VSO VANCOUVER SYMPHONY ORCHESTRA

YOUR PASSPORT TO A

VIRTUAL MUSICAL FIELD TRIP

WITH MAESTRO ANDREW CRUST

TELUS

Premier Education Partner

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The Conductor

Today, you met **Andrew Crust**, the Vancouver Symphony Orchestra's Assistant Conductor. He joined the VSO this season in September of 2019. He grew up in Kansas City, and his main instrument is the trumpet. He studied music education and conducting, and has worked with orchestras in Canada, the United States, Italy, Germany, the Czech Republic, Chile, and many other exotic places.

The conductor keeps the orchestra in time and together. The conductor serves as a messenger for the composer. It is their responsibility to understand the music and convey it through movements so clearly that the musicians in the orchestra understand it perfectly. Those musicians can then send a unified vision of the music out to the audience.

Conductors usually beat time with their right hand. This leaves their left hand free to show the various instruments when they have entries (when they start playing) or to show them to play louder or softer. Most conductors have a stick called a "baton". It makes it easier for people at the back of large orchestras or choirs to see the beat. Other conductors prefer not to use a baton. A conductor stands on a small platform called a "rostrum".

To be a good conductor is not easy. It is not just a question of giving a steady beat. A good conductor has to know the music extremely well so that they can hear any wrong notes. They need to be able to imagine exactly the sound they want the orchestra to make. They also have to communicate this to the orchestra so that they know what the conductor wants. Some conductors speak very little during their rehearsals. They make everything clear through the way they conduct.

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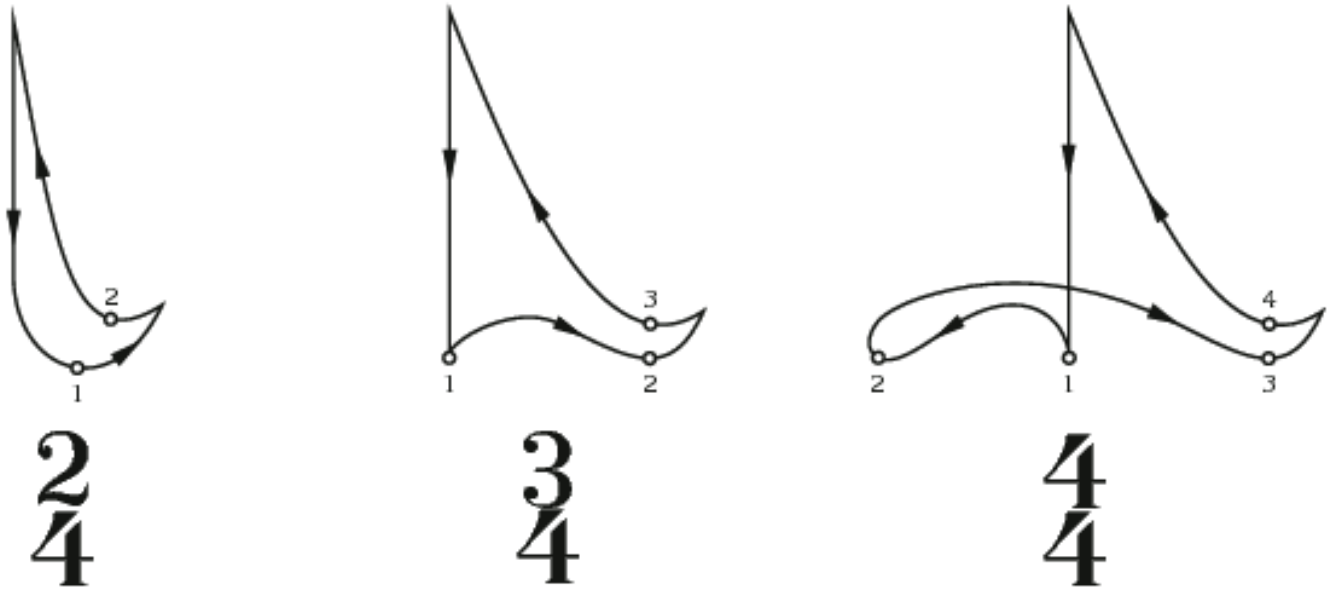
Here are some of the most common beat patterns that conductors use.



- The numbers represent the beats in each measure.
- The arrows represent the direction of movement between beats.

See if you can conduct these beat patterns yourself.

American conductor Leonard Slatkin has a terrific series of YouTube videos about conducting. You can find the playlist at the link below.

https://www.youtube.com/playlist?list=PL2_S0hFw3zDl47TtV7iYbu-XhiuSrkgaW

Once you've watched some of the conducting videos, why not try conducting the Vancouver Symphony? The first movement, or the beginning, of Beethoven's Symphony No. 5 has the time signature of $\frac{2}{4}$. Watch the video at https://www.youtube.com/watch?v=Bhp1i_6qgk4, and conduct the VSO with Maestro Otto Tausk! If you're really keen, you can download the score at http://conquest.imslp.info/files/imglnks/usimg/0/0c/IMSLP52624-PMLP01586-Beethoven_Werke_Breitkopf_Serie_1_No_5_Op_67.pdf.

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The Trombone

Today, you met **Brian Wendel**, Principal Trombone of the Vancouver Symphony Orchestra. He joined the VSO in 2017 when he was 21 years old. He grew up in Massachusetts and studied trombone at the Juilliard School in New York City.

The trombone is a member of the brass family. It is similar to a trumpet, except the player moves the slide back and forth to change the length of the tube. Together with vibrations from the player's lips, the trombone can play a wide range of notes. It plays notes lower than the French horn and trumpet, but not as low as the tuba. The tone of the trombone is rich and brilliant. If you were to unwind a trombone, the length of the tubing would be about 2.75 metres.

Can you name the parts of the trombone?

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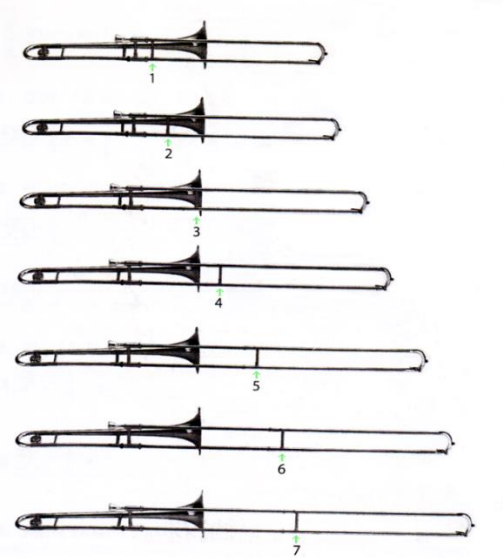

The photo to the left shows the 7 different slide positions for the trombone. The slide is short in the top of the photo, and gets longer as we go to the bottom of the photo.

How does this affect the sound?

As the slide gets longer, the sound goes

_____.

As the slide gets shorter, the sound goes

_____.

Here is a picture of some of the members of the trombone family.

Which trombone is the most common? _____

Which trombone is the bridge between the tenor trombone and the tuba? _____

Which trombone in the picture is the highest pitched? _____

Did you know?
Beethoven was the first composer to write a trombone part for a symphony.

Are you curious to see how a trombone is made? Watch this video to find out:
https://www.youtube.com/watch?v=VVRB-bm6okY

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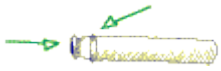
Make Your Own Brass Instrument

Procedure

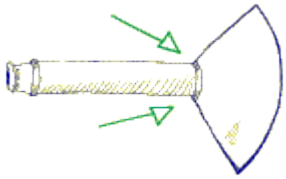
Step 1: Get an adult to help you with this step! Using the sharp knife, carefully cut off the spout of the soda bottle. You want the cut part of the bottle to match up to be slightly larger than the width of the cardboard tube. This will be your mouthpiece.

Step 2: Tape the mouthpiece to the cardboard tube.



Step 3: Form the construction paper into a funnel shape. The smallest part of the funnel should be able to fit over the non-mouthpiece end of the cardboard tube. Tape the construction paper so that the funnel keeps its shape.

Step 4: Tape the funnel to the tube.



How to Play

1. First, practice making your lips buzz. You might consider the way a horse does it.
2. Press your lips inside the tube and buzz away!
3. Try making your lips buzz faster and slower. You'll soon discover that if you buzz your lips just right, you'll get the best sound from the horn. This is because of an effect of sound waves. When the length of the sound wave you create matches up well with the length of the tube, the sound gets stronger.

Variations

Just like the different members of the brass family, you can change the sound of your instrument by using tubes that are thicker and thinner. You can also change the sound if you manage to find tubes that are conical - that is, they get bigger throughout the length of the tube. Mix and match the tubes and experiment to discover your own Experimental Trombone!

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The Violin

Today, you met **Cassie Bequary**, one of the Second Violins of the Vancouver Symphony Orchestra. She joined the VSO in 2016. She grew up in Connecticut and started playing the violin when she was only five years old! She completed her undergraduate studies at Oberlin Conservatory in Ohio, and earned her masters of music at the San Francisco Conservatory of Music.

The violin is the smallest and highest pitched member of the strings family. It has four strings, tuned to G, D, A and E, and is played with a bow. Different notes are made by fingering with the left hand while bowing with the right. The modern violin is about 400 years old. Nearly every composer wrote for the violin. It is used as a solo instrument, in chamber music, in orchestral music, folk music and in jazz. The violin is the most popular instrument for children.

In the video, Cassie shows how different notes are made by moving her left hand up and down the string. What did you learn?

My observations:

_____

_____

_____

_____

As her finger goes up the string (towards her face), the sound gets _____.

As her finger goes down the string (away from her face), the sound gets _____.

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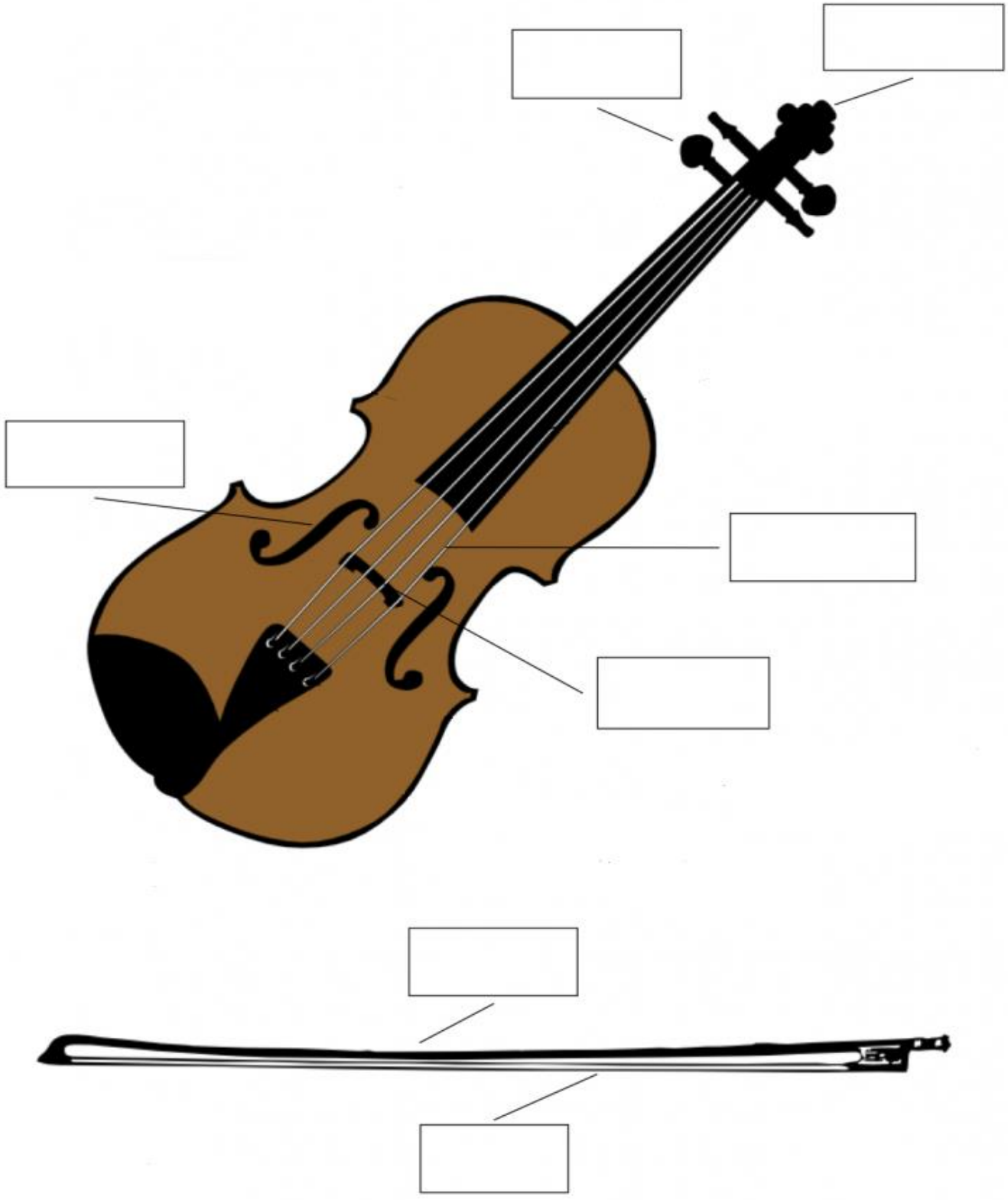
Can you name the parts of the violin mentioned in the video?



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How to Make Your Own Shoebox Violin

The music-making process should be full of fun and creativity. Making homemade instruments is not only an affordable alternative, but also a wonderful way for children to explore musical sounds and rhythms by using their imagination.

Homemade projects like these can benefit the whole family. What better way to recycle household materials than to craft them into your own shoebox violin! These instruments are as fun to make as they are to play, and offer endless entertainment for young musicians.

You will need:

-Shoebox
-Newspaper
-Stapler
- Packing tape
-Elastic bands
-Paint
- Paint stir sticks
-Knife

Step 1: With a knife, carefully cut a slit at the top of the short side of the shoebox, making sure it's just about wide enough to fit the width of the paint stir stick.

Step 2: Insert the stick into the box through the slit until it touches the bottom of the empty box. Use packing tape to secure the stick to the inside of the box so that it does not move.

Step 3: Fill the box with newspaper before taping the lid tightly onto the box.

Step 4: Paint and decorate the front, back, neck and body of the violin as you please.

Step 5: Cut four elastic bands to make strings. One at a time, staple one end of the band to the neck of the violin and stretch the other end down to the body of the violin, securing it with a staple. To avoid any bands coming loose, add some extra staples to both ends.

Step 6: To make the bow, cut out a piece of cardboard measuring approximately ½ inch x 1 ft. Draw some strings on your bow to complete your masterpiece.

Ta-da! You now have your very own homemade violin.

Crafting these instruments is a fun and inventive way to introduce children to the string family. Even without purchasing a real violin, children can learn all about its different parts and how to hold one. We have found that they act as a great demonstration tool when showing students how violinists move and pull the bow across the strings to make sound.

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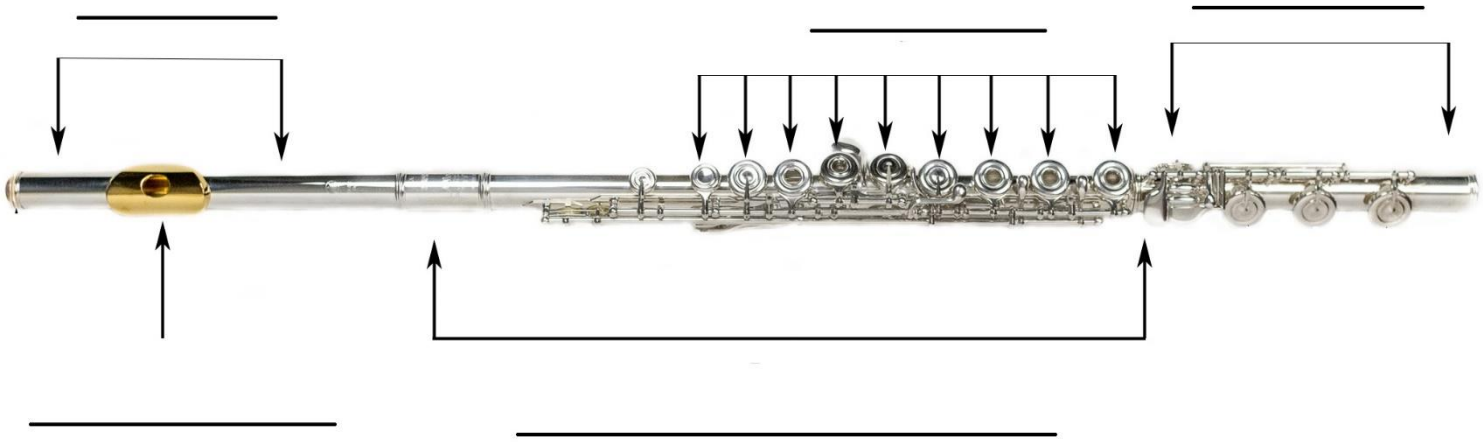
The Flute

Today, you met **Chris James**, Acting Principal Flute of the Vancouver Symphony Orchestra. He joined the VSO in 2017. He grew up in Toronto, where he studied flute at the Royal Conservatory of Music. He received his bachelor's degree from the Manhattan School of Music in New York City.

The flute is a member of the woodwind family. Old flutes were made of wood, but most modern flutes are metal. In its most basic form, a flute is an open tube which is blown into. Players use controlled air-direction to create an airstream in which the air is aimed downward into the tone hole of the flute's headjoint. Notes are changed when the player presses on the keys. When a key is pressed by the musician, a soft pad is raised from a hole allowing air to flow through. The keys make it easier to play a long instrument with a lot of holes. The flute has a range of three octaves starting from middle C. The flute is one of the highest instruments found in the orchestra.

Can you name the parts of the flute?



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What did you learn in the bottle and bowl activity?

My observations:

_____

_____

_____

_____

_____

_____

The flute doesn't have a reed, but the other woodwind instruments (oboe, clarinet and bassoon) do. What is a reed, and what does it do?

_____

_____

_____

_____

Chris played an excerpt from Mozart's *Die Zauberflöte* (The Magic Flute). The Magic Flute tells the story of Tamino, a prince who must undergo a series of tests, accompanied by his goofy sidekick Papageno, in order to marry the princess Pamina. Alongside the priest Sarastro, Tamino, Papageno, and Pamina battle Pamina's mother, the evil and mysterious Queen of the Night.

Here are links to a couple of animated versions of the story from the BBC (https://www.youtube.com/watch?v=gxvyaapBcq4) and from the ABC Weekend Specials (https://www.youtube.com/watch?v=VxulyWLQ1UI), with Mark Hamill (Luke Skywalker from the Star Wars movies) as the voice of Prince Tamino!

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Create a Pan Flute With Bottles

Here's a flute you can make at home!

Step 1

Gather and wash the bottles you want to use. You can use as many bottles as you want, and any material, but at least six are recommended.

Step 2

Blow a note on each bottle to determine their pitch. You can raise the pitch by adding water to the bottle.

Step 3

Arrange the bottles according to pitch, from lowest to highest, and start playing.

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 chromtaic 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 YYZ (name for the Toronto Airport) that opens with a triangle solo. The rhythmic pattern is actually morse code for the letters YYZ!

Around the World:
Sub-Saharan Africa

In West Africa, the Ewe people of Ghana, Togo and Benin have a distinctive drumming style than 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-Carribean 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 dummer, 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. It's 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=lOnu4RWQTB0

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

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.

First Peoples Principles of Learning

- Learning involves patience and time.

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 (https://www.youtube.com/watch?v=OBFKiW_BTts) and Finale from Tchaikovsky's 1812 Overture (https://www.youtube.com/watch?v=7RN6g5reFmg)

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 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 YouTube video of the Finale from the 1812 Overture.
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

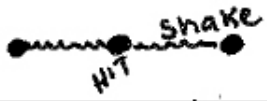
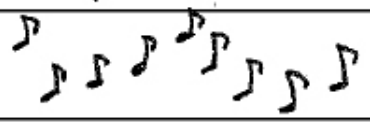
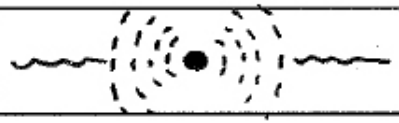
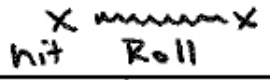
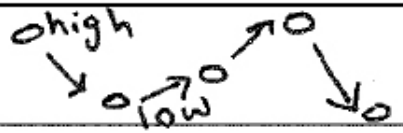
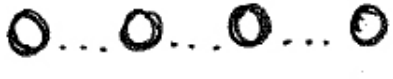
Instruments in Tchaikovsky's *1812 Overture*
timpani- hit
bass drum- hit
snare drum- hit
cymbals- hit
tambourine- hit or shake
triangle- hit
carillon- a large set of at least 23 bells- hit
cannon- doesn't fit into hit/scrape/shake categories!

Wall to Wall PERCUSSION Instrument Classification Chart

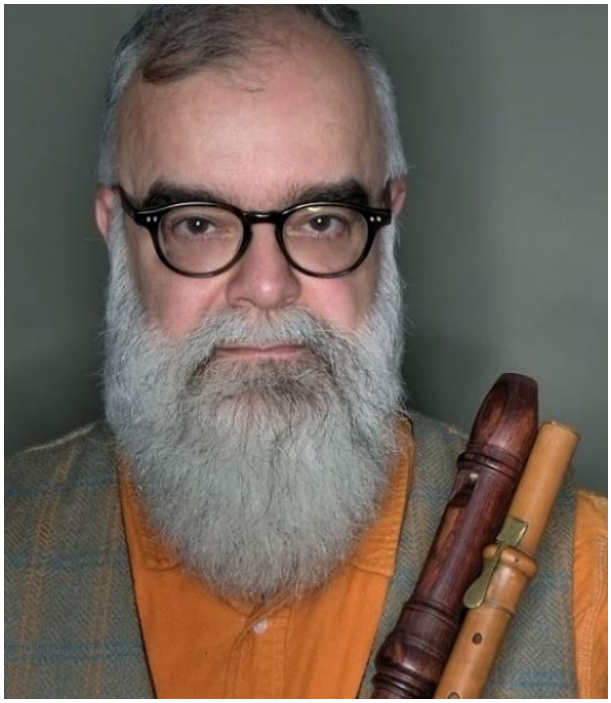
Vern Griffiths and the Vancouver Symphony Orchestra

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		shshshshsh

VSO VANCOUVER SYMPHONY ORCHESTRA



The Composer

Today, you met **Rodney Sharman**, the Vancouver Symphony Orchestra's Composer Advisor and former Composer-in-Residence. He grew up in a small farming community in central Saskatchewan and moved to British Columbia when he was 15. His compositions have been performed by soloists, chamber groups and large ensembles all around the world. Check out Rodney's video portrait on YouTube: https://www.youtube.com/watch?v=bwIDJuIboiA.

A composer is someone who writes, or composes, music. Some composers write music down on paper, or use music notation software on a tablet or computer. Classical music composers, as well as composers who write for movies or television, write this way so an orchestra or other players can read the music and perform it.

Some musicians are very good at improvising, or composing on the spot. They make up or invent the music as they play it. Jazz musicians improvise music all the time, and sometimes church organists will play some organ music to fill in gaps during the service. Improvisation is not written down, so it's different each time the music is performed.

Some pop and rock or soul music writers are not able to read and write music down. Many pop and rock composers compose their songs on a guitar or piano. Cole Porter and Irving Berlin usually composed at the piano.

Many songs are written by two or more people. It is common for two people to work together to write songs. Sometimes, one person writes the music and one writes the words (the lyrics). Some of these partnerships are very successful and last for decades. Some famous songwriting duos include Paul McCartney & John Lennon, Rodgers & Hammerstein, Elton John & Bernie Taupin, Tim Rice & Andrew Lloyd Webber, Alan Menken & Howard Ashman, and Benj Pasek & Justin Paul.

The life of a composer now is more varied than ever. Composing music for opera, theatre, film, television, video games, radio, advertising, education, community projects, local and amateur

orchestras and choirs, art installations and private events are all viable opportunities alongside professional commissions for concert works – and that's just classical music!

Work for composers can also extend beyond just composing. Arranging and orchestration, for example, are good areas of work. Many successful composers have careers that include performing and conducting, and throughout history even the most famous composers have complemented their careers with teaching (Liszt had 400 piano students!).

Want to find out more about how composers do what they do? Watch Jake Runestad answer all sorts of questions about composition in this YouTube video: https://www.youtube.com/watch?v=Yk1LFEbQCKA

VSO VANCOUVER SYMPHONY ORCHESTRA

Try composing your own music!
Let's get Started!
It is never too early to composing your own music! It can seem a bit strange if you are not used to making up music. Often the music that comes to mind is the music we have already heard. Here are a few approaches to spark some ideas.

A note about notes: As you try out different things, you might find you've come up with some very exciting new music, and you don't want to forget it! One way to remember it is, ask a helper to make a recording. Or, you can try to write it down with traditional music notation, or using whatever words and symbols make sense to you!

Part A
Using just your voice:
Step 1: Take a familiar song, but change some of the notes into silences. Try singing it! Continue to make changes as you go along...
Step 2: Select some notes that you will change to a higher pitch, and other notes that you will change to a lower pitch. Try the song, and keep making adjustments.
Step 3: While you are experimenting with parts in that song, pay attention to any bits that you really like. Try repeating that pattern, or making more music that is similar to the new bits that you like.
Step 4: Time to document your work (See "A note about notes", above).
Step 5: When you are happy with your changes, it's time for a performance!

Part B
Using an instrument that can play different notes, such as guitar, keyboard, xylophone, or recorder:
Step 1: Play an 8-note scale. (Example, C D E F G A B C)
Step 2: Write down the notes of the scale
Step 3: Number the notes of the scale 1 - 8. For example:
1 2 3 4 5 6 7 8
C D E F G A B C
Step 4: Think of some number pattern that you think might sound good. Also, write down some phone numbers or addresses you know!
Step 5: Translate those number patterns into the notes of the scale using your guide from Step 3. Play the patterns.
Step 6: Repeat Steps 4 and 5 with different number patterns.
Step 7: Experiment with adding one or more notes that are outside of the scale!
Step 8: See **Steps 3 to 5 of Part A**.