WESTERN PIEDMONT
SYMPHONY

MATTHEW TROY, MUSIC DIRECTOR

EXPLORE THE ORCHESTRA!

2025-2026

TEACHER GUIDE

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INTRODUCTION

Explore the Orchestra! is a fun and informative educational concert created and performed by the Western Piedmont Symphony under the direction of Maestro Matthew Troy. This concert reinforces essential standards from the K-8 NC Essential Standards in Music and will enable students to recognize the different instrument families of the orchestra and how they produce sound. Students will have an opportunity to hear the individual instruments, the instrument families, and how they work together to create the magic of a full symphony orchestra.

Concert Program

Symphony No. 5 *Allegro con brio*	Ludwig van Beethoven
Romanian Folk Dances	Belá Bartók
Nimbus 2000 from *Harry Potter and the Sorcerer's Stone*	John Williams
Fanfare from *La Peri*	Paul Dukas
Comedians' Galop	Dmitry Kabalevsky
Dance Variations on *La Folia*	Antonio Vivaldi/arr. Jeff Warner
Hoe-Down from *Rodeo*	Aaron Copland
Main Title from *Star Wars*	John Williams

NC ESSENTIAL STANDARDS - MUSIC

Western Piedmont Symphony: **Explore the Orchestra!** meets a number of NC Essential Standards for Music. These are listed by grade, below.

Grade 3

Strand: Musical Literacy

Interpret the sound and symbol systems of music.
Interpret rhythm patterns, including notes and rests in 3/4 and 4/4 meter signatures. Recognize standard symbols and traditional terms for dynamics, tempo, and articulation.

Strand: Musical Response

Understand the interacting elements to respond to music and music performances.
Illustrate the corresponding response to conductor gestures for meter, tempo, and dynamics. Use musical terminology when describing music that is presented aurally.
Use established criteria to evaluate music.
Identify the sounds of a variety of instruments and voices, including many orchestral instruments, instruments from various cultures, children's voices, and male and female adult voices.

Strand: Contextual Relevancy

Understand global, interdisciplinary, and 21st century connections with music.
Exemplify how music is used by various groups for artistic expression within the local community. Understand the relationships between music and concepts from other areas.

Grade 4

Strand: Musical Literacy

Interpret the sound and symbol systems of music.

Strand: Musical Response

Understand the interacting elements to respond to music and music performances.
Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
Explain personal preferences for specific musical works and styles, using appropriate music terminology. Design a set of criteria for evaluating music performances and compositions.
Classify instruments into Western orchestral categories of wind, string, percussion, and brass.

Strand: Contextual Relevancy

Understand global, interdisciplinary, and 21st century connections with music. Understand the relationships between music and concepts from other area.

NC ESSENTIAL STANDARDS - MUSIC

Grade 5

Strand: Musical Literacy

Apply understanding of standard symbols and traditional terms for dynamics, tempo, articulation, rhythm, meter, and pitch when reading and notating music.

Strand: Musical Response

Understand the interacting elements to respond to music and music performances.
Use music terminology in explaining music, including notation, instruments, voices, and performances. Exemplify appropriate behaviors as a participant and observer of music in relation to the context and style of music performed.
Classify classroom, Western orchestral, and world instruments into categories based on how their sounds are produced.

Strand: Contextual Relevancy

Understand global, interdisciplinary, and 21st century connections with music.
Understand how music has affected, and is reflected in, the culture, traditions, and history of the U.S. Understand the relationships between music and concepts from other areas.

Grade 6

Strand: Musical Literacy

Recognize expressive elements (such as dynamics, timbre, blending, and phrasing) of music. Interpret the sound and symbol systems of music.

Strand: Musical Response

Understand the interacting elements to respond to music and music performances.
Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
Analyze aural examples of music in terms of the basic musical elements and their interrelationships, using appropriate music terminology.
Identify criteria for evaluating performances, compositions, and musical ideas and apply the criteria in personal listening and performing.

Strand: Contextual Relevancy

Understand global, interdisciplinary, and 21st century connections with music.
Understand music in relationship to the geography, history, and culture of world civilizations and societies from the beginning of human society to the emergence of the First Global Age (1450). Understand the relationships between music and concepts from other areas.

PRE-CONCERT ACTIVITIES
THE CONDUCTOR AND THE CONCERTMASTER

OBJECTIVE:

Students will be able to describe the role of the conductor and concertmaster. Students will be able to recognize the location within the orchestra on stage of both the conductor and concertmaster.

TEACHING ACTIVITIES:

1. Introduce your students to the concept of the orchestra by talking about what an orchestra is. You may use the reference material in this guide to help you describe this concept. Show them the orchestra diagram. Have your students define the term **orchestra** by using dictionaries, encyclopedias, the internet, or other sources.
2. Allow students to discuss these concepts and then introduce them to the conductor and concertmaster. Explain to the students that these two musicians are leaders within the orchestra. Discuss the concept of leaders at school or within the community.

OPTIONAL ACTIVITIES:

CONDUCTOR CHARADES - Select one student to serve as the conductor. The remaining students will serve as the orchestra. Have the 'orchestra' clap along while the conductor leads. Can the orchestra follow the conductor if he/she conducts quickly, or slowly?

CONCERTMASTER CHARADES - Select one student to serve as the concertmaster. The remaining students will serve as the orchestra. Have the concertmaster sing a phrase. Can the orchestra sing it back with the same style and tempo? Have the concertmaster change the style. Can the orchestra repeat it back in the new style?

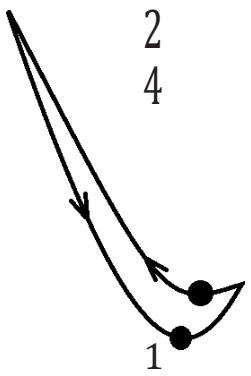
EVALUATION:

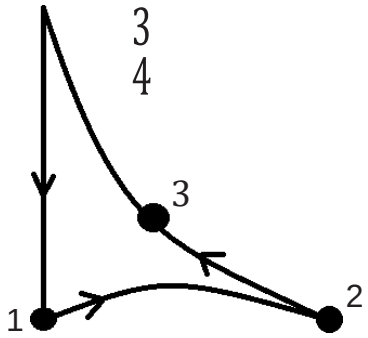
Students demonstrate understanding of the orchestra, the role of the conductor, and the role of the concertmaster through discussion, writing, and correctly answering questions.

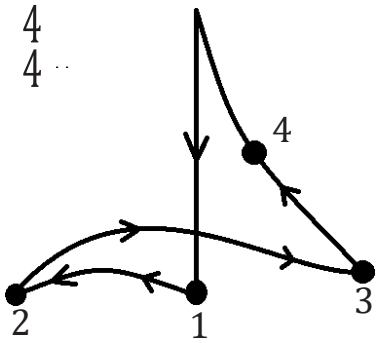
THE ROLE OF THE CONDUCTOR

- The conductor is the leader of the orchestra. His or her role is similar to that of a teacher.
- The conductor communicates information to the orchestra members to help them do their jobs better.
- The conductor uses a series of motions to communicate ideas to the orchestra.
- The faster they move their arms, the faster the orchestra will play. Slower arm movements mean the musicians will play slower. This is called the *tempo*.
- The same idea applies to the volume, or dynamics. The larger his or her arm motions, the louder the sound. Smaller motions mean a softer, quieter dynamic.
- In order to keep track of all the different instrumental parts, a conductor gets a special version of the music called a score.
- The score shows every musician's part. This allows the conductor to see how each instrument lines up and plays with the other instruments.
- Conductors will use information from the score to determine which instruments should play louder or softer at certain parts of the music.
- Conductors move their arms in patterns, based on how many beats per measure is written in the music. This is called the time signature.

Try having your students conduct the basic patterns below. Can they use big motions? Can they conduct slowly?







MEET YOUR CONDUCTOR

Conductor Matthew Troy celebrates his sixth season as Music Director of the Western Piedmont Symphony (NC), where he has led transformative growth in artistic quality, innovative programming, new commissions, and endowment support, including the largest financial gift in the orchestra's 60+ year history. Previously, he served as Associate Conductor of the Winston-Salem Symphony and Music Director of the Piedmont Wind Symphony.

From 2010–2023, Troy was on the conducting staff of the Oklahoma City Philharmonic, leading over 200 performances across family, educational, subscription series, and outreach concerts. He has guest conducted numerous ensembles, including the Sarasota Orchestra, Tallahassee Symphony, Rochester Philharmonic, Portland Symphony, North Carolina Symphony, UNC School of the Arts Symphony, Greensboro Symphony, Oklahoma Virtuosi, Salisbury Symphony, Northern Lights Symphony (AK), Ohio Valley Symphony, and others. He has worked with renowned classical artists and composers such as Midori, Jennifer Koh, Tai Murray, Wu Man, Joe Luloff, Kelly Hall-Tompkins, Jeffrey Biegel, Anthony Dean Griffey, Jerod Tate, and Peter Boyer, as well as pops artists including Ben Folds, Boyz II Men, Pink Martini, Judy Collins, Dee Dee Bridgewater, Texas Tenors, Violent Femmes, and The Wailers. A dedicated educator, Troy has held positions on the conducting faculties of the UNC School of the Arts, Wake Forest University, and UNC Greensboro.

Known for his engaging style and innovative programming, Troy is committed to making classical music relevant to today's audiences. He has led numerous education clinics, developed outreach initiatives, including programs for local prison systems, and championed new music and underrepresented composers. Also an active violist, he performs with his string quartet and has appeared with the Salem Bach Festival, Piedmont Opera, and Utah Festival Opera.

THE ROLE OF THE CONCERTMASTER

- The concertmaster is the Principal Violin.
- They sit in the first chair of the first violin section.
- From the audience, this is just to the left of the conductor.
- The concertmaster often acts as a liaison between the symphony members and the conductor.
- Often, they are the bridge for communication between the conductor and the rest of the orchestra.
- Occasionally in rehearsals, the conductor may ask the concertmaster to demonstrate a passage of music using a specific style or technique.
- The rest of the orchestra will then play the music using this same style.
- At the beginning of a concert, the concertmaster will walk on stage and signal the oboe player to play a single tuning note.
- They then tune their instrument, signaling to the rest of the orchestra that they should do the same.
- This also helps the audience know that it is time to be quiet as the performance is about to begin!

MEET YOUR CONCERTMASTER

Daniel Skidmore performs regularly in North Carolina as Concertmaster of the Western Piedmont Symphony, Salisbury Symphony, and the North Carolina Chamber Orchestra, and as Associate Concertmaster of the Winston-Salem Symphony. He is the violin instructor at High Point University and has also served on the violin faculties of Elon University, Wake Forest University, the University of North Carolina at Greensboro, Appalachian State University, and Catawba College.

His concerto appearances have included the Sunriver Music Festival, the Winston-Salem Symphony, and the Salisbury Symphony. Skidmore holds a Bachelor of Music from West Virginia University, a Master of Music from Northwestern University, and a Doctor of Musical Arts degree from UNC-Greensboro, all in violin performance. His teachers include Mary Wilson, John Fadial, Blair Milton, and Charles Castleman.

PRE-CONCERT ACTIVITIES
FAMILIES AND INSTRUMENTS OF THE ORCHESTRA

OBJECTIVE:

Students will be able to name the instruments of the orchestra and place the instruments into their correct orchestral families. Students will be able to describe physical similarities and differences between orchestral instruments.

TEACHING ACTIVITIES:

1. Introduce your students to the concept of the orchestra and instruments by talking about what an orchestra is. You may use the reference material in this guide to help you describe this concept. Show them the orchestra diagram. Have your students define the terms *orchestra* and *instruments* by using dictionaries, encyclopedias, the internet, or other sources.
2. Allow students to discuss these concepts and then introduce them to specific instruments in the orchestra. Explain to students that these instruments fit into families within the orchestra. Discuss the concept of family within their own lives. Talk about similarities and differences within their own families.
3. Describe what the instruments are made of and what makes them similar and different.

OPTIONAL ACTIVITY:

INSTRUMENT CHARADES - Divide your class into two teams. Each team will take turns describing an instrument to their team. Students may use words and motions to describe their instrument (example: “This instrument is the largest instrument in the string family.”), but the student may not say the name of the instrument itself.

EVALUATION:

Students demonstrate understanding of orchestral instruments, their families, and similarities and differences in physical appearance through discussion, writing, and correctly answering questions.

FAMILIES AND INSTRUMENTS OF THE ORCHESTRA

There are four families of instruments in the orchestra: strings, woodwinds, brass, and percussion. All instruments produce sounds by making vibrations. Each family is unique in many ways, such as the materials that makes up each instrument, how each instrument vibrates to produce sounds, how each instrument changes notes, and how each instrument sounds (high or low or loud or quiet). Details on each family are below, as well as one of the “special” instruments of the orchestra: the piano!

THE STRING FAMILY

All members of this family have strings and are made of wood. The violin, viola, cello, and bass look very similar except for size and the way they are held. They are played using a bow made of horse hair to drag across the strings, or by plucking strings with the fingers.

The **Violin** is the smallest member of the string family and plays the highest pitches. It is held under the chin and rests on the shoulder. The violin has a bright tone.

The **Viola** is slightly larger and can play lower pitches. It is also held under the chin, resting on the shoulder. The viola has a darker, warmer tone than the violin.

The **Cello,** also called the Violoncello, is much larger that the violin and viola. The musician must be seated and hold the cello between the knees. Since it is larger, it can play lower pitches than both the violin and viola.

The **Bass,** also called the Double Bass, is the largest member of the orchestral string family and makes the lowest sounds. The musician stands up or sits on a tall stool to play.

The **Harp** has a different shape. It is large and triangular, with 47 strings and 7 pedals. The strings are played with fingers of both hands plucking strings.

Violin Viola Cello Double Bass Harp

THE WOODWIND FAMILY

Instruments labeled * are also used in band programs!

At one time, all instruments in the woodwind family were made of wood. The musician's wind or air is blown across a reed or mouthpiece. Pitches are changed on different size tubes by pressing keys with the fingers.

The **Flute*** is now made of silver or gold. The sound is made by the musician blowing air across the small hole in the mouthpiece. The flute has a clear, bird-like sound.

The **Piccolo*** is similar to the flute, except it is smaller and made of silver or wood. The piccolo has a high, piercing sound. Both the flute and piccolo are held horizontally on the right side of the musician.

The **Oboe*** has a mouthpiece that uses two reeds tied together called a "double reed". It is held like the clarinet and has a unique sound.

The **Clarinet*** is different from the flute and piccolo. It is held vertically in front of the player and uses a mouthpiece with a single, thin piece of wood called a "reed." The player blows air between the reed and the mouthpiece to make the sound.

The **Bassoon*** has a double reed, like the oboe, and is the bass voice of the woodwind section. The bassoon is a large tube with keys on one side. It is so large that a musician must attach a strap to one end of the bassoon and sit on the other end to help hold the instrument. It is held to the right side of the body, and is sometimes as tall as the musician!

Flute

Oboe

Clarinet*

Bassoon

THE BRASS FAMILY

Instruments labeled * are also used in band programs!

The brass family includes instruments that are made of metal and vary in size. Sound is made by the player's lips buzzing into the mouthpiece.

The **Horn*,** sometimes called a French Horn, is made of 15 feet of narrow tubing wound in circles. The Horn is held slightly to the right side of the musician with the bell facing backward. Three valves are used to change the pitch with the left hand while the right hand is inside the bell. The Horn can have a rich, mellow sound, or it can sound strong and heroic.

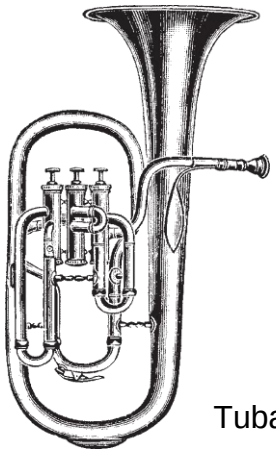
The **Trumpet*** has three valves that are used to change the pitches. The trumpet is the highest sounding member of the brass family. It has a bright, brilliant tone and is held straight in front of the musician.

The **Trombone*** is larger than the trumpet and French horn and thus plays lower pitches. It has a slide to change the length of the instrument, therefore changing the pitch. The trombone is held in front of the person playing and has a bright, smooth sound.

The **Tuba*** is the largest member of the brass family and plays the lowest pitches. It is held in the musician's arms and rests in the lap. Five valves change the sounds. The tuba has a very deep, mellow sound.

Horn*

Trumpet*



Tuba*

Trombone*

THE PERCUSSION FAMILY

Instruments labeled * are also used in band programs!

Percussion instruments are played by striking or scraping one object against another, or also by shaking the instrument. Some percussion instruments have pitch while others make unpitched sounds. The percussion instruments provide rhythm, texture, and different tone colors for the orchestra. A few are below.

The **Snare Drum*** is made of a drumhead stretched tightly over a metal frame. The top drumhead is struck with wooden drumsticks while the bottom drumhead has metal snares stretched tightly across it, giving the drum its characteristic rattling sound. It is frequently used in marching bands.

The **Bass Drum*** is a much larger drumhead and frame. It is played with a soft mallet and has a booming sound.

The **Timpani* or Kettle Drums*** were the first drums used in an orchestra. Most orchestras use three or four different sizes and each timpani has a large bowl-shaped body made of copper with drumhead stretched across the top. The timpani are struck with felt-tipped, wooden mallets. The instrument has a focused and powerful sound that can be controlled in both pitch and dynamics. It makes a rolling sound like thunder.

The **Chimes*** have 12 to 18 metal tubes hanging from a metal frame. They are pitched tubes that ring when struck with a wooden mallet and have a ringing sound like church bells.

The **Xylophone*** is made of wooden bars laid horizontally across a metal frame. Each bar has a different pitch that is struck with a hard or soft mallet to produce sounds.

The **Tambourine*** is a small drum with metal jingles set into the edges. It is held in one hand and makes sound by using the other hand to tap, shake, or hit it.

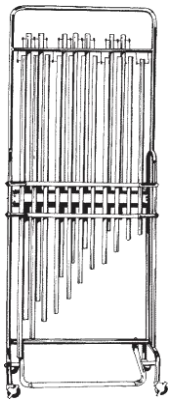
The **Triangle*** produces a high, tinkling sound. It is made by striking the triangle with a small, metal mallet.

Bass Drum*

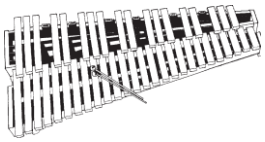
Timpani*

Triangle*

Chimes*



Snare Drum*



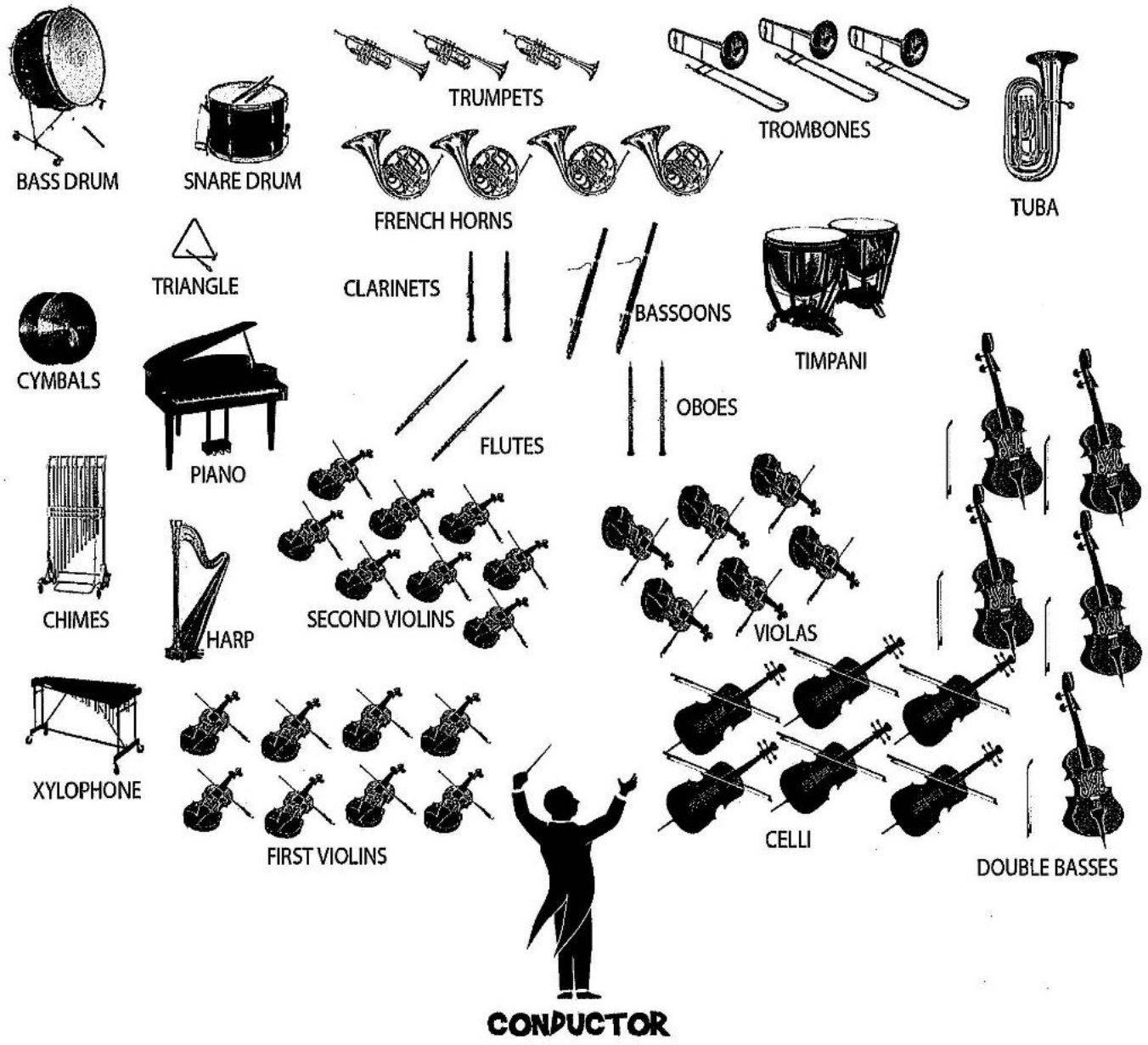
Xylophone*

Tambourine*

Piano

SPECIAL INSTRUMENTS

The piano is called a Special Instrument because it belongs to more than one family in the orchestra. On the piano, the sound is produced by small hammers striking strings. The hammers are controlled mechanically and strike the strings when the player's fingers press the piano keys. Therefore, the piano fits into both the string family as well as the percussion family.


BASS DRUM
SNARE DRUM
TRUMPETS
TROMBONES
TUBA
FRENCH HORNS
TRIANGLE
CLARINETS
BASSOONS
TIMPANI
CYMBALS
PIANO
OBOES
FLUTES
CHIMES
HARP
SECOND VIOLINS
VIOLAS
XYLOPHONE
FIRST VIOLINS
CELLI
DOUBLE BASSES
CONDUCTOR

PRE-CONCERT ACTIVITIES
MEET THE COMPOSERS AND THEIR MUSIC

OBJECTIVE:
Students will learn about the composers and music featured in the concert as well as improve their listening skills.

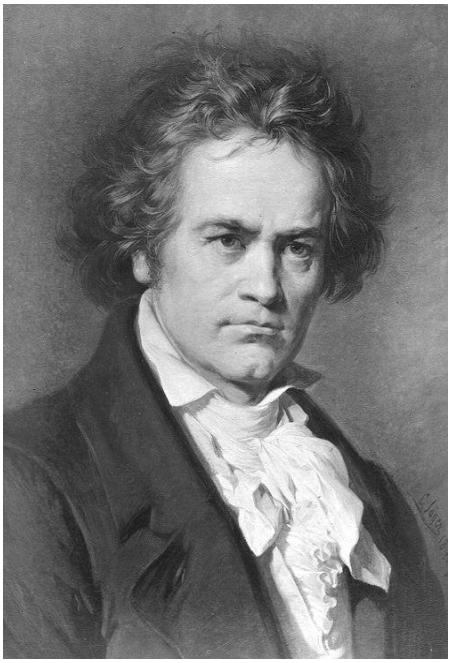
TEACHING ACTIVITIES:
For each piece:

1. Discuss the composer's life and listen to each piece that the composer wrote.
2. Discuss the featured families and/or instruments in each piece (a listening map is provided to assist you).
3. Have students write down everything they hear in the piece.
4. Lead a general discussion by asking questions such as:
   -Did the music make you think of a person or thing?
   -What did you feel when you listened to the music? Why did you pick that word?
   -Does the music make you want to dance in a certain way?

EVALUATION:
Students demonstrate an understanding of the composers and music to be heard at the concert, as well as an improvement of their listening skills, through active participation, written exercises, and oral discussion.

Concert Pieces for Study		**Featured Section:**
Symphony No. 5 I. *Allegro con brio*	Ludwig van Beethoven	**Full Orchestra**
Romanian Folk Dances	Belá Bartók	**Strings**
Nimbus 2000 from *Harry Potter and the Sorcerer's Stone*	John Williams	**Woodwinds**
Fanfare from *La Peri*	Paul Dukas	**Brass**
Comedians' Galop	Dmitry Kabalevsky	**Percussion**
Dance Variations on *La Folia*	Antonio Vivaldi/ arr. Jeff Warner	**Conductor**
Hoe-Down from *Rodeo*	Aaron Copland	**Full Orchestra**
Main Title from *Star Wars*	John Williams	**Full Orchestra**

MEET THE COMPOSERS AND THEIR MUSIC



Ludwig van Beethoven (1770-1827)
Symphony No. 5
Allegro con brio

- Born in Bonn, Germany on December, 1770 and died March 26, 1827.
- Beethoven insisted that he was born in 1772 despite being presented multiple times with legal papers that state otherwise.
- His mother was the primary caretaker of the children, while his father was a court singer.
- Beethoven looked up to his grandfather most, for being Bonn's most distinguished musician.
- His father began teaching him the harpsichord and violin at a very young age, and he had his first solo concert at the age of 7.
- He withdrew from school at the age of 10 to study music full time.
- The court where Beethoven worked sent him to Vienna to further his music skills in 1787.
- Beethoven's career began as a pianist rather than a composer.
- His career as a composer began in his 20's after studying with Joseph Haydn, Antonio Salieri, and Johann Albrechtsberger.
- He began composing for only piano, then graduated to chamber music and full symphonies.
- Beethoven lost his hearing in his early 30's, but continued to compose music at a very quick pace.
- During his "middle" or "heroic" period, while losing his hearing and after becoming deaf, Beethoven composed an opera, six symphonies, four solo concerti, five string quartets, six string sonatas, seven piano sonatas, five sets of piano variations, four overtures, four trios, two sextets and 72 songs.
- Beethoven died on March 26, 1827, at the age of 56.

Listening Notes for Beethoven's Symphony No. 5, Movement I (*Allegro con brio*):

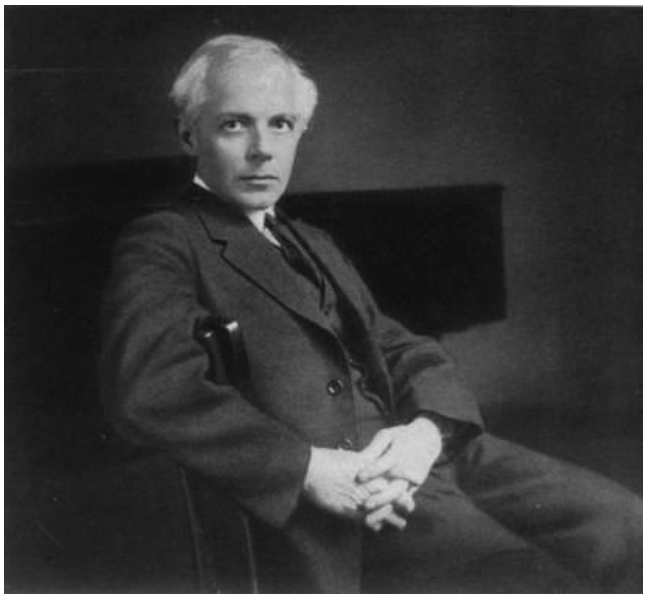
- In Movement I, Beethoven introduces his familiar, four-note motive and passes it around to each of the four instrument families (strings, brass, woodwinds percussion) throughout the movement.

-Some instruments can make high sounds and some can make low sounds. This is called the **Range**.

- About a minute into the piece, the orchestra gets louder and presents the motive in a **major key**. Does it sound happier here than it did at the beginning?

- About a minute and a half into the piece, the four-note motive returns in its original, **minor key.**

- This piece is a good example of the us of **Tone Color**, the unique sound of each instrument, and how Beethoven uses **ALL** of the instruments to create a full, orchestral sound.



Béla Bartók (1881-1945)

Romanian Folk Dances

- Born in Hungary on March 25, 1881

- Bartók displayed musical talent early in life. By the age of four he could play 40 pieces on the piano.

- In 1908, he traveled into the countryside to college and research old “Magyar” folk melodies, which later inspired some of his most famous works.

- He often used a phonograph to record and document folk songs on his travels. These recordings allowed him to create compositions with more authentic scales, sounds, and rhythms from Hungarian folk culture.

- In 1940, at the outbreak of World War II, Bartók and his family fled Hungary and emigrated to the United States, where he remained until his death in 1945.

- Bartók is considered one of the most important composer of the 20th century, known for combining folk elements into his modernist musical style.

Listening Notes for Romanian Folk Dances

- *Romanian Folk Dances* is a piece only for strings. The strings are seated at the front of the orchestra and all of their instruments are made of wood.

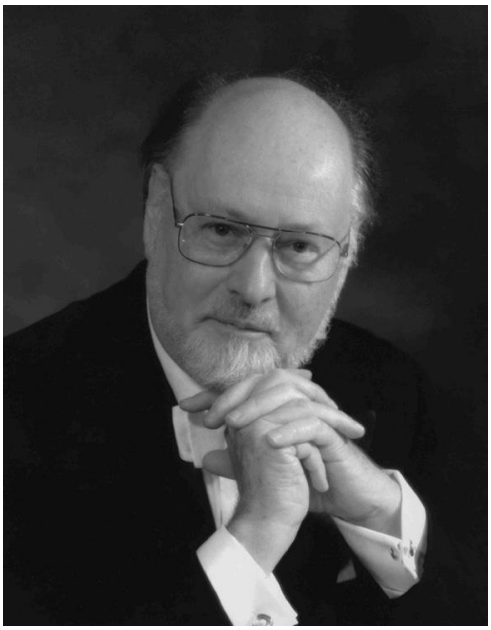
- Strings produce their sound by either drawing the bow across the string, which causes the string to vibrate, or the strings are plucked.

- You will also notice that the larger the instrument the lower the sound and the smaller the instrument the higher the sound.

- Listen for how the strings move their bows faster and faster as the piece builds to a climactic finish.

John Williams (1932-)

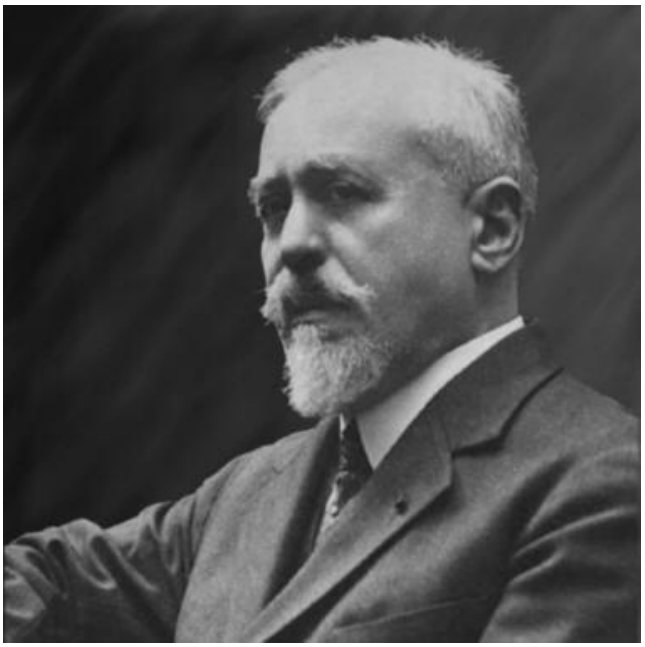
Nimbus 2000 from *Harry Potter* and the Main Title from *Star Wars*



-Born on February 8, 1932 in Flushing, Queens, New York.
-His father was a jazz drummer who played with the Raymond Scott Quintet.
-Premiered his first original composition (a piano sonata) at age 15.
-Moved to Los Angeles at age 16 and attended North Hollywood High.
-He was drafted into the armed forces in 1952 where he composed music for the Air Force Band.
-He studied at UCLA and at Juilliard, focusing on piano.
-He was the 19th conductor of the Boston Pops Orchestra and held that position for 12 years.
-He has composed film scores for movies such as *Jaws,* the *Star Wars* saga, *Superman, Indiana Jones, Jurassic Park, E.T. - The Extra Terrestrial, Schindler's List, Harry Potter,* and so many more.
-In 1977, he composed the film score for the first Star Wars movie, *Star Wars Episode IV: A New Hope.*
-Said to be inspired by the 1942 film *Kings Row*, this film score is one of the most famous score Williams has ever composed.
-He has been nominated for 54 OSCARS and has won 5.

Listening Notes for Nimbus 2000
-The woodwind section is featured on this piece from "Harry Potter" that is about Harry's famous broom, Nimbus 2000, that he uses for his quidditch matches.
-The woodwinds are called "wood" winds because they are all made of wood. Most flutes are now made of metal but were made of wood a long time ago.
-These instruments produced their sound by blowing air into the instrument or across the top of the instruments. Some, like clarinets, have a reed that attaches to a mouthpiece that vibrates and helps to create their sound. Oboes and bassoons have two reeds that vibrate together to create their distinctive sound.
-Listen for how the composer, John Williams, uses the sound of the wind instruments to illustrate flying high in the sky during a game of quidditch.

Listening Notes for Star Wars: Main Title
-Challenge your students to identify the different elements of music that have been discussed earlier: melody, rhythm, tone color, pitch, tempo, and dynamics. A few key sections are noted below.
-The main melody opens the piece with the trumpets, then it is heard again in the horns.
-Notice the strength of the rhythm when all instruments are playing in unison
-Tone Color: Notice the change in tone color from the main melody in the trumpets to the strings. How does the harp glissando add to the color?
-Pitch: The piccolo is much higher compared to the brass. The low strings provide a deep sound in contrast to the flutes.
-Tempo: Listen for the rhythm to gradually slow down around, or *rallentando*, at approximately 1:30, then return to a tempo at 2:00.
- Dynamics: The piece opens forte, then decrescendos around one minute in, then crescendos into the unison section at 1:40.



Paul Dukas (1865-1935)

Fanfare from *La Péri*

- Paul Dukas was born in Paris, France on October 1, 1865.

- He entered the *Conservatoire de Paris* at the age of 16 and studied piano.

- In 1912, he wrote the ballet, *La Péri*, which depicts a young Persian prince who travels to the end of the Earth in a quest to find the lotus flower of immortality, guarded by a fairy.

- The ballet opens with a “fanfare”, in order to give noisy audiences time to settle in their seats before the show began.

- Dukas’ most well-known work is *L’apprenti sorcier* (The Sorcerer’s Apprentice), which was famously featured in Disney’s *Fantasia.*

Listening Notes for Fanfare from *La Péri*

- The brass section plays this great fanfare by Paul Dukas.

- These instruments are all made of metal, i.e. brass.

- They produce their sound by "buzzing" their lips together on a mouthpiece that attaches to the top of the instrument.

- Essentially, brass instruments are just one long metal tube that is carefully curled and arranged to make a beautiful sound.

- During this piece, pay close attention to the power of the brass section. This is why dazzling fanfares are often played by brass instruments.

Dmitry Kabalevsky (1904-1987)

Comedians' Galop

- Kabalevsky was born in Saint Petersburg on December 17, 1904, but moved to Moscow at a young age.

- He graduated from the Academic Music College in Moscow in 1922 and later studied at the Moscow Conservatory, where he learned composition.

- During the 1930's, he wrote music for the emerging genre of films with sound. However, his biggest contribution to music was his consistent effort to connect children to music.

- *Comedians' Galop* is part of an orchestral suite of ten numbers called *The Comedians.* This suite is a collection of music originally written by Kabalevsky for a children's play called *The Inventor and the Comedians.*

Listening Notes for Comedians' Galop

- The percussion section is the highlight of this piece.

- Percussion instruments come from all over the world. They make their sound by being hit or struck in some way. Some have a clear pitch that you can sing (like the timpani), while others have an indefinite pitch that cannot be sung (like the snare drum).

- All of these instruments are unique and add an impact and dramatic feeling to the music of the orchestra. During this piece, listen to how the percussion section works together to add color and new sounds to the orchestra.

Antonio Vivaldi (1678-1741)
Dance Variations on *La Folia*

-Vivaldi was born in 1678 in Venice, Italy. His father was a professional violinist who taught him how to play.

-His nickname was "The Red Priest" because of his red hair.

-Vivaldi was ordained as a priest in 1703 and spent much of his career teaching a Venetian orphanage for girls where he composed and directed the all-female orchestra.

-Vivaldi composed over 500 concertos, over 45 pears, and many other sacred and secular works.

-He is best remembered for his set of four violin concertos called "The Four Seasons"

-After his death his music was forgotten for many years and was rediscovered in the 20th century.

Listening Notes for *La Folia*:

La Folia is based on one of Europe's oldest musical themes.

It has been interpreted by many composers over the centuries.

This piece is an example of theme and variations. This means you will hear the theme first and then different groups of instruments will present the theme in a different setting.

Arranger Col. Jeff Warner has written this set of variations specifically for this concert and features each family of instruments in the orchestra.

Aaron Copland (1900-1990)
Hoe-Down from *Rodeo*

-Born on November 14, 1900 in Brooklyn, NY.
-He was the youngest of five siblings.
-His mother sang, played the piano, and arranged for her children to have music lessons.
-He began studying with his first, professional piano teacher in 1914 and gave his first public performance as a pianist in 1917.
-Enrolled in the American Conservatory in Fontainebleau, France and studied composition with Nadia Boulanger.
-He is best known for his use of slow-changing, open harmonies that evoked vast American landscapes and the pioneer spirit.
-During the years of the Great Depression, Copland traveled extensively in Europe, Africa, and Mexico.
-The 1940's were some of his most productive years as a composer, with the completion of his famous works, *Rodeo, Appalachian Spring, Lincoln Portrait,* and *Fanfare for the Common Man.*
-In 1949, he traveled to Europe and was influenced by the techniques of avant-garde composers Pierre Boulez and Arnold Schoenberg.
-During his later years, Copland's focus changed from composition to conducting.
-He died on December 2, 1990, in North Tarrytown, NY.

Listening Notes for Hoe-Down from *Rodeo:*

-This piece is an example of **TONE COLOR.**

-The piece opens with a quick cymbal exclamation and the whole orchestra playing together at a loud dynamic, creating a strong sound that gets the attention of the audience.

-Next, we hear trumpets and strings having a conversation, trading a short motive back and forth to one another. How is the tone color of the trumpets different from that of the strings?

-When the piano enters, the strings alternate between bowing and plucking their instruments. We have a shorter, more detached sound in this section and the wood block mimics the clopping of horse hooves.

-When the orchestra resumes, the strings and xylophone play together. Listen for the connected, smooth sound of the strings versus the striking, percussive sound of the xylophone.

-Next, a solo oboe takes over the melody and plucked strings accompany, then the melody passes briefly to solo violin.

-Then, there is a return to the short, clopping hooves motive. This time, low brass will lead the orchestra out of this section in a gradual *ritardando* (slowing down).

-Finally, the strings and cymbal return with the main theme as the entire orchestra joins in with loud dynamics to create a full, open sound. Hear the instant change in tone color!

PRE-CONCERT ACTIVITIES
CONCERT ETIQUETTE

OBJECTIVE:
Students will understand what to expect at the concert and learn about appropriate concert behavior.

DISCUSS THE FOLLOWING WITH YOUR STUDENTS:

1. **ARRIVAL** - After being seated, have your students watch the musicians on stage.

- The musicians are warming up, just like an athlete.
- It is important that their instruments and bodies are ready to perform.

2. **CONCERTMASTER** - When it is time for the concert to begin, the concertmaster will enter the stage.

- Refer to the section on Page 3 for more information.

3. **MAESTRO** - When all of the players have tuned their instruments, it is time for the maestro, also known as the conductor, to come on stage.

- Refer to the section on Page 4 for more information.

4. **MANNERS** - Just as good manners are important in your homes and your classrooms, they are important at orchestra concerts.

- No talking. It distracts others and you cannot talk and listen at the same time.
- Do not leave your seats during the performance.
- If seated in a balcony, never throw or toss any items over the balconies.
- Those acting inappropriately will be asked to leave the performance.

TEACHING ACTIVITIES:

WRITING - Divide your students into groups of four or five and give each group one of the topics listed above. Have the students collectively write a small paragraph of what should happen at the concert, such as what the maestro will do or how they should behave. Have each group share their paragraph with the rest of the class.

ROLE PLAYING - Divide your students into groups of four or five and give each group one example of either good or bad concert behavior. Have your students act out each example and ask the rest of the class to guess the situation and whether or not it is acceptable concert etiquette.

EVALUATION:
Students demonstrate understanding through discussion, writing, and role playing.

INFORMATION FOR TEACHERS
DAY OF THE CONCERT

LOCATION:
P.E. Monroe Auditorium is located on the campus of Lenoir-Rhyne University at
775 6th St NE, Hickory, NC 28601

PARKING:
On performance days, campus parking and traffic officers will be available to assist you with parking. Typically, students will first unload along the sidewalk behind the auditorium and buses will park in the stadium parking lot behind the auditorium. Those traveling individually by car are welcome to park anywhere in the stadium parking lot. More detailed parking directions will be sent closer to the concert.

ARRIVAL PROCEDURE:
Please arrive 30 minutes prior to the start of a performance. This will allow adequate time to find your seat and make those last minute trips to the restrooms! Our performances will start on time and once a show has begun, your group will not be seated until there is a break in the action on stage.

SEATING:
Groups will check-in at the lobby and be seated by ushers. Typically, there is no reserved seating and groups are sat by arrival from front to back.

CONCERT
The concert lasts approximately 45 minutes.

PHOTOGRAPHY AND AUDIO/VIDEO RECORDING
No photography, audio, or video recording of any kind is allowed during the performance.

POST-CONCERT ACTIVITIES
ACTIVITY WORKSHEETS AND LETTER WRITING

CONCERT MATERIALS - Additional information, exercises, and activities provided in these materials will allow you to complete the concert experience with your students.

TEACHER EVALUATIONS - We will send a link via email to the concert evaluation following the performance. We appreciate your feedback.

OBJECTIVE:
Students will complete the following activity worksheets about instruments, families of the orchestra, and composers.

TEACHING ACTIVITIES:

1. Review the instruments and four families of instruments in the orchestra.
2. Make copies of the following worksheets and have students complete them.
3. Discuss the concert experience with your students.

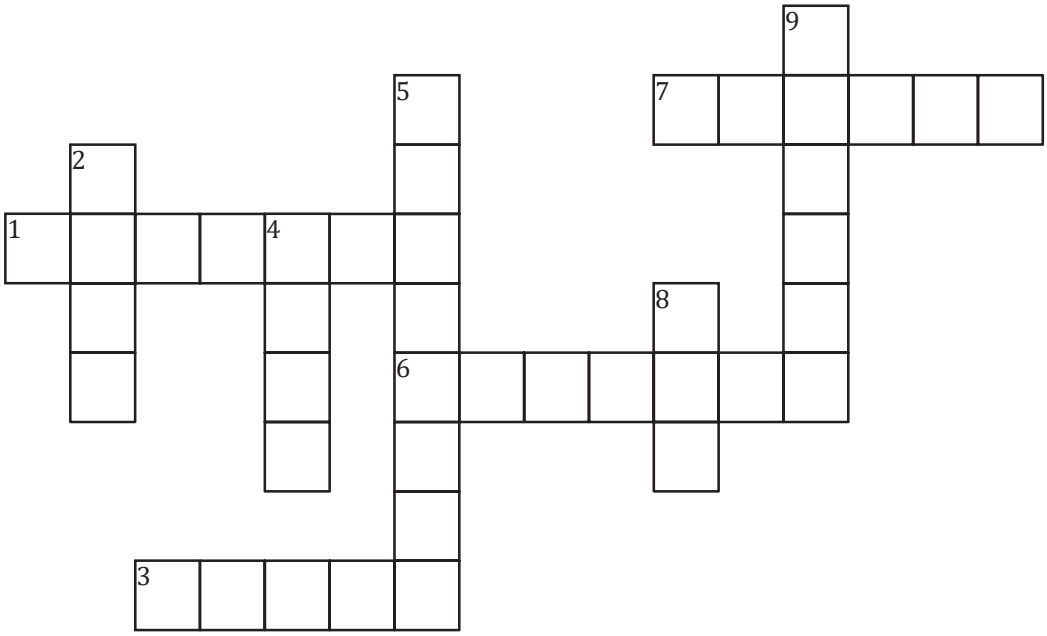
EVALUATION:
Students demonstrate understanding of the instruments and families of the orchestra through discussion, answering questions, and correctly completing activity worksheets.

ADDITIONAL FOLLOW-UP ACTIVITY:
Letters to the orchestra, conductor, and/or staff are greatly appreciated and help students develop their letter-writing skills. Letters may be addressed to our conductor, Matthew Troy, or any musician or staff member. Musician names and staff members can be found online at www.wpsymphony.org

Please send letters to:

Western Piedmont Symphony
243 3rd Ave NE
Ste. 1-N
Hickory, NC 28601

ORCHESTRA CROSSWORD PUZZLE



ACROSS:

1. Another name for the conductor.

3. The only instrument in the woodwind family that does not use a reed to produce sound.

6. The largest instrument in the woodwind family.

7. An instrument in the percussion family that is made of metal tubes which stand vertically and are struck by a hard mallet.

DOWN:

2. This is considered a special instrument, as it is a member of both the percussion and string families.

4. The largest instrument in the brass family.

5. This instrument uses a slide to change pitch instead of valves.

8. This is made of wood and horse hair, and is used by string players to make sound.

9. The smallest instrument in the string family.

WORD BANK:

Chimes	Bow	Harp
Tuba	Violin	Flute
Maestro	Trombone	Bassoon

ORCHESTRA PICTURE ACTIVITY

Which instrument does not belong to the same family as the others? (Circle the incorrect instrument)

ORCHESTRA WORD TIC-TAC-TOE

Can you connect three squares of instruments that are in the same family?

TUBA	VIOLIN	TRUMPET
CLARINET	VIOLA	CELLO
XYLOPHONE	DOUBLE BASS	TROMBONE

VIOLA	TUBA	GONG
VIOLIN	CHIMES	TRIANGLE
TIMPANI	CELLO	FRENCH HORN

FRENCH HORN	TRUMPET	OBOE
CELLO	TUBA	FLUTE
VIOLIN	TIMPANI	TROMBONE

TRUMPET	BONGOS	CELLO
FLUTE	CLARINET	OBOE
SNARE DRUM	BASSOON	DOUBLE BASS

ORCHESTRA WORD PUZZLE

WORD BANK
high
cello
vibrations
trumpet
woodwind
bow
trombone
maestro
string
low
percussion
flute

1. The clarinet belongs to which family?

   ___ ___ ___ ___ ___ ___ ___ ___
   9 4

2. Which family is the heart of the orchestra?

   ___ ___ ___ ___ ___ ___
   21 6

3. Which brass instrument has the highest sound?

   ___ ___ ___ ___ ___ ___ ___
   13

4. What is the special name for a conductor?

   ___ ___ ___ ___ ___ ___ ___
   1 19 16

5. Which family makes sounds by being struck or hit?

   ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
   8 2 7 23

6. If an instrument is very large, it has a very ___ ___ ___ sound.
   10

7. Which woodwind instrument is now made of metal instead of wood?

   ___ ___ ___ ___ ___
   22 17

8. String players hold this in their right hand. It is made of wood and horse hair.

   ___ ___ ___
   12

9. Which instrument in the string family is held between the player's knees?

   ___ ___ ___ ___ ___
   5 11

10. All sound is made through ___ ___ ___ ___ ___ ___ ___ ___ ___ ___.
    20 3

11. Which instrument in the brass family has a slide?

    ___ ___ ___ ___ ___ ___ ___ ___
    18 15

12. If an instrument is very small, it has a very ___ ___ ___ ___ sound.
    14

CAN YOU SOLVE THE FINAL PUZZLE?

___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___!
1 2 3 4 5 6 7 8 9 10 11

___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___!
12 13 8 14 15 16 17 18 19 20 21 22 2 23

ANSWER KEY

ACROSS:
1. Maestro
3. Flute
6. Bassoon
7. Chimes

DOWN:
2. Harp
4. Tuba
5. Trombone
8. Bow
9. Violin

ORCHESTRA TIC TAC-TOE

TUBA	VIOLIN	TRUMPET
CLARINET	VIOLA	CELLO
XYLO-PHONE	DOUBLE BASS	TROM-BONE

VIOLA	TUBA	GONG
VIOLIN	CHIMES	TRIANGLE
TIMPANI	CELLO	FRENCH HORN

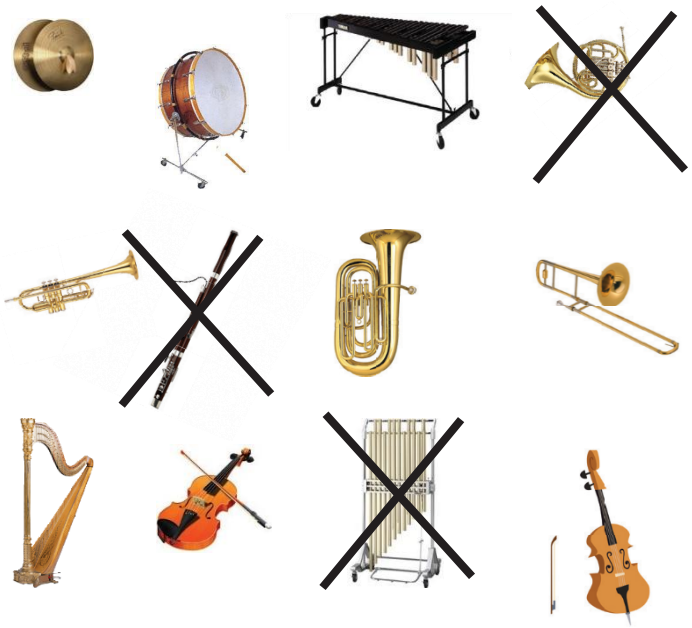
FRENCH HORN	TRUMPET	OBOE
CELLO	TUBA	FLUTE
VIOLIN	TIMPANI	TROM-BONE

TRUMPET	BONGOS	CELLO
FLUTE	CLARINET	OBOE
SNARE DRUM	BASSOON	DOUBLE BASS

ORCHESTRA WORD PUZZLE:
1. woodwind
2. string
3. trumpet
4. maestro
5. percussion
6. low
7. flute
8. bow
9. cello
10. vibrations
11. trombone
12. high

FINAL PUZZLE:
Music is cool!
Orchestra is fun!

ORCHESTRA PICTURES ACTIVITY



CONTACT INFORMATION

For more information on the conductor, musicians, and other programs offered by the Western Piedmont Symphony, please visit: wpsymphony.org

For any questions regarding the concert, please contact

Elliot Stanger
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Western Piedmont Symphony
ops@wpsymphony.org
828-324-8603

WESTERN PIEDMONT
SYMPHONY
MATTHEW TROY, MUSIC DIRECTOR