



PORTLAND SYMPHONY ORCHESTRA
ROBERT MOODY, MUSIC DIRECTOR

PERCUSSION: Sounds All Around

2010-2011 KinderKonzerts



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Programs provided by:



Welcome

Dear Parents and Educators,

Thank you for your interest in the 2010-2011 Portland Symphony Orchestra KinderKonzerts. We are delighted to see you in the audience!

At the *Sounds All Around* concert, our percussion trio will transport you through the sounds of inventions that move people and things! We begin our journey on foot in the distant past then travel through history by land, sea and air boats, trains, planes and more time as time traveling machines. From Honks and beeps, to sirens and squeaks, you will be amazed at the sounds the largest family of instruments can make.

The Percussion KinderKonzert calls for some **interactive components** during the concert. During the performance, children will be asked to sing songs along with the ensemble. Song lyrics are included in these materials for "I've Never Heard A Train" and during the concert, our narrator Laura will teach the children the songs and encourage students to sing along.

These materials have been developed to help prepare and engage your students for the upcoming performance. Another resource I encourage you to use is our website, PortlandSymphony.org, where you will find the educational materials for our Youth Concerts and KinderKonzerts this season, as well as online reservations for all our education concerts. Feel free to duplicate the materials as needed.

The Portland Symphony Orchestra has a long and proud history of bringing the power of live orchestral music to tens of thousands of children and adults throughout New England each year through its KinderKonzerts, Youth Concerts, and other educational programs.

If you would like more information on any of our education events, contact us at (207) 773-6128 or email education@portlandsymphony.org.

Your feedback is important to us. We have enclosed an evaluation form in this guide but don't hesitate to call if you have suggestions or ideas. Please mail or fax the evaluation back to us so we can make these concerts the best that they can be.

Thank you for your support of our KinderKonzerts this year, for sharing the Portland Symphony Orchestra with your students and for the dedication you maintain each day to bring the love of music to young people in our community. Whether this is your first concert or you have become a seasoned patron, we hope you enjoy this year's programs.

Heather Sumner
Education and Community Engagement Manager
education@portlandsymphony.org



Sounds All Around

MUSIC YOU WILL HEAR:

Music composed by John Mehrmann

"Stompity Stomp"

"Ya"

"Thou Shant"

"Wing, Wing, Wing"

"In Space, No One Can Hear You Drum"

SONGS TO SING:

"I've Never Heard a Train"

CONCEPTS TO LEARN:

Trio

Melody

Tempo

Rhythm

Dynamics

INSTRUMENTS YOU WILL SEE:

**Bodhran, Tambourine,
Glockenspiel, Xylophone,
Cymbals, Snare Drum, Tom Toms**

Bass Drum



Snare Drum



Cymbals



THINGS TO REMEMBER:

The Percussion family is the largest family in the orchestra; a percussion instrument is any object that makes a sound when it is hit, shaken, rubbed, scraped.



Songs to Sing

composed for the 2011 Portland Symphony Orchestra Percussion Kinderkonzert Series

Transportation Through Time

IV. I've Never Heard a Train

lyrics and music by John Mehrmann

Moderately

F C C F

I've nev-er heard a train say-ing WOOF! I've nev-er heard a train say-ing MOO! I've
I've nev-er heard a train say hel - lo, I've nev-er heard a train say good - bye, I've
I've nev-er heard a train ask my name, I've nev-er heard a train plac-ing blame, I've
I've nev-er heard a train say "Bla - zoo!" I've nev-er heard a train say "Bla- zonk!" I've

6 Bb F C

nev-er heard a train say-ing cock-a - doo-dle - doo, I've on - ly heard a train I've
nev-er heard a train say - ing sa - yo - na - ra, guy,
nev-er heard a train say it'll nev - er be the same,
nev-er heard a train say "Bla - zoo - ka blam bla- goo!"

9 C F

on - ly heard a train_ say - ing CHOO CHOO chugg - a - chugg - a chugg - a - chugg - a

11 1.4. 2.3. Bb

CHOO CHOO chugg-a-chugg-a chugg-a chugg-a CHOO CHOO and when those wheels are

14 F G

turn - ing_ and those en - gines burn-ing, I al-ways have a blast when I'm

18 G C7

rid-ing round so fast on a sup - er steam pow - ered train!

© 2011 by John Mehrmann



Important musical concepts

Trio

A Trio is music for three players. A trio is not an orchestra but a small ensemble that performs chamber music. The Portland Symphony Orchestra Percussion trio is made up of musicians that can play many different percussion instruments.

Melody

A melody can be thought of as a note that is going for a walk. "Melody is the singing side of music," said Leonard Bernstein. While rhythm has been referred to as the heartbeat of music, melody has been called the tune of the piece of music. Melody is the horizontal line of music. What we like and don't like in music is probably based on its melody. Most melodies you hear in music also tell a story.

Tempo

"What is the tempo of this piece?" is a way of asking "How fast or how slowly does the music go?" The tempo of a piece of music is very important as it affects the mood and difficulty of a piece. If you catch yourself tapping your foot along to a piece of music you have found the tempo! Normally a conductor keeps the tempo of the music but in a quintet it is up to all five players to work together to keep a steady tempo. See if you can keep tempo when listening to your favorite songs.

Rhythm

Rhythm is the 'heartbeat' of music and is the groupings of beats or pulses (sounds and silences) into patterns.

Dynamics

Dynamics are the loudness and softness of a sound or a note and are usually indicated below the notes in music by "dynamic marks." Music marked "Piano" means to play the music very soft; music marked "Forte" means to play the music loud.



Fun facts about percussion

Did you know?

The keys on the marimba and xylophone are held together by wires extended from one end of the frame to the other.

Did you know?

Snare drums were originally military instruments

Did you know?

The keys of the marimba are made from Rosewood.

Did you know?

The timpani are often called kettledrums because it is shaped like a kettle. Timpani were originally used in pairs and played while riding on the back of a horse or camel.

Did you know?

The marimba is the national instrument of Guatemala, where it was originally made out of gourds.

Did you know?

Triangles can be seen in paintings from as far back as the 1300's

Did you know?

The word Ago-go means gong or bell in Yoruba, a language spoken in Western Africa.



Create Your Own Percussion Instruments

Sounds All Around uses common percussion instruments that you would find in the orchestra but you can make your own percussion instruments to use in your classroom or at home.

The following pages will get you started making some of your own instruments. This is just a starting place for ideas, try to use your imagination and get creative with other materials such as wood, coffee cans, recycled water bottles, or chopsticks to make other percussion instruments.



Percussion

Coffee can drum, shaker and scraper

Materials Coffee can with lid
A small handful of rice or beans
Pencil

Procedure

Put the rice or beans inside the can and close the lid.

To play

Shake it (1) – it's a Maraca (idiophone).

Scrape the ridges on the sides of the can with a pencil (2) – it's a Guiro (idiophone).

Hit the plastic lid with the pencil (3) – it's a Drum (membranophone).

Hit the metal bottom with the pencil (4) – it's a Steel Drum (idiophone).

Can drum set

Materials Tin cans of different sizes
Tape or rubber bands
Pencil

Procedure

Tape or rubber band the cans together with the metal bottoms facing up.

To play

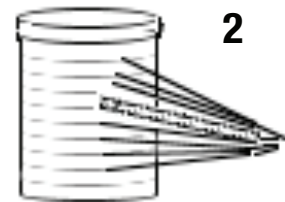
Hit the metal bottoms with the pencil (5).

Variation: Marching drums

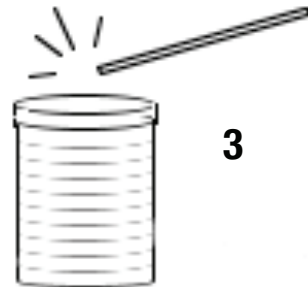
Tape or tie some string to the sides of the can drum set so that student can wear the drums around his/her neck and march around with them.



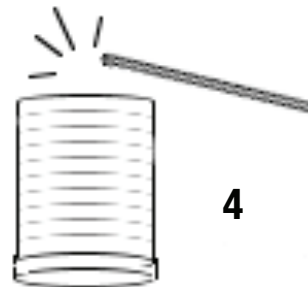
1



2



3



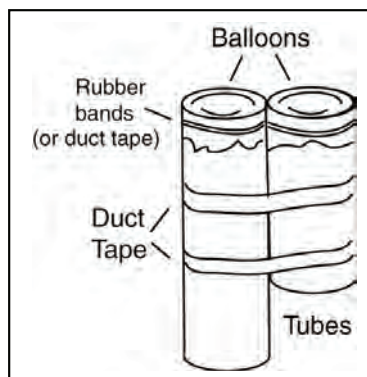
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5

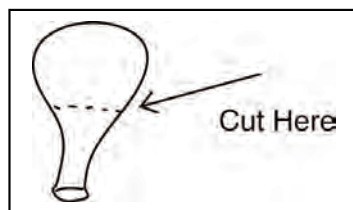
Balloon drums

Materials Two sturdy cardboard tubes, approx. 2.5" – 4" across the top. The tubes should be longer than 6"; different lengths are best
Two 10"-12" balloons
Sharp scissors
Duct tape
Rubber Bands (or you can use duct tape instead)

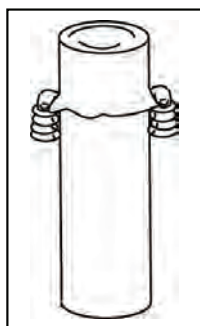
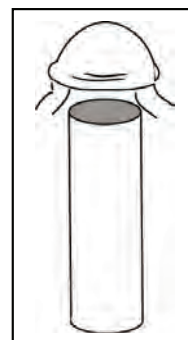


Procedure

Cut the balloons as shown and discard the valve.

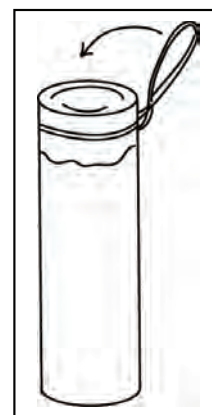


Stretch the "cap" of the balloon over the open end of the tube:



Pull the balloon as hard as you can down the tube. The tighter you stretch the balloon, the higher the pitch, and vice versa.

Wrap a rubber band tightly around the balloon to prevent it from slipping (you can use duct tape instead).



Wrap duct tape around the tubes to hold them together as shown in the first illustration (two lengths of duct tape ensures better stability).

When playing the tubes drums, hold them between your legs for better sound. Lightly tap on the balloons with your fingers (don't use a pencil or stick). For a louder sound you can pinch a bit of balloon and pluck it.

Meet the narrator

LAURA HARRIS hosted KinderKonzerts for the Portland Symphony Orchestra from 2003 to 2005. Currently she is teaching a music class at the Little Log Cabin Montessori School. She has been a featured artist with the Portland Symphony Orchestra (Independence Pops), North Shore Philharmonic, Atlantic Chamber Orchestra, Best of Broadway, and the Portland Museum of Art's Jazz Brunch. She has performed in opera, cabaret, and musical theater throughout the region, including productions at Maine State Music Theater, Good Theater, PORTopera, and Hackmatack Playhouse.



Audience Responsibility

When you come to hear a PSO ensemble, it's a fun and unique experience. As many people are in the audience, there are some rules that we follow so that everyone enjoys the concert.

FIRST: When the host starts to talk, it is time to listen. Look with your eyes and listen with your ears.

SECOND: Stay in your seat during the concert unless instructed otherwise by the host. Getting in and out of your seat is a distraction for those sitting next to you. Use the bathrooms before or after the concert. (Adults keep toddlers by your side for their safety.)

THIRD: Let music be your only treat...no gum or candy or food is allowed in the performance spaces.

FOURTH: Photos and video or audio recording is not allowed. Please turn off your cell phone. Use the time at the concert to focus on the musical experience.

FIFTH: Show your appreciation of the musicians by applause at the end of the music selection. If you are not sure when that is, watch the host. She/he will turn around and face the audience when the piece is over.

TEACHERS AND PARENTS:

If you have any comments or suggestions regarding the KinderKonzerts, or would like additional information about our other education programs, please feel free to contact me:

HEATHER SUMNER

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Engagement Manager
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What students should know

The National Standard for the Arts were developed by the Consortium of National Arts Education Associations. Several of the standards for music are addressed in varying degrees through the concert, preparation, and pre/post exercises. This is a summary of those standards and how they apply to your child's concert experience.

I. Students should be able to communicate at a basic level in the art form

Learning the vocabulary involved in music: instrument names, families, technical and expressive terms, and understanding of basic structural forms. The glossary, suggested resources and activities will help your students become comfortable with understanding the musical language.

II. Students should be able to communicate proficiently in at least one art form

The bulk of the responsibility lies on the school and student. However, many people are inspired to learn an instrument and play in a musical group by their early experiences including hearing live music.

III. Students should be able to develop and present a basic analysis of a work of art

The process of preparation before a concert, the concert experience, and a reflection afterwards will help students intelligently understand and evaluate the music they experience.

IV. Students should be able to demonstrate an informal acquaintance with exemplary works of art from a variety of cultures and historical periods

The concerts are designed to highlight famous and significant works embracing several hundred years of Western classical music as well as music of non-Western cultures.

V. Students should be able to relate to various types of arts knowledge and skills within and across the arts

By integrating the study of music and related themes into the classroom, students discover that music has many connections to other areas of learning. Because of the experiential nature of music, often concepts and knowledge can be related to other subjects.

Info found at <http://www.menc.org/resources/view/national-standards-for-music-education>



Maine Learning Results

Below are MLR revised standards that are addressed in the Percussion Program

- A2 Students identify basic musical notation, symbols, and terminology of dynamics
- A3 Students listen to and identify qualities/elements of music including loud/soft, fast/slow, high/low, meter, and long/short, steady beat/strong beat, and simple form
- E2 Students identify similar characteristics between and among arts and other disciplines.
- E3 Students identify characteristics that lead to success in the arts.
- E4 Students identify the arts in life experiences.
 - a. Students identify the role and activities of a visual or performing artist.
 - b. Students describe common arts activities.
 - c. Students describe the way the arts make them feel.
- E5 Students identify positive interpersonal skills that impact the quality of their art and participation in the arts.
 - 1. getting along with others
 - 2. respecting differences
 - 3. working as a team

Below are Proposed Revised MLR Standards for Visual Arts

- A1 Students recognize a variety of purposes for making art, including telling a story, communicating emotion, or beautifying functional objects.



KinderKonzert Evaluation

Your opinion is important to us. Your input helps us to better refine our programs for future audiences and is greatly appreciated. *Thank you!*

KinderKonzert title: **Percussion: Sounds All Around**
KinderKonzert date: _____
KinderKonzert location: _____
Your name and title _____

1. The PSO has the following goals for the KinderKonzert program:
- to provide opportunities for children to hear live orchestral ensembles introducing the four families of instrument
 - learn how each instrument is played
 - recognize the instrument sounds
 - learn about various elements of music
 - discover that understanding music is a pathway to creativity, self-discovery and self expression

After attending this program, do you think we addressed and met those goals? ____ Yes ____ No

Comments: _____

2. Please indicate your opinion of the following statements by circling the corresponding number.

Concert pieces were appropriate for audience and grade level

1 2 3 4 5
disagree agree

Children felt a sense of involvement with the concert

1 2 3 4 5
disagree agree

Narrator comments contributed to the overall understanding of musical concepts

1 2 3 4 5
disagree agree

Children found the concert to be an enjoyable experience

1 2 3 4 5
disagree agree

Logistics of the concert were clearly communicated to me (e.g., reservations, payment method, directions, and seating)

1 2 3 4 5
disagree agree

3. Do you/your school have specific learning outcomes for KinderKonzerts? ____ Yes ____ No

If so, how do you assess what the children have learned?

____ Portfolio
____ Teacher observation
____ Projects/Investigations
____ Other _____

4. What would you suggest to improve this program?

(Please continue on the back if needed)

5. I am interested in contributing teaching ideas for pre/post concert activities ____ Yes ____ No

6. I am interested in hosting a KinderKonzert at my school ____ Yes ____ No

**Please return forms to:
Heather Sumner**

Education and Community Engagement Manager
Portland Symphony Orchestra
P.O. Box 3573, Portland, Maine 04104
or email hsumner@portlandsymphony.org



PORTLAND SYMPHONY ORCHESTRA
ROBERT MOODY, MUSIC DIRECTOR

Good Listener Certificate

This is to certify that

(Name)

**Was a good listener at the
Portland Symphony Orchestra KinderKonzert on**

(Date)

(Teacher)



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