The Hut on Fowl's Legs (Baba-Yaga) – the image is of a 14th century clock shaped like a hut standing on chicken's feet, and with two heads. Baba-Yaga was a witch who took flight in a mortar to chase her prey.

The Great Gate of Kiev – a stone gate to the city of Kiev, intended to commemorate Tsar Alexander's escape from assassination in April, 1886.

Do you have any artwork or cinquains you'd like to share with us?
We'd love to see them!



Our address is:
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UNIT 3: USING RHYTHMIC OSTINATO AS A BASIS FOR IMPROVISATION



Core Competencies



- Communication
 - » Connect and engage with others (to share and develop ideas)
 - » Collaborate to plan, carry out, and review constructions and activities
 - » Explain/recount and reflect on experiences and accomplishments



- Creative Thinking
 - » Generating ideas
 - » Developing ideas
- Critical Thinking
 - » Develop and design



- Social Responsibility
 - » Solving problems in peaceful ways

First Peoples Principles of Learning

Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).

Big Ideas

Arts Education
Gr. 5-6: Engaging in creative expression and experiences expands people's sense of identity and belonging.

Arts Education
Gr. 4-5: Artists experiment in a variety of ways to discover new possibilities and perspectives.

Arts Education
Gr. 4-7: Music is a unique language for creating and communicating.

Curricular Competencies *

Arts Education

Exploring and creating

- Choose artistic elements, processes, materials, movements, technologies, tools, techniques and environments using combinations and selections for specific purposes in art making
- Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play

Reasoning and reflecting

- Observe, listen, describe, inquire and predict how musicians use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate
- Develop and refine ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations

Communicating and documenting

- Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and audiences
- Express feelings, ideas, and experiences in creative ways
- Experience, document and present creative works in a variety of ways



Content *

Arts Education



- elements and principles that together create meaning in the arts, including but not limited to: music: beat/pulse, duration, rhythm, tempo
- notation to represent sounds, ideas, movements, elements and actions
- a variety of regional and national works of art and artistic traditions from diverse cultures, communities, times, and places
- personal and collective responsibility associated with creating, experiencing, or presenting in a safe learning environment

Unit Learning Goals

As a result of this unit, students will:

- perform the rhythmic ostinatos in Mission Impossible and Oiseaux Exotiques: Conga
- demonstrate an understanding of scat singing
- improvise using body percussion and found instruments, which are created by using materials that are re-used or found in nature. Examples include tin can cowbells or guiros, glass bottle xylophones, glass bottle shakers, plastic cup/bottle maracas.

* As this lesson is intended for students in grades 4 - 7, please refer to the appropriate curriculum document(s) for the specific Curricular Competencies and Content for the grade level(s) you are teaching. While they are very similar from grade to grade, subtle differences do exist.

Materials:

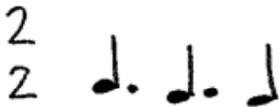
- recordings of Schifrin's Mission Impossible and Freedman's Oiseaux Exotiques: Conga
- YouTube video of Mission Impossible and Ella Fitzgerald scatting
- ostinato rhythms (notated below)
- your choice of instruments
- found instruments

Procedure:

The procedure can be completed at a pace appropriate for your class.

1. Introduce students to Schifrin's Mission Impossible and Freedman's Oiseaux Exotiques: Conga by listening to the recordings and watching the YouTube video.
2. Introduce the following rhythmic ostinatos from each piece:

Oiseaux Exotiques: Conga



Mission Impossible



3. Have students practice clapping, counting, and playing these rhythms on your choice of instruments.
4. Introduce jazz scat singing: *Scat singing is vocal improvisation with "nonsense syllables." Scat singing gives singers the ability to sing improvised melodies and rhythms, in order to create the equivalent of an instrumental solo using their voice. Common syllables used in scat singing include doo, bop, dat, be, bop, dit, bah, dah, but any syllables that effectively communicate the singer's musical ideas are acceptable for use.*
5. Play the following Ella Fitzgerald video for students as an example of scat singing:
<http://www.youtube.com/watch?v=PbL9vr4Q2LU>
6. Explain to students that although scat is typically used for jazz music, dictating rhythm and musical style using your voice can be done with any kind of music.
7. Divide students into groups of at least 4. Assign students to the following roles. Each group must have at least one student performing each role:
 1. Ostinato rhythm
 2. Body percussion
 3. Found instrument
 4. Scat/vocal syllables
8. Review the two rhythmic ostinatos again, and assign each group a rhythm. You may choose to have each group work on the same rhythm from the same piece, then repeat the exercise with the other piece.
9. Students will now create their own improvisatory compositions by using the ostinato rhythm, any kind of body percussion of their choosing (clapping, tapping, patting, scraping, etc.) using only their own bodies, a found instrument (a pencil and desk, an empty stapler, tapping a water glass, etc.), and scat syllables. The students playing the ostinato base will be responsible for keeping this pattern going while the other students improvise their own parts that fit into the ostinato rhythm.
10. Take turns having groups perform for the class. Depending on the level and needs of your students, you could choose to have students write-out their parts.

Assessment

- Determine whether students are able to maintain the ostinato rhythm accurately and with a steady beat.
- Evaluate student choices of body percussion and found instruments
- Observe students' ability to use scat syllables as a form of musical expression



Post Concert Activity

Write a concert review!

Describe the highlights of Wall-to-Wall Percussion. What did you learn? What was especially interesting? What was your favorite piece and why? What was your favorite instrument that Vern played? What other instruments in the orchestra were especially interesting to you?

Compose a Kitchen Concerto!

Inspired to write your own kitchen music? Invite students to bring (non-sharp) found sounds from their kitchens. After brainstorming ways to approach your composition (steps, elements of music, anything they recall from the concert that they want to replicate, ways to structure and layer the piece, etc.), divide the class into groups to compose. Students may use proper symbols to notate or keep record of their work.



We'd love to read your concert review or hear your kitchen concerto!

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The Wall Beat Journal

November 2019

Volume One, Issue One

Vancouver, British Columbia, Canada

Front Page Headline



Photograph By:

New Nose: Old News

By Red C. String

On the fourth floor of the Orpheum theatre lurks one of Vancouver's more peculiar residents; a phantom known by the name of Lon Chaney, Jr. Lon, who is most commonly sighted by the left-side entrance to the upper balcony, was recently the recipient of a new nose.

Head Carpenter of the Orpheum Theatre, Pierre Boyard, reports that the new look is definitely an improvement. "He lost his original nose in a workplace mishap," said Boyard, though he declined to elaborate on any circumstances involved.

The Phantom himself was unavailable for comment. His management says that he is currently more interested in recent developments in lightbulb replacement at the Orpheum theatre.

Letter from the Editor

Welcome to the very first edition of the Wall Beat Journal. Not only are we inviting you to read this new publication, but it is our hope that you will also be a collaborator, too!

The worlds of music and journalism have had a long and colourful history together. There is a very famous story about the premiere of The 'Rite of Spring', an amazing ballet by the Russian composer Igor Stravinsky. The audience, in Paris, 1913, was full of other composers and music critics who were eagerly awaiting Stravinsky's newest work. The "Rite of Spring" provoked such a strong response from the audience that there was a riot! Talk about Newsworthy!

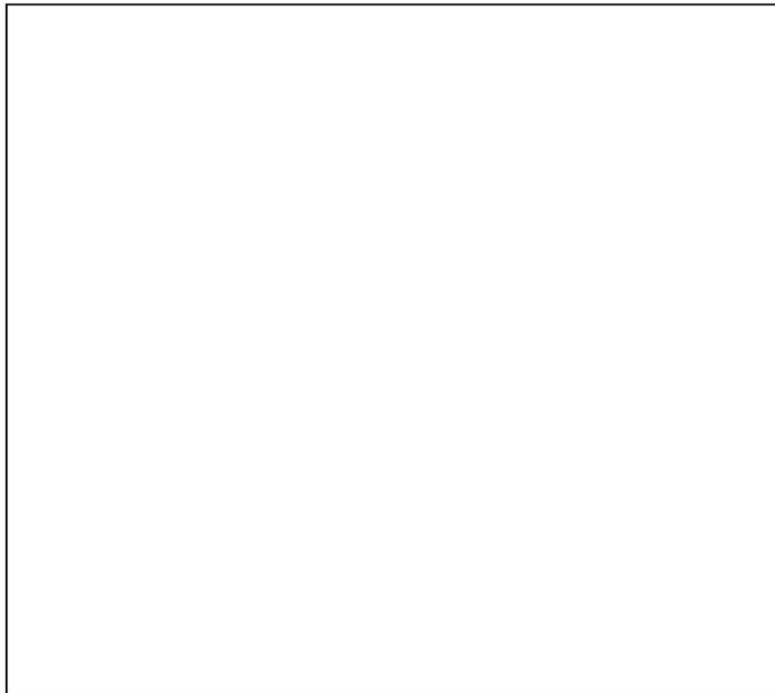
Of course, there are many other kinds of stories to share about music. Do you know someone that plays a musical instrument, or likes to sing ? You could interview them to find out about their instrument, or musical preferences.

Another way to write an article, would be to research a subject, become an expert, and then share your knowledge by writing an article. You could pick a famous percussionist, or a piece of music that you will be hearing at the VSO, for example!

Finally, write a review. It could be of 'Wall to Wall Percussion', after you visit us at the Orpheum - or it could be of a band or choir concert in your own school.

Be sure to ask your teacher for tips on how to be a good, thoughtful, journalist! Here are some article pitches that you can use - or come up with your own:

Clarinet: the Hiden Gem of the Orchestra
Top Ten Songs for Hallowe'en Scares!



Use the space above to illustrate a music themed comic!

Article Name:



Feature on Famous Percussionists: Dame Evelyn Glennie

Evelyn Glennie is one of the world's best known percussionists. She grew up near Aberdeen, Scotland, where she learned to play both the clarinet and piano. She was an excellent student at both, but around the age of eight, she began to experience hearing loss. By age eleven, her hearing had deteriorated enough that a hearing aid was necessary. About a year later, Glennie tried her hand at percussion. Acknowledging that her

deafness was an obstacle, performing as part of an orchestra, she decided to become a soloist. Since then, she has assembled a collection of over 1000 percussive instruments, and has performed as a virtuoso soloist all around the world. On average, it takes about four hours to set up all of the equipment for one of her shows.

“My own sound world is heavily dependant on my body acting as a resonating chamber. Over the years I have developed a high degree of sensitivity to vibration enabling my body to identify felt sounds. I often describe my body as one huge ear. Have you tried ‘feeling’ sound?”

Wall to Wall Percussion
with Vern Griffiths
Vancouver Symphony Orchestra
Conducted by
Guest Conductor
Jaelem Bhate

November 13, 14 & 15, 2019
10AM and 12PM



A reminder to send us your most thoughtful, and interesting questions for Vern! He'll take the time to answer his favourites and you will get to read the answers on the big video screens when you come to see the show in November. Send your questions to Jodi, Ryan & Yvanna at the VSO by November 4th.

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Canadian Composers
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Deborah Ziolkoski Just for kids: children's guide
A simple, fun approach to classical music
www.funwithcomposers.com

More Classical Music for Kids
www.classicsforkids.com



Article: Scientists find the remains of 4,500 year old Inuit drums in Greenland
<http://sciencenordic.com/inuit-drum-history-longer-realised>

Read more about the Composers:

John Philip Sousa www.dws.org/sousa
Darius Milhaud <http://www.milkenarchive.org/people/view/all/574/Darius+Milhaud>
Modest Mussorgsky <http://en.wikipedia.org/wiki/Mussorgsky>
Camille Saint-Saëns http://en.wikipedia.org/wiki/Saint_Saens
Aram Khatchaturian <http://www.khachaturian.am/eng/biography.htm>
Georges Bizet <http://en.wikipedia.org/wiki/Bizet>
John Williams http://en.wikipedia.org/wiki/John_williams
Harry Freedman http://en.wikipedia.org/wiki/Harry_Freedman
Pytor Illyich Tchaikovsky <http://www.tchaikovsky-research.net/>

Books for Teaching & Reading:

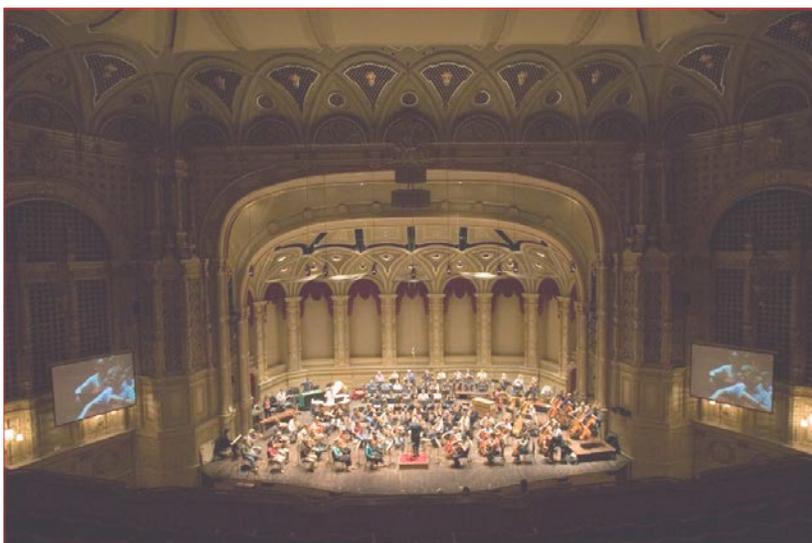
The Arts as Meaning Makers
Claudia Cornett and Katharine L. Smithrim
Pearson Education Canada Inc, Toronto, 2001.

This too is music
Rena Upitis
Heinemann, Toronto, 1990

Making Musical Instruments with Kids:
67 Easy Projects for Adults Working with Children
Bart Hopkin,
See Sharp Press, USA, 2009.

The Composer is Dead (with CD)
Snicket, Lemony
HarperCollins, USA, 2009.

The Philharmonic Gets Dressed
Kuskin, Karla
HarperCollins, USA, 1986.



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