



VSO

Music is a Theme Park

2022 Grades 3-7 Study Guide

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The Vancouver Symphony Orchestra

Founded in 1919, the Grammy and Juno-award winning Vancouver Symphony Orchestra is the third largest orchestra in Canada, the largest arts organization in Western Canada, and one of the few orchestras in the world to have its own music school.

Led by Music Director Otto Tausk since 2018, the VSO performs more than 150 concerts throughout Vancouver and the province of British Columbia each year, reaching over 270,000 people. The VSO has toured to the United States, China, Korea and across Canada. The orchestra presents passionate, high-quality performances of classical, popular and culturally diverse music, creating meaningful engagement with audiences of all ages and backgrounds.

Otto Tausk Conductor & Musical Director

Dutch conductor Otto Tausk is the Music Director of the Vancouver Symphony Orchestra and Artistic Advisor of the VSO School of Music, now in his fourth season. He is also Chief Conductor of Phion Orkest van Gelderland & Overijssel, and until spring 2018, was Music Director of the Opera Theatre and Tonhalle Sinfonieorchester St. Gallen. He appears as a guest with such orchestras as Concertgebouworkest, Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, Danish National Symphony Orchestra, Lahti Symphony Orchestra, Stuttgarter Philharmoniker, Philharmonie Südwestfalen, Orquesta Sinfónica de Galicia, Orchestra Sinfonica di Milano Giuseppe Verdi, Los Angeles Philharmonic, Orchestre symphonique de Montréal, Melbourne Symphony Orchestra, the Mariinsky Orchestra, the orchestras of Perth, Tasmania, Auckland, BBC Scottish Symphony Orchestra and BBC National Orchestra of Wales, with whom he made his BBC Proms debut in August 2018. He is a hugely respected musical personality in his native Holland, working with all its major orchestras and composers.

Over the past year in Vancouver Tausk led an innovative reimagined season in response to the COVID-19 crisis, showcasing the orchestra with a curated series of digital performances. In the 2021/22 season, he continues guesting relationships with orchestras such as Norwegian Radio Orchestra and Orchestre National de Belgique. In Vancouver, his season will feature a concert performance of Prokofiev's *Romeo and Juliet*, Mahler's *Symphony No. 5*, works by five indigenous composers alongside many contemporary Canadian works including six new commissions.

2021/22 also marks the beginning of a multi-season project combining the symphonies of Schumann with a new commissioned work. With Phion Orkest van Gelderland & Overijssel, programming highlights include performances of Mahler's *Symphony No. 6*. In the opera pit, this season he conducts the world premiere of Michel van der Aa's new opera 'Upload', with appearances worldwide at the Dutch National Opera, Oper Köln, Bregenzer Festspiele and Park Avenue Armory in New York. 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 has recorded with the Concertgebouworkest (Luc Brewaeys, and an animated version of Prokofiev's 'Peter and the Wolf'), Tonhalle Sinfonieorchester St. Gallen (Korngold and Diepenbrock), BBC Scottish Symphony Orchestra (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 Orchestra, 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.

First Violin

Nicholas Wright, Concertmaster
Timothy Steeves, Associate
Concertmaster
David Lakirovich, Assistant
Concertmaster
Jennie Press, Second Assistant
Concertmaster
Jae-Won Bang
Jenny Essers
Monica Pegis (On Leave)
Xue Feng Wei
Rebecca Whitling
Yi Zhou

Second Violin

Karen Gerbrecht, Acting
Principal
Jeanette Bernal-Singh, Acting
Associate Principal
Ashley Plaut, Acting Assistant
Principal
Cassandra Bequary
Daniel Norton
Ann Okagaito
Carina Vincenti

Viola

Hung-Wei Huang, Principal
Andrew Brown, Associate
Principal
Emilie Grimes, Assistant
Principal
Katrina Chitty
Matthew Davies
Angela Schneider
Jacob van der Sloot

Cello

Henry Shapard, Principal
Janet Steinberg, Associate
Principal
Zoltan Rozsnyai, Assistant
Principal
Olivia Blander
Natasha Boyko
Charles Inkman
Luke Kim
Cristian Márkos

Bass

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

Flute

Christie Reside, Principal
Chris James, Assistant
Principal
Rosanne Wieringa

Piccolo

Dakota Martin

Oboe

Marin Tinev, Principal
Beth Orson, Assistant Principal
Karin Walsh

English Horn

Beth Orson

Clarinet

Jeanette Jonquil, Principal
Michelle Goddard, Assistant
Principal

E-flat Clarinet

Michelle Goddard

Bass Clarinet

Michelle Goddard

Bassoon

Julia Lockhart, Principal
Sophie Dansereau, Assistant
Principal
Gwen Seaton

Contrabassoon

Sophie Dansereau

French Horn

Oliver de Clercq, Associate
Principal
Andrew Mee, Acting Assistant
Principal

Trumpet

Larry Knopp, Principal
Marcus Goddard, Associate
Principal Vincent Vohradsky

Trombone

Brian Wendel, Principal
Andrew Poirier

Bass Trombone

Ilan Morgenstern

Tuba

Peder MacLellan, Principal

Timpani

Aaron Macdonald, Principal

Percussion

Vern Griffiths, Principal
Michael Jarrett
Tony Phillips

Harp

Alyssa Katahara, Principal

Piano

On rotation

**Otto Tausk,
Music Director**

Members of the Orchestra

About SFU Precursor Lab

The Team

Director of Precursor Lab: Wladimiro Woyno Rodriguez

Co-Creator: Jela (Jelra) Ahn

Co-Creator: Isabelle Romas

Co-Creator: Megan Lane

Producer: Brian Postalian

About

"Live performance – more than any other art form – is about immediacy, the here and now, the condition of the moment. This implies that live performance naturally and necessarily interrogates our current systemic condition as a collective. The fabric of this art form has always consisted of, and relied on, sensorial creativity and innovations in scenic, costume, lighting, sound and video design that not only reflected the Zeitgeist but, more importantly, critically engaged it.

As digital media is rapidly transforming our lives, both in its ubiquity and its complexity, live performance, whose essence and objective is the condition of the moment, has developed a lag. Current modes of production and the tools available to live performance technologists do not contain the possibilities that contemporary live performance requires. We are thus at a critical junction in which we are called to interrogate and transform the modes by which live performance is created and experienced.

The Precursor Lab (PL), led by Wladimiro A. Woyno R., embraces this shifting paradigm. Using modes of research-creation, it will explore, assess, analyze and design emerging technologies to advance the formal, narrative and scenographic potential of live performance making. This interdisciplinary research lab is a deployable, rapid prototyping environment that engages local and international technologists, artists, designers and students."

About the Concert

Overview

Music is a Theme Park uses bold visual elements to illuminate the thrilling journey of the musical theme and other compositional elements. This new and exciting collaboration with SFU's Precursor Lab, an interdisciplinary creative team, uses technology and artistry to engage the sensory imagination and cultivate mindfulness. Featuring Rimsky-Korsakov's Scheherazade. Buckle up for a thrilling ride into the very heart of orchestral music.

Song of Scheherazade

Scheherazade, the fictional narrator of the One Thousand and One Nights (Arabian Nights), is one of literature's greatest creations. She tells the stories of Aladdin, Sinbad, Ali Baba - each a touchstone of Arab culture, that have been passed on over generations and have influenced storytellers around the world. Mohamed Assani's music is a tribute to Scheherazade and the spirit of storytelling she embodies.

Program

Johann Straus II - Thunder & Lighting Polka

Nikolai Rimsky-Korsakov - Scheherazade

Ludwig Van Beethoven - Symphony No. 5

John Williams - E.T. Adventures on Earth

Mohamed Assani - Songs for Sheherazade

Mohamed Assani - Water Meeting

Aram Khachaturian - Sabre Dance



Curriculum Connections

Grades 3-7

Exploring and creating

- Explore elements, processes, materials, movements, technologies, tools, and techniques of the arts
- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Explore artistic expressions of themselves and community through creative processes
- Explore connections to identity, place, culture, and belonging through creative expression
- Explore a range of cultures, and the relationships among cultures, societies, and the arts
- Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts

Reasoning and reflecting

- Observe and share how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques
- Develop processes and technical skills in a variety of art forms to nurture motivation, development, and imagination
- Reflect on creative processes and make connections to other experiences
- Connect knowledge and skills from other areas of learning in planning, creating, interpreting, and analyzing works for art
- Examine relationships between the arts and the wider world
- Research, describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts

Communicating and documenting

- Interpret how symbols are used through the arts
- Describe and respond to works of art
- Experience, document and share creative works in a variety of ways
- Describe and respond to works of art and explore artists' intent

Instruments of the Orchestra

String Family

The four major instruments in the string family, the **violin, the viola, the cello and the double bass**, are built the same way. The instruments are made of many pieces of wood which are glued together. The body of the instrument is hollow, thus becoming a resonating box for the sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches.

Woodwind Family

The three branches of the woodwind family have different sources of sound. **Vibrations begin when air is blown across the top of an instrument, across a single reed, or across two reeds.** Reeds are small pieces of cane. A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. Two reeds together are commonly known as a double reed. The double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.



Brass Family

Brass family instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup- or funnel-shaped mouthpiece. To produce higher or lower pitches, the player adjusts the opening between his/her lips. The mouthpiece connects to a length of brass tubing ending in a bell. The shorter the tubing length, the smaller the instrument, and the higher the sound; the longer the tubing length, the larger the instrument, and the lower the sound. The brass family can trace its ancestry back to herald trumpets, hunting horns, and military bugles. The main instruments of the brass family include the **trumpet, horn, trombone, and tuba.**

Percussion Family

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. 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.

Minds On!

Present the following definition to your students

In Music, a Motif is a really short theme that is treated like a building block.

In this activity, your students will discover how Beethoven uses the building block in the 1st movement of his famous 5th Symphony to create drama and build larger musical ideas!

Steps for Success:

1. Play the first 4 notes for your students. This is the motif. Then, have them sing it back. Make sure your class knows that this motif does change throughout the piece. For example, it may be played on different pitches, for longer or shorter amounts of time, or on more or less instruments at once. However, it will always remain recognizable as the motif.

Beethoven's Symphony No.5:
<https://www.youtube.com/watch?v=yKI4T5BnhOA>

(the main theme is at the very start).

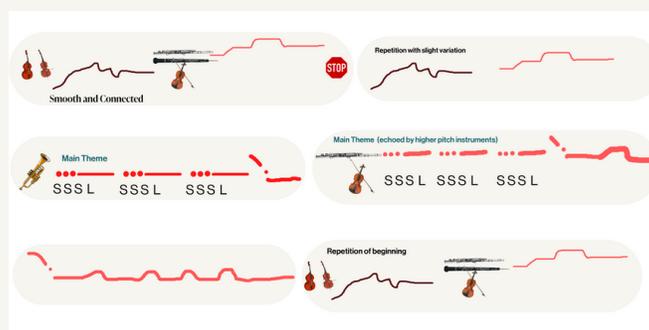
2. Now, have your students listen to the first 1-2 minutes of the 1st movement. While they listen, ask them to count how many times they hear the motif by keeping a tally with pen and paper.

3. Have your students share and compare how many times they heard the motif. Can the students use musical terminology to describe the different ways that the motif changed?

Learning Activity 1: Create Your Own Listening Guide

Listening guides visualize the different sonic landmarks of a piece. For this activity, your students will be focusing on the recurrence and development of the main musical themes, visualizing them with lines, shapes, colours and text.

In this activity, your students will be listening to the 3rd movement of Beethoven's Symphony No. 5 and creating their own Listening Guide.



Click the image to view the sample
Listening Guide in Full Screen

Steps for Success:

1. Present the following definition to your students - Musical themes: A short and (usually) simple idea that is repeated throughout a piece of music. The theme can recur in varied ways, for example, it can be played on different instruments or pitches.

Beethoven's Symphony No.5:
<https://www.youtube.com/watch?v=yKl4T5BnhOA>
(The third movement starts at 16:36).

2. Project the below sample Listening Guide for your students. This guide is a visual representation of the melodic themes that occur during the first ~30 seconds of the 3rd movement of Beethoven's Symphony No.5 (16:36-17:12, see link). Have your students look at the map while they listen to the excerpt. Ask for them to think about how the different lines, shapes, colours, text, and symbols are used to represent and visualize the recurrence and development of musical themes. Point out the following:

- Short notes are represented by dots and the letter "S" and long notes are represented by lines and the letter "L."
- Long melodic phrases are represented by lines that curve in the same direction the pitch is going in. Higher notes go up, lower goes down, and repeated notes would go in a straight line.

Extension

Ask your students to think about the way a rollercoaster at a theme park can go up, down or in a straight line, and how these movements can be long and sustained, or short and fast. This can relate to how we visualize music. Melodies can have ascending, descending, and repeating notes. The notes can be long and sustained or short and quick. How does the main theme in this movement move like a rollercoaster?

3. Before your students begin creating, brainstorm shapes, colours, and symbols your students can use to create their listening guide. Draw these elements on the classroom board.

- Brainstorm shapes that represent long, short, high pitch, low pitch, and sustained notes;
- Brainstorm what colours could represent;
- Brainstorm symbols that can be useful, such as a stop sign

5. Once completed, play the entire first minute of the piece (16:36-17:47), and have your students follow along to the sample listening map for the first 30 seconds, and their own listening maps for the next 30 seconds.

6. Have the students switch Listening Guides with a classmate. Play the first minute again, and have the students follow along to their classmate's listening guide.

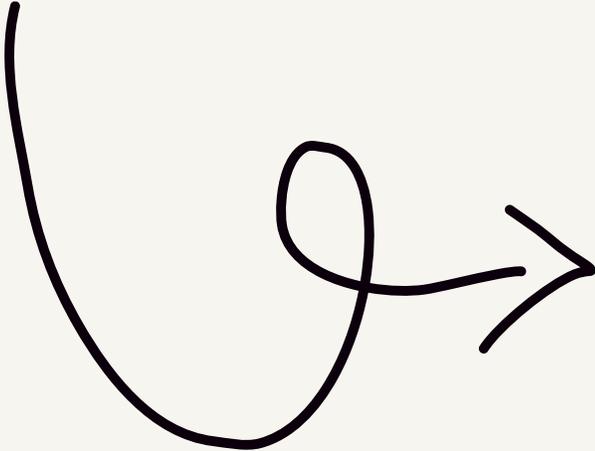
4. Now, have them listen to the piece where the sample guide left off, this will be their starting point (listen from 17:12-17:47). Tell them to pay close attention to recurring themes, how they develop over time as they create, and to utilize the shapes, colours and symbols they just brainstormed to create their own listening guide. Listen to the excerpt at least 4 or 5 times:

- Listen 1: Identify melodic themes with your students by singing them. (Hint 17:30-35 includes the main theme, make sure to draw their attention to this. Sing the words "Short Short Short Long" to the tune of the melody.)
- Listen 2: Identify the instruments playing the melody. (Hint, primarily Flutes, Oboe, Trumpet, and Violins play the melodic part of the theme)
- Listen 3-5: Allow your students to create their listening maps! If they need to listen more than 5 times, that is ok.

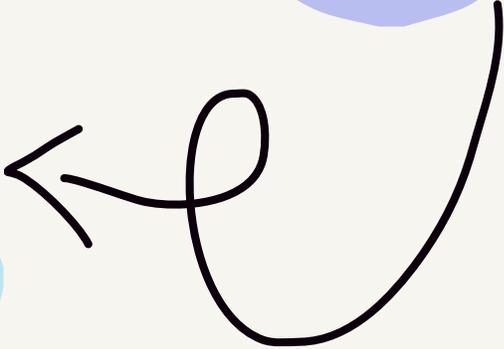




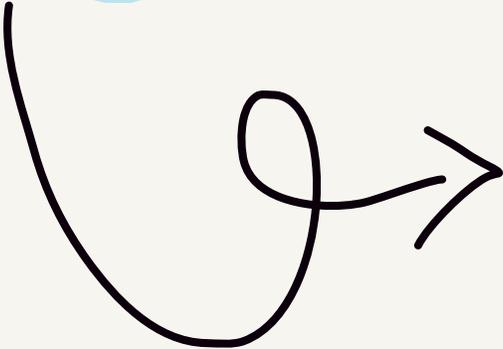
Tips for making a listening guide



Tell your students that this listening map should be created using their own visual response that charts their own emotional experience listening to the piece. Everyone can have a unique way to represent the sonic development of the piece!



Tell your students that the shapes, colours, and symbols you brainstorm as a class do not have to be the ones they use in their own guides, but they are welcome to do so if they wish.



3. HAVE FUN!!

Learning Activity 2: Music Tells a Story!

Rimsky-Korsokov's Scheherazade is a prime example of programmatic music, which means it tells a story through music. Each of the movements suggests one of Scheherazade's tales, but without being too specific - so lots is left to the imagination!

One can hear interwoven characters, places, and other elements. Some of the characters have specific voices - for example, the violin solo that unveils each story is the princess (Scheherazade).

In this activity, the class will listen carefully to the 3rd or 4th movement of Scheherazade (the 1st and 2nd movements are featured in the concert) and elaborate on the story-telling nature of the music.

Students will track 2 categories of ideas:

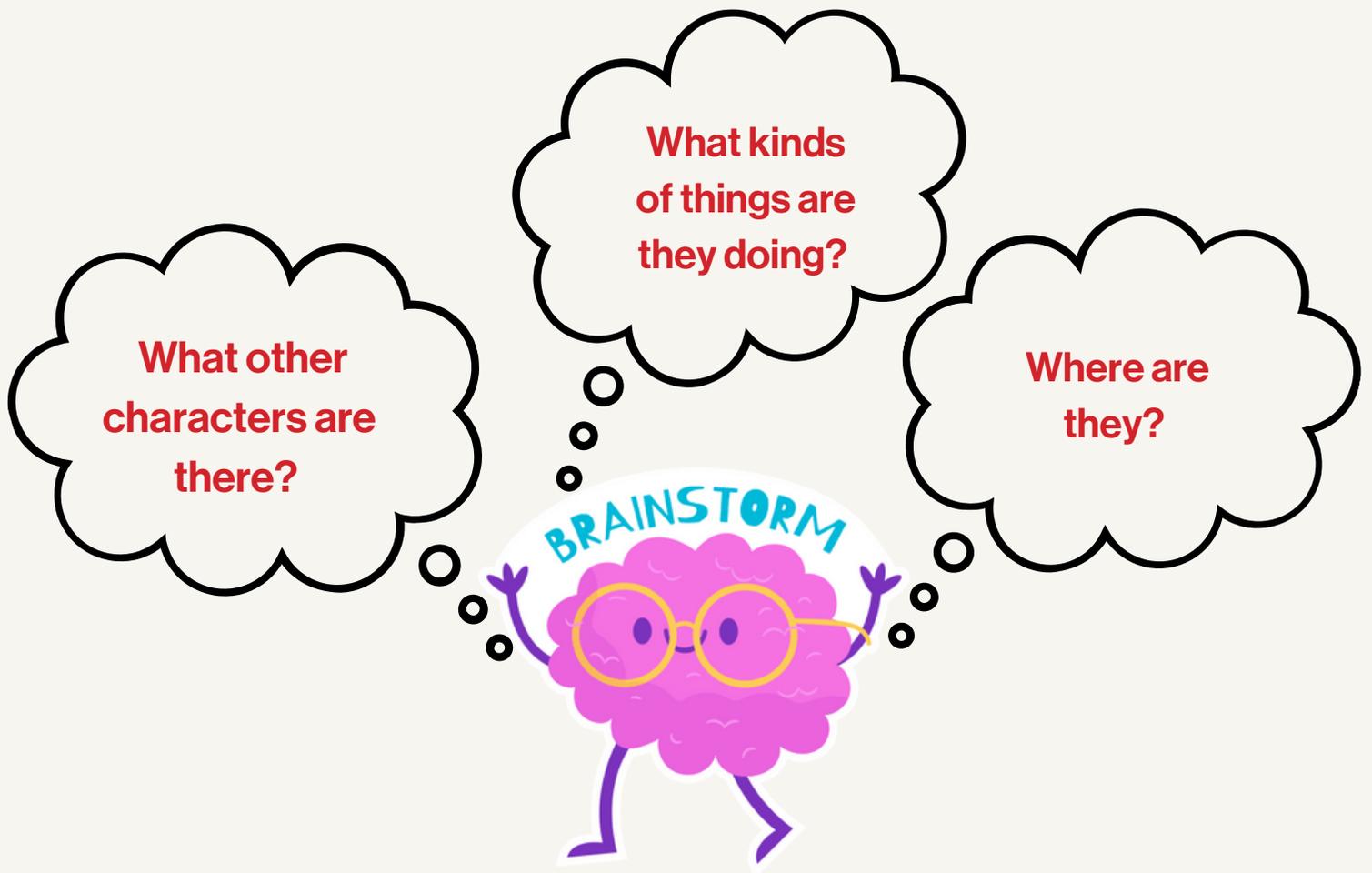


1. Musical elements
2. Story elements

Link to Scheherazade recording - with the score:

The notes under the video provide time-stamp links to specific movements.

<https://www.youtube.com/watch?v=MpZ7jLpA5yg&t=881s>



1. First listening - as a class, brainstorm some examples of musical themes, motifs, instruments, colours and textures you hear in the music, and then brainstorm what sort of characters, places, and actions they might represent.



2. Listen again and this time students individually match specific musical elements (a theme, an instrument, a motif, etc.) to specific story elements, and start to map out when each element appears in the music.



4. After mapping the elements of your music story, students will work in pairs or individually to write or storyboard a story depicting their interpretation of the music.



3. Continue listening and mapping out the story - do the musical elements change? Are they growing softer, louder, or more intense?



5. Share the stories and notice their similarities and differences.



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