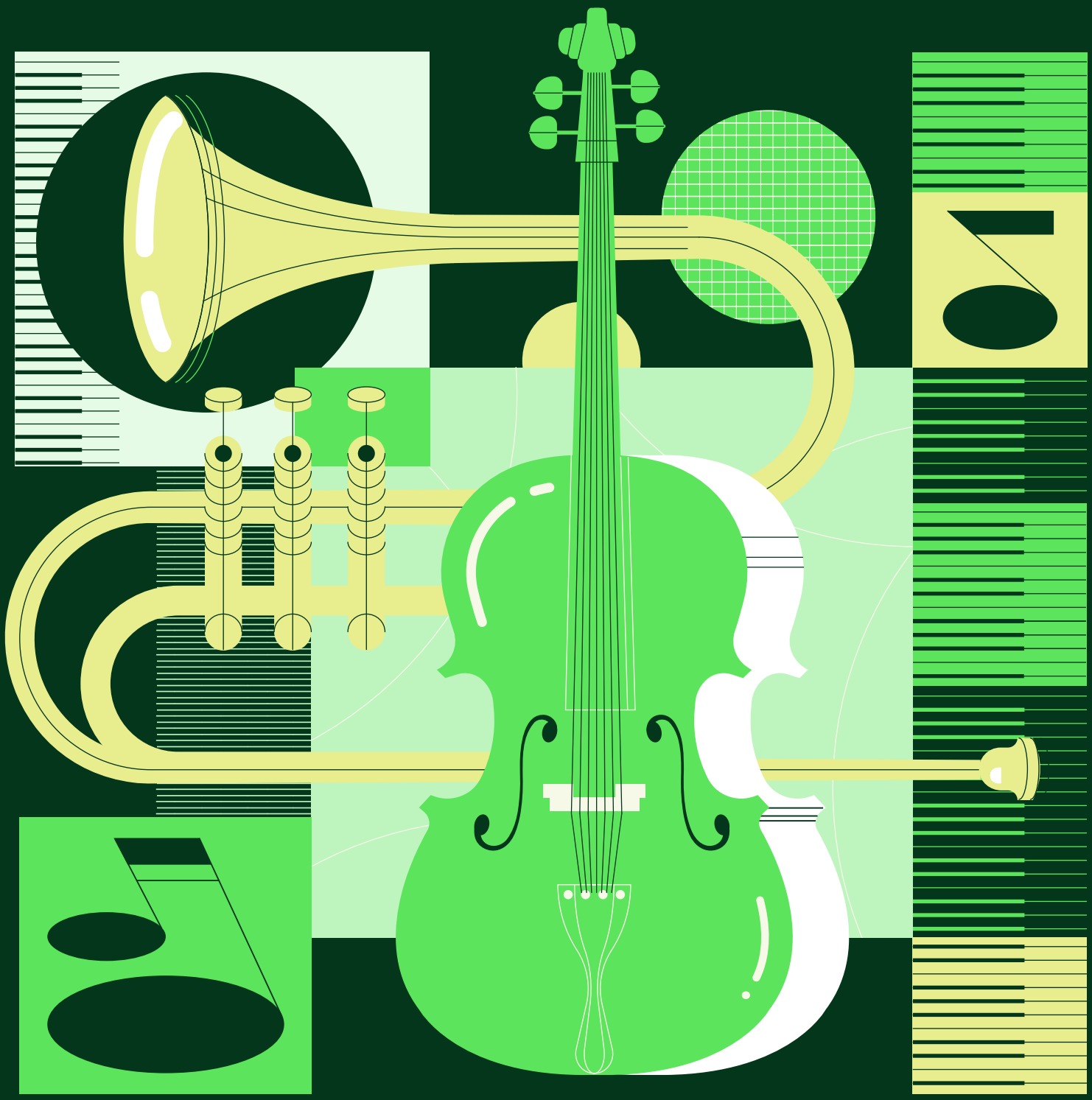
2025/26
EDUCATION & COMMUNITY ENGAGEMENT

KINDERKONZERTS
TEACHER'S GUIDE
GRADES K – 2

OREGON SYMPHONY

MUSICAL MERRIMENT AND OTHER MISADVENTURES



Welcome!

This guide is designed to accompany the 2025/26 series of Kinderkonzerts. Divided into four main sections, one for each family of instruments, this guide explores basic elements and principles of music through active listening and inquiry while introducing the instrument families of the orchestra.

Each section explores concepts that will be addressed in the corresponding concert. We have designed the lessons to be adaptable to the time and materials available in your classroom setting, providing groups of activities that can be best explored over the course of several days for up to 15 minutes per class. We encourage you to adapt each lesson to fit your teaching style and specific student needs.

Overall guide objective

Students will explore basic elements and principles of music through active listening, inquiry, and live performances by the four families of instruments.

Each Section Includes Three Components:

1.	Lesson
2.	Activity
3.	Sing-along songs which will be performed at each corresponding Kinderkonzert (we invite all to sing along with Pam, our narrator!)

The Oregon Symphony believes that music is an essential and equal part of the total school curriculum. We hope that you will take full advantage of this guide and YouTube playlist so that your students can in turn be knowledgeable and eager participants in the culture of their city, state, and the world. Please email us at educate@orsymphony.org if you have questions or wish to share your experiences in preparing your students for the Kinderkonzerts.

Thank you for joining us,

Annissa Bolder, M.M. Ed.,
Director of Education & Community Engagement

GUIDE CONTENTS

MEET THE NARRATOR

PAM MAHON
NARRATOR

Pam Mahon is delighted to be performing yet again with her favorite symphony orchestra family. Ms. Mahon is the narrator for the Oregon Symphony's Music for Families series concerts, as well as the teaching artist for the Symphony's Kinderkonzerts and Carnegie Hall Link Up National Concerts. To Ms. Mahon, entertaining the young audiences of the Oregon Symphony is an absolute dream job! Other Portland credits include: Lureena Jones, *Adrift in Macao* (Broadway Rose); Aldonza, *Man of La Mancha*; Mother, *Ragtime*; Baker's Wife, *Into the Woods*; Claire Ganz, *Rumors*; Donna/Oolie, *City of Angels*; Carmen, *Sweet Charity*; Pam, *The Full Monty* (Lakewood Theatre Company); Mary Bland, *Eating Raoul* (Live on Stage); Madame de la Grande Bouche, *Beauty and the Beast*; Wicked Witch of the West, *The Wizard of OZ*; Brooke Wyndham, *Legally Blonde: The Musical* (Pixie Dust Productions); Mazeppa, *Gypsy* (Portland Center Stage); Susan, *[title of show]* (Triangle Productions); Young Boy, *Jenůfa*; Chocholka/Jay, *The Cunning Little Vixen*; Papagena, *The Magic Flute*; and Nurse Maid, *Street Scene* (Portland Opera).

GETTING TO KNOW THE INSTRUMENTS

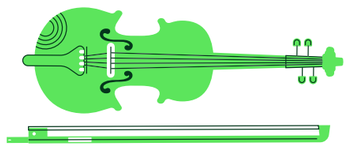
It's the big day and you take your seat in the concert hall ready to hear some classical music. You look up and see almost 80 people in the orchestra. Here's a breakdown of the instruments they're playing.

BASS OR DOUBLE BASS

An enormous, stand-up instrument that plays the lowest notes of all the strings.

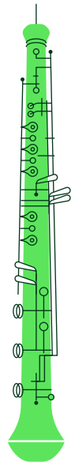
VIOLIN

Made of wood with a horsehair bow played over four metal strings; the sound is sweet, singing, and divine.



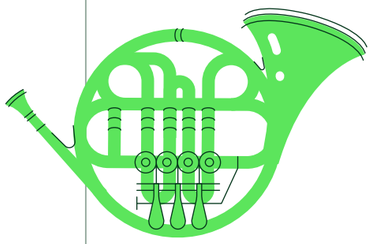
OBOE & ENGLISH HORN

Played by blowing into a reed, a whittled-down flat piece of sugar cane, these produce a sound that is full, clear, and vibrant.



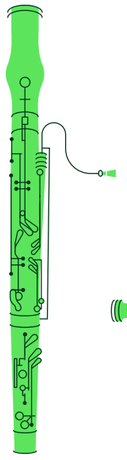
FRENCH HORN

A noble-sounding brass instrument with a full, round, majestic tone.



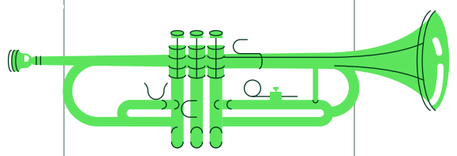
BASSOON

Looks like a plumbing pipe, sounds like a dream. High notes sound otherworldly. Middle notes sound luscious and mellow. Low notes sound deep and powerful.



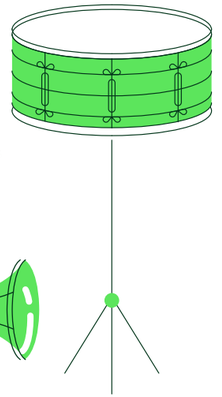
TRUMPET

The most powerful instrument in the orchestra and the highest-pitched brass instrument. Executes impressive runs and leaps in a single bound.



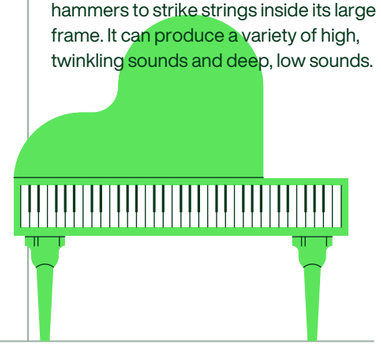
PERCUSSION

The player is expected to be a master of a vast range of different instruments: timpani, bass drum, snare drum, cymbals, xylophone, and other oddities.



PIANO

Played by pressing keys that cause hammers to strike strings inside its large frame. It can produce a variety of high, twinkling sounds and deep, low sounds.

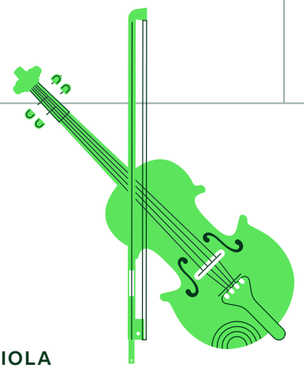


CELLO

Played sitting down, with the instrument between the legs. Makes a beautiful, rich, singing sound.

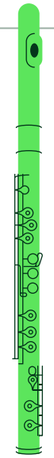
VIOLA

Slightly larger than a violin, playing slightly lower notes, with a breathier or throatier sound.



FLUTE

Blown across, just like a bottle; produces a sweet, silvery sound.

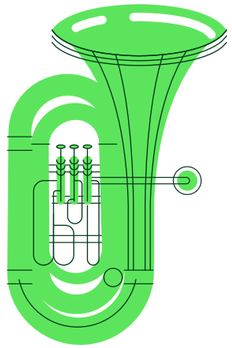


CLARINET

A tubular woodwind instrument that creates a full, round sound—very pure, without the edge of the oboe's sound.

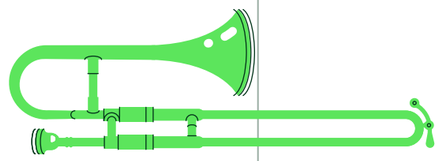
TUBA

Lowest of the brass instrument. Can produce a wall of low, blasting sound.



TROMBONE

A powerful low brass instrument with a slide to change notes. Essential for parades, as well as symphonies.

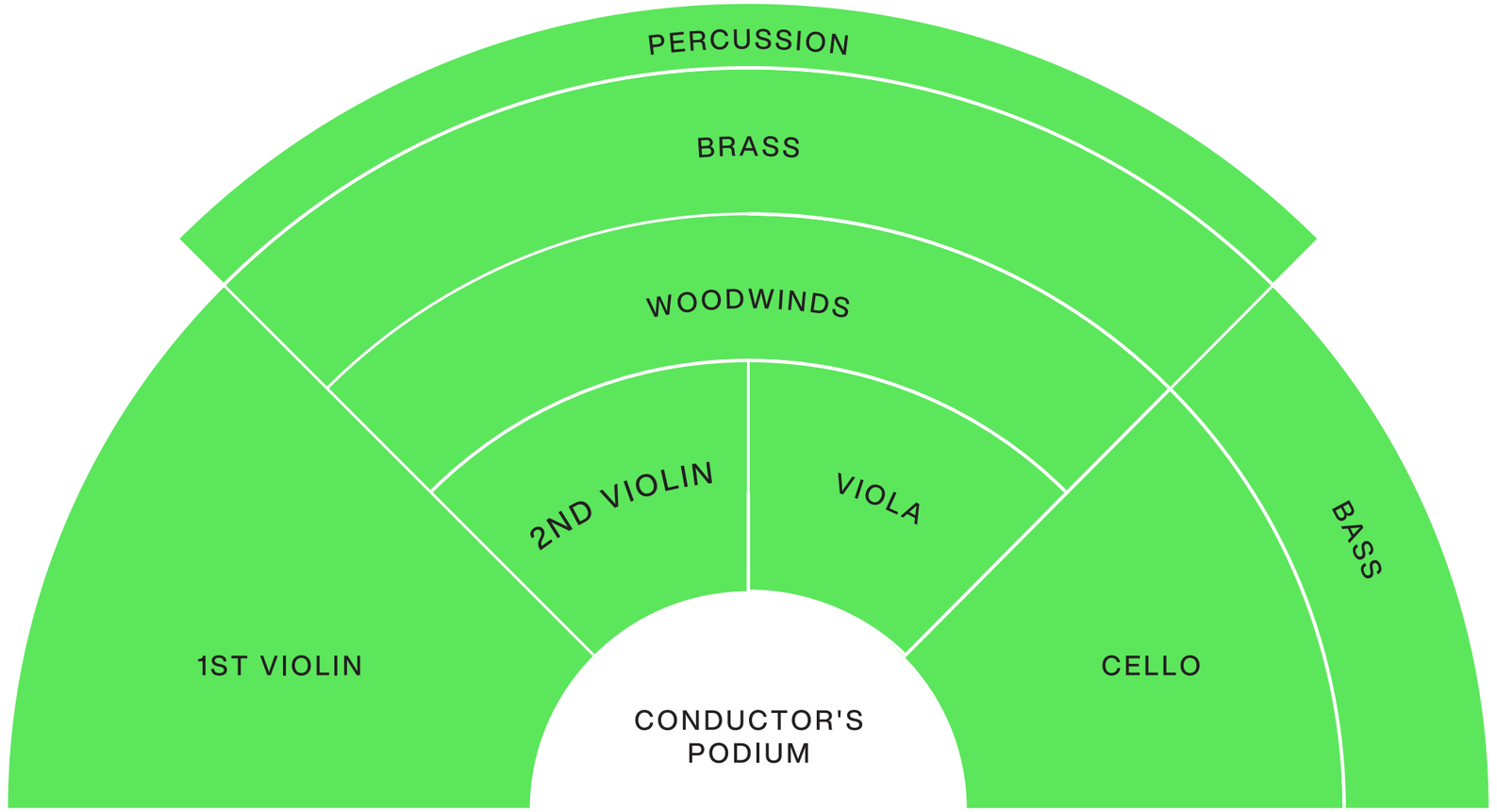


HARP

A triangular framed instrument with a curved neck. Strings stretched between a soundbox and the neck are plucked with the fingers to produce an elegant tone.

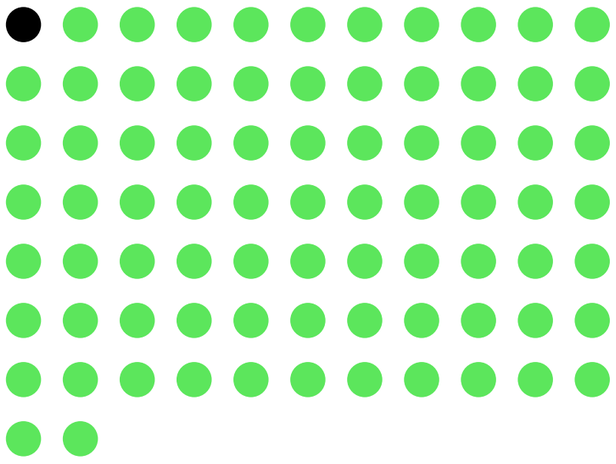
ORCHESTRA SEATING CHART

The symphony orchestra is the largest and most exciting of all musical groups, with as many as 100 players, depending on the piece. It is divided into four musical families called strings, woodwinds, brass, and percussion. Every instrument in the orchestra belongs to one of these families.



BY THE NUMBERS

1 Conductor
78 Musicians



49 Strings

25 Violins
9 Violas
8 Cellos
6 Basses
1 Harp

12 Brass

5 French Horns
3 Trumpets
3 Trombones
1 Tuba

5 Percussion

3 Percussion
1 Timpani
1 Keyboard

12 Woodwinds

3 Flutes
3 Oboes
3 Clarinets
3 Bassoons
Piccolo*
English Horn*

*These are additional instruments played by members of the flute or oboe section.

OUR HISTORY

THE OREGON SYMPHONY

The Oregon Symphony is Portland's largest performing arts organization today, but it has long and deep roots that go all the way back to 1896 and the founding of the Portland Symphony — the first orchestra west of the Mississippi River.

The decades that followed saw many milestones, but two of the biggest came in the mid-20th century. Firstly, in 1967, the orchestra's name was officially changed to the Oregon Symphony, reflecting the increasing number of concerts played outside Portland and a commitment to serve the larger statewide and regional community. Secondly, in 1984, under the leadership of Music Director James DePreist, the orchestra moved from the Portland Civic Auditorium (now Keller Auditorium) to its current home, the Arlene Schnitzer Concert Hall. The move, and DePreist's leadership, were turning points in the Oregon Symphony's history that resulted in a new level of concert and recording activity, as well as greater service in the areas of education and community engagement.

Now, the orchestra is led by Jean Vollum Music Director David Danzmayr, who joined the organization during its 125th anniversary season in 2021. The Oregon Symphony now performs for hundreds of thousands of people each year, and the Symphony's recorded works have reached millions of music lovers over the years via broadcasting on All Classical Radio and American Public Media programs. These recordings have earned the Oregon Symphony multiple GRAMMY nominations.

Portland Symphony orchestra with Bob Millard, 1957

THE ARLENE SCHNITZER CONCERT HALL

The Arlene Schnitzer Concert Hall is a historic theater building and performing arts center in Portland, Oregon. It is locally nicknamed "The Schnitz" and is the last surviving theater on Broadway, which was once lined with large theater houses. The architectural firm Rapp and Rapp designed the Italian Renaissance-style building and it was considered, at its opening, to be the largest and most lavish theater for a city of Portland's size. It opened as the Portland Public Theatre, a vaudeville venue, in March 1928, then changed to the Paramount Theater in 1930, as the owners had a contract to run Paramount films locally. The building continued to show films until 1972.

The Schnitz's 65-foot high "Portland" sign above the Broadway Marquee originally contained approximately 6,000 theatrical lights. The current sign is an exact replica of the original–which read "Paramount" from 1930–1984.

The theater's original organ and statuary were sold off in an auction in March 1975. During the auction, there was a general outcry from the audience to keep a marble statue called "Surprise" (a nude girl with her hands thrown across her face) in the theater. The 1200-member audience took up a collection, and $5,233.97 was raised to purchase and keep the statue in the theater lobby. "Surprise" once had a finger missing from a box-office robbery bullet in the 1920s, but is now restored in the hall's main foyer. The building (as the Paramount Theatre) was placed on the National Register of Historic Places in 1976.

A major renovation of the hall began in September 1983 by Boora Architects, restoring the building to much of its original opulence. Portland residents Arlene and Harold Schnitzer contributed generously to the completion of the initial phase of the renovation. The one-year, $10 million renovation involved repairing, recasting, or replacing much of the ornate interior while making it comfortable and safe for today's audiences and performers. Part of the Portland'5 Centers for the Performing Arts, The Schnitz is a gem in our city and we are happy to welcome you into the Oregon Symphony's home!

KINDERKONZERTS 2025/26 SCHEDULE

PERCUSSION *A Treasure Trove of Tunes*	**MONDAY, NOVEMBER 10** **AT FAUBION SCHOOL** 9:15AM 10:15AM 11:15AM	**WEDNESDAY, NOVEMBER 12** **AT SACRAMENTO ELEMENTARY** 9:30AM 10:30AM 11:30AM	**MONDAY, NOVEMBER 17** **AT LINCOLN ST. ELEMENTARY** 9:30AM 10:30AM 11:30AM
STRINGS *Three Pigs Construction Co.*	**TUESDAY, JANUARY 20** **AT FAUBION SCHOOL** 9:15AM 10:15AM 11:15AM	**WEDNESDAY, JANUARY 21** **AT SACRAMENTO ELEMENTARY** 9:30AM 10:30AM 11:30AM	**MONDAY, JANUARY 26** **AT LINCOLN ST. ELEMENTARY** 9:30AM 10:30AM 11:30AM
BRASS *Royal Rumpus*	**MONDAY, MARCH 2** **AT LINCOLN ST. ELEMENTARY** 9:30AM 10:30AM 11:30AM	**TUESDAY, MARCH 3** **AT FAUBION SCHOOL** 9:15AM 10:15AM 11:15AM	**WEDNESDAY, MARCH 4** **AT SACRAMENTO ELEMENTARY** 9:30AM 10:30AM 11:30AM
WOODWINDS *Zany Zoo Tunes*	**MONDAY, APRIL 13** **AT SACRAMENTO ELEMENTARY** 9:30AM 10:30AM 11:30AM	**TUESDAY, APRIL 14** **AT FAUBION SCHOOL** 9:15AM 10:15AM 11:15AM	**MONDAY, APRIL 20** **AT SACRAMENTO ELEMENTARY** 9:30AM 10:30AM 11:30AM

LOCATION INFO

Lincoln St. Elementary Gymnasium
801 NE Lincoln St.
Hillsboro, OR

Faubion School Gymnasium
2930 NE Dekum St.
Portland, OR

Sacramento Elementary Multi-Purpose Room
11400 NE Sacramento St.
Portland, OR

RESERVATIONS & BUSING INFO

Register to attend Kinderkonzerts at our website: orsymphony.org/kinderkonzerts

Two weeks prior to the Kinderkonzert, you will receive information by email detailing specific bus, parking, and entrance information at your Kinderkonzert location.

CONCERT EXPECTATIONS

Please arrive 15 minutes before the concert — we will start promptly and don't want you to miss a thing! Seating is first-come-first-served, but we like to let our youngest (and usually shortest) audience members sit in the front.

Please take a few moments before the concert to discuss with your students and chaperones your expectations for their concert behavior. We encourage kids to move to the music and show that they are having a good time by singing and clapping along at appropriate times. Please remind your students to respect fellow audience members by refraining from conversation during the concert.

MUSIC EDUCATION STANDARDS

National Standards

The Oregon Symphony has an ongoing commitment to support the National Standards for Music Education. A comprehensive guide and resources pertaining to the National Standards can be found **here.**

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specific guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

Oregon Content Standards

Oregon Symphony Kinderkonzerts support the following Common Curricular Goals of the Oregon Content Standards as outlined below. Access the Oregon Standards **here.**

VISUAL AND PERFORMING ARTS
Aesthetics and Art Criticism

- Recognize artistic elements in works of art.
- Respond to works of art, giving reasons for preference.

VISUAL AND PERFORMING ARTS
Historical and Cultural Perspectives

- Relate works of art from various time periods and cultures to each other.

VISUAL AND PERFORMING ARTS
Create, Present, Perform

- Apply artistic elements and technical skills to create, present, and/or perform works of art for a variety of audiences and purposes.
- Communicate verbally and in writing about one's own artwork.

ENGLISH LANGUAGE ARTS
Reading

- Listen to, read, and understand a wide variety of informational and narrative text across the subject areas at school and on own, applying comprehension strategies as needed.
- Increase word knowledge through systematic vocabulary development; verify the meaning of new words and use those words accurately across subject areas.

ENGLISH LANGUAGE ARTS
Writing

- Communicate supported ideas across the subject areas, including relevant examples, facts, anecdotes, and details appropriate to audience and purpose that engage reader interest.

ENGLISH LANGUAGE ARTS
Speaking and Listening

- Listen critically and respond appropriately across subject areas.

SCIENCE
Physical Science

- Matter: Understand structure and properties of matter.
- Energy: Understand energy and its transformations and interactions with matter.

FOUNDATIONAL ACTIVITY

Environmental Sound Awareness

We are constantly surrounded by sound, but rarely do we truly listen to what we hear. Listening to a 30-minute concert may be a new and unusual experience for many of your students. Essential to the development of deep listening skills is the acquisition of sound awareness. Following are some suggested strategies for developing active listening skills in listeners of all ages. These exercises will be helpful prior to any of the following lessons as you introduce the music and concepts found in this Teacher's Guide.

Goal

Students will develop active listening skills.

Instructional Objectives

Students will:

10 min	Identify and describe environmental sounds.
10 min	Identify and describe various sounds played on a variety of musical instruments.

Instructions

1.	Turn off the classroom lights and have students close their eyes.
2.	Have students spend one full minute listening to environmental sounds.
3.	Elicit responses from students as to what sounds they heard. Create a word bank using all student responses.
4.	After an initial list has been created, go back to each sound on the list and ask students to describe their sound further. Add these descriptions to each sound listed.
5.	Refer back to this word bank throughout the year, adding sounds and descriptions to increase sound awareness.

FOUNDATIONAL ACTIVITY

Instrument Families

Using the companion YouTube list below, find the track that corresponds to the instrument family that your class is studying for this Kinderkonzert. Follow the same procedure as listed in Activity One asking students to identify and describe the sounds made by the featured instrument(s).

▷ Companion YouTube Videos

Full Orchestra	Bernstein's Overture to *Candide*	**Watch Video →**
Strings	Tchaikovsky's *Serenade for Strings*, "Finale"	**Watch Video →**
Strings	"Ricketts' Hornpipe"	**Watch Video →**
Strings Sing-Along	"Johnny Works with One Hammer"	**Watch Video →**
Woodwinds	Excerpt, Tchaikovsky's Symphony No. 4, "Scherzo"	**Watch Video →**
Woodwinds	Mussorgsky's Pictures at an Exhibition: "Ballet of the Chicks in their Shells"	**Watch Video →**
Woodwinds Sing-Along	"Goin' to the Zoo"	**Watch Video →**
Brass	Giovanni Gabrieli's *Canzon septimi toni No. 2*	**Watch Video →**
Brass Sing-Along	"La Bamba"	**Watch Video →**
Percussion	Britten's *The Young Person's Guide to the Orchestra*, Percussion excerpt	**Watch Video →**
Percussion-Steel Drum	"Under the Sea" from The Little Mermaid	**Watch Video →**
Percussion Sing-Along	**"**Brush Your Teeth"	**Watch Video →**
Low Pitched Sounds	Gliere's Russian Sailors Dance, Excerpt	**Watch Video →**
High Pitched/Soft Sounds	Gliere's Russian Sailors Dance, Excerpt	**Watch Video →**

PERCUSSION
A TREASURE TROVE OF TUNES

How It Works

The percussion family is the largest in the orchestra. Percussion instruments include any instrument that makes a sound when it is struck, shaken, or scraped. Some percussion instruments are tuned and can sound different notes, like the xylophone, timpani, or piano, and some are untuned with no definite pitch, like the bass drum, cymbals, or castanets. Percussion instruments keep the rhythm, make special sounds, and add excitement and color. Unlike most of the other players in the orchestra, a percussionist will usually play many different instruments in one piece of music. Percussionists also use different kinds of mallets to change the sound when striking or scraping an instrument. Brushes, mallets, and sticks come in various shapes and sizes. Scraped percussion instruments are less common in the orchestra, but are used in much of the folk music in the world.

The Instruments

The instruments of the percussion family have international ancestors from the Middle East, Asia, Africa, the Americas, and Europe representing musical styles from many different cultures. The most common percussion instruments in the orchestra include the timpani, xylophone, cymbals, triangle, snare drum, bass drum, tambourine, gongs, chimes, celesta, and piano.

PIANO

TIMPANI

BASS DRUM

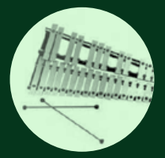
SNARE DRUM

XYLOPHONE

CYMBALS

GONG

TRIANGLE



GLOCKENSPIEL

CELESTA

CHIMES

LESSON

Percussion Treasure Hunt

Anyone can be a percussionist with a little bit of imagination and a lot of rhythm! In the following lesson, you and your students will explore the different ways to make percussive sounds with found objects. The concept of “sound” vs. “music” will be touched upon while your students go on a tuneful treasure hunt of found sounds!

Goal

Students will recognize the “percussive potential” in their environment.

Instructional Objectives

Students will:

- Become familiar with instruments that make up the percussion family.
- Discover how sound is created by instruments in the percussion family.
- Explore how variations in size, and the materials used to make instruments affect their sound.
- Explore the difference between “sound” and “music”.
- Discover that there is potential for found objects to become musical instruments; creativity is only limited by imagination.
- Apply concepts of pulse, pitch, and dynamics to explore the role of percussion instruments in music.

Materials

- Found objects in classroom or home setting
- Chalkboard or butcher paper
- Crayons/markers
- Kinderkonzert companion YouTube videos on page 15 or other source of sing-along music
- Rattle or container filled with beans/rice

ACTIVITY

Strike, Scrape, Shake

Percussion instruments are anything that you can strike, scrape, or shake to make music, and our environment offers many items for us to use percussively! This activity will offer students an opportunity to explore how we can make music with materials available in our surroundings.

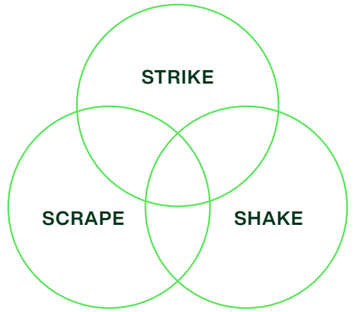
Instructions

PART 1: TREASURE HUNT

1. Start out by clapping your hands together in rhythm to a familiar song. Then demonstrate to the students that they can also rub their hands together to make another kind of sound. Explain that their hands can make sound in the first two of three ways that percussion instruments make sound (strike, scrape, shake). Now shake a rattle or container filled with beans or rice...you can also shake something to make a sound!
2. Invite students on a percussion Treasure Hunt. Divide the students into three groups. Assign a percussion action to each group (strike, scrape, shake) and let them go around their classroom or other location collecting or designating items that make the sound for which they are hunting.
3. Gather children together and have each group share/demonstrate their percussive sounds.
4. Play a familiar song and ask students to play their sounds in rhythm with the music. Depending on their readiness level, you can orchestrate certain sounds to emphasize certain parts of the music selection.

PART 2: VENN DIAGRAM

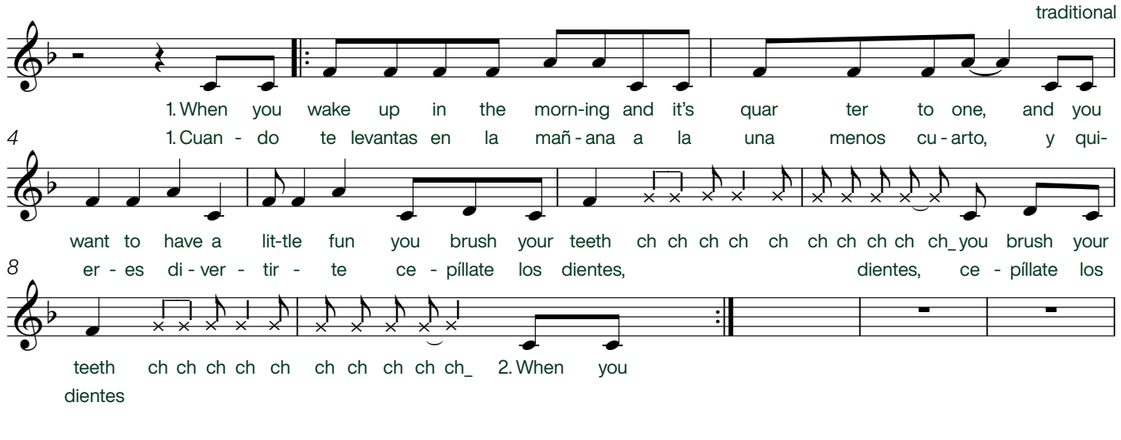
5. Make a Venn diagram on the board or with yarn on the floor. Label each circle with the three ways of making percussive sounds.
6. Ask students to place their percussive treasures in the appropriate attribute circle. Alternatively, you can write the name of the item on an index card. They will see that some items can make sound in more than one way and will be located in more than one attribute circle. Percussionists in the Symphony use instruments in more than one way too!



SING-ALONG SONG

“Brush Your Teeth/ Cepíllate Los Dientes”

In preparation for the Percussion Kinderkonzert, sing along with the YouTube companion video listed on page 15.



1.	When you wake up in the morning and it's quarter to one and you want to have a little fun, You brush your teeth ch ch ch ch, ch ch ch ch....	Cuando te levantas en la mañana a la una menos cuarto y quieres encontrar algo que hacer cepíllate los dientes, ch ch ch ch, ch ch ch ch....
2.	When you wake up in the morning at a quarter to two and you want to find something to do, You brush your teeth ch ch ch ch, ch ch ch ch....	Cuando te levantas en la mañana a las dos menos cuarto y quieres encontrar algo que hacer cepíllate los dientes, ch ch ch ch, ch ch ch ch....
3.	When you wake up in the morning at a quarter to three and you want to hum a tweedle dee dee, You brush your teeth ch ch ch ch, ch ch ch ch....	Cuando te levantas en la mañana a las tres menos cuarto y quieres cantar una cancioncita cepíllate los dientes ch ch ch ch, ch ch ch ch....
4.	When you wake up in the morning at a quarter to four and you think you hear a knock at the door, You brush your teeth ch ch ch ch, ch ch ch ch....	Cuando te levantas en la mañana y las cuatro menos cuarto y hay alguien tocando la puerta cepíllate los dientes, ch ch ch ch, ch ch ch ch....
5.	When you wake up in the morning at a quarter to five and you just can't wait to come alive, You brush your teeth ch ch ch ch, ch ch ch ch....	Cuando te levantas en la mañana a las cinco menos cuarto y ya quieres comenzar el día cepíllate los dientes, ch ch ch ch, ch ch ch ch....

STRINGS
THREE PIGS CONSTRUCTION CO.

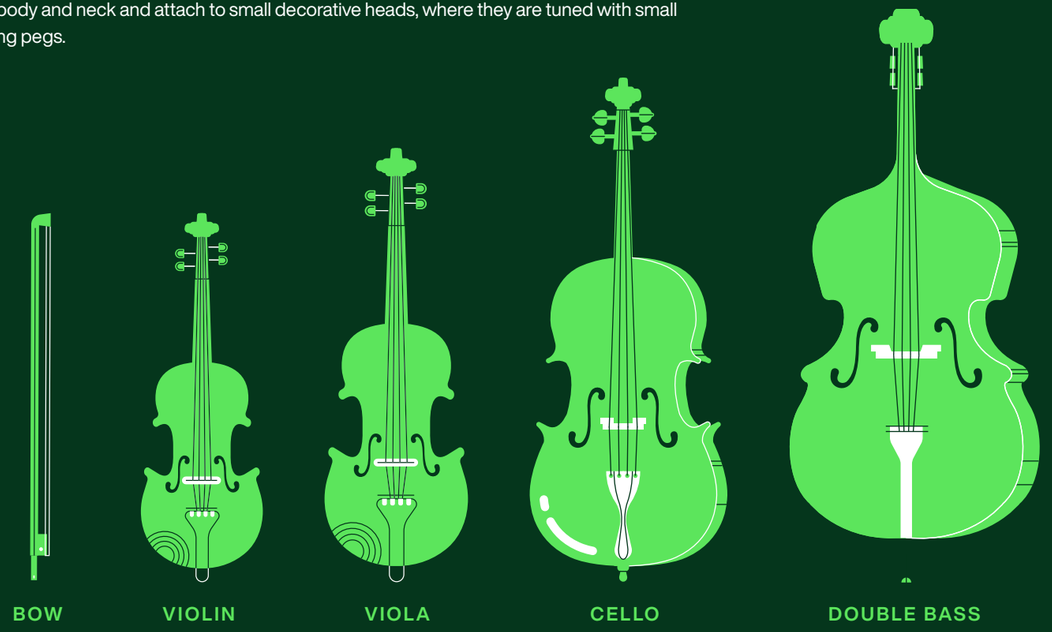
How It Works

When you look at a stringed instrument, the first thing you'll probably notice is that it's made of wood, so why is it called a stringed instrument? The bodies of the stringed instruments, which are hollow inside to allow sound to vibrate within them, are made of different kinds of wood; but the part of the instrument that makes the sound is the strings, which are made of nylon, steel, or sometimes gut.

The strings are played most often by drawing a bow across them. The handle of the bow is made of wood and the strings of the bow are actually horsehair from horses' tails! Sometimes the musicians will use their fingers to pluck the strings, and occasionally they will turn the bow upside down and play the strings with the wooden handle.

The Instruments

The strings are the largest section in the orchestra, with nearly 50 performers playing instruments that come in four sizes: the violin, which is the smallest, the viola, the cello, and the biggest, the double bass, sometimes called the contrabass. (Bass is pronounced "base," as in "baseball.") The smaller instruments, the violin and viola, make higher-pitched sounds, while the larger cello and double bass produce low, rich sounds. They are all similarly shaped, with curvy wooden bodies and wooden necks. The strings stretch over the body and neck and attach to small decorative heads, where they are tuned with small tuning pegs.



LESSON

Pulse and Rhythm

Some have it and some have to learn it, but it doesn't matter which kind of person you are, we've all "got rhythm!" Once you understand that pulse is the steady beat throughout a piece of music and the groupings of beats over the pulse is called the rhythm, you are on your way to gettin' that rhythm. Simple nursery rhymes are our introduction for you and your students to explore this important musical concept!

Goal

Students will show an understanding of beat and rhythm in music.

Instructional Objectives

Students will:

Demonstrate an understanding of pulse in a piece of music by clapping.

Demonstrate an understanding of rhythm in a piece of music by clapping.

Materials

Analog clock with visible second hand or metronome

Pattern blocks

Vocabulary Words

Pulse The "heartbeat" of a piece of music.

Rhythm The groupings of beats or pulses into patterns, suggesting forward movement.

ACTIVITY

Clap Along to the Beat

Establishing an understanding of the steady beat is a foundational skill in music literacy. It is one of the first music skills we build on, and sets the stage for everything from rhythm and movement to ensemble playing. Clapping, tapping, moving, and stomping along to a steady beat helps students internalize pulse and analyze sound.

Instructions

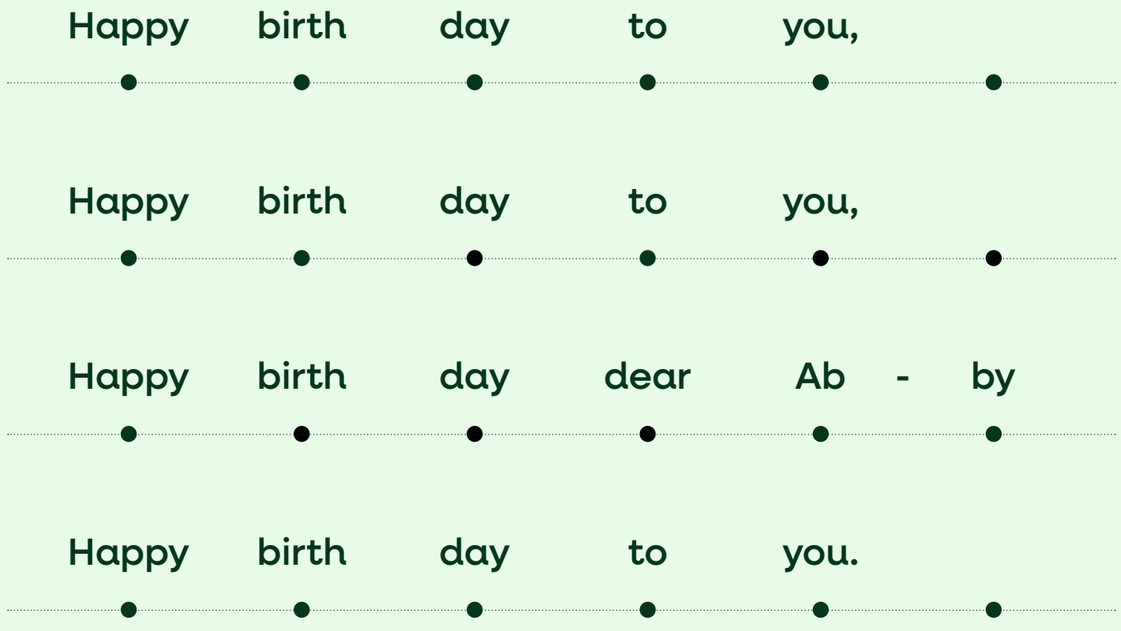
PART 1: ESTABLISHING PULSE

1. Have students clap along with the steady beat of the second hand on an analog clock or a metronome.
2. Introduce the vocabulary word pulse (steady and constant like a heartbeat).
3. Practice following the pulse of the clock in a variety of ways, staying together as a class (clap, march, slap thighs, etc.).
4. Brainstorm with your students how they might visually represent the pulse of the clock. For example, choose a pattern block shape to represent each pulse, and place them equidistantly in a line.
5. Practice clapping (tapping, marching, etc.) the visually represented pulse as you point to each one. Remember, the pulse is steady.

PART 2: ADDING RHYTHM

6. Using your visual representation of pulse from Part 1, create a line of 10 pulses. Have class clap the 10 pulses together.
7. Create a rhythm over the pulse line where every other pulse gets two claps and the alternate pulse gets no claps.
8. Introduce vocabulary word rhythm (groupings of beats into patterns).
9. Brainstorm with your students how they could visually represent the rhythm (two claps every other pulse). For example, choose a different pattern block shape to represent each clap, and place them over the top of or above each one-pulse shape.
10. Have the class practice clapping the rhythm while you point to each pulse.
11. Split the class into two groups. Have one group clap the pulse while the other claps the rhythmic pattern. Have the pulse group get started first, then have the rhythm group join in. Don't be surprised if this takes many tries – this takes practice!
12. Now change the rhythmic clapping pattern and try again.

EXAMPLE PULSE PATTERN



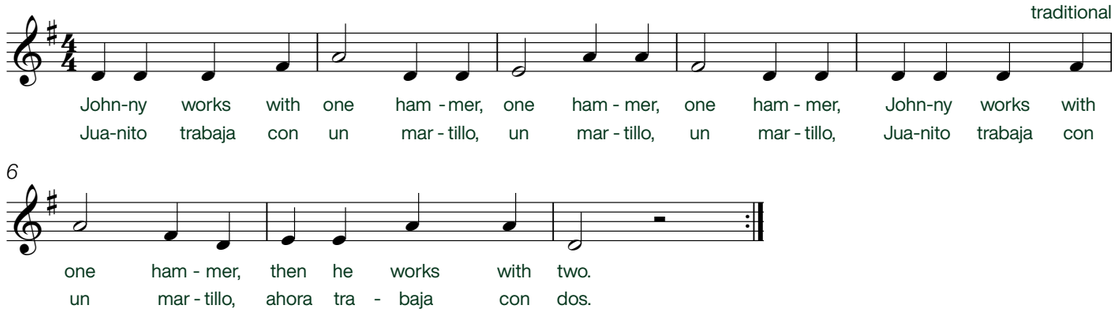
PART 3: PULSE AND RHYTHM IN A SONG

1. As a class, sing a familiar song. Happy Birthday, for example, mapped above.
2. Now sing the song while clapping the pulse. In the example above, ● represents the pulse). Remember, pulse is steady. Practice as needed until everyone in the class is clapping the pulse.
3. Now, clap the rhythm of the song. Remember, rhythm is the pattern of the beats that overlay the pulse.
4. Split the class into two groups, have one group clap the steady pulse, and the other the rhythm. Have the pulse group get started first, then have the rhythm group join in.
5. Repeat with a different song to demonstrate that the rhythm gives clues as to what the song is, while the pulse does not.

SING-ALONG SONG

“Johnny Works with One Hammer/Juanito Trabaja Con Un Martillo”

In preparation for the Strings Kinderkonzert, sing along to “Johnny Works with One Hammer” using the companion YouTube video listed on page 15.



2.	Johnny works with two hammers, two hammers, two hammers. Johnny works with two hammers, then he works with three.	Juanito trabaja con dos martillos, dos martillos, dos martillos. Juanito trabaja con dos martillos, ahora trabaja con tres.
3.	Johnny works with three hammers, three hammers, three hammers. Johnny works with three hammers, then he works with four.	Juanito trabaja con tres martillos, tres martillos, tres martillos. Juanito trabaja con tres martillos, ahora trabaja con cuatro.
4.	Johnny works with four hammers, four hammers, four hammers. Johnny works with four hammers, then he works with five.	Juanito trabaja con cuatro martillos, cuatro martillos, cuatro martillos. Juanito trabaja con cuatro martillos, ahora trabaja con cinco.
5.	Johnny works with five hammers, five hammers, five hammers. Johnny works with five hammers all day long.	Juanito trabaja con cinco martillos, cinco martillos, cinco martillos. Juanito trabaja con cinco martillos, todo el día.
6.	Johnny’s very tired now, tired now, tired now. Johnny’s very tired now, so he goes to sleep.	Juanito ya se cansó, se cansó, se cansó. Juanito ya se cansó, se va a dormir.

This song has movement to accompany the verses. By the end children will be pounding their fists, stomping their feet and nodding their heads.

One Hammer	Pound with left fist
Two Hammers	Pound with left fist and right fist
Three Hammers	Pound with left fist, right fist, stomp left foot
Four Hammers	Pound with left fist, right fist, stomp left foot, and right foot
Five Hammers	Pound with left fist, right fist, stomp left foot, and right foot, nod head

BRASS
ROYAL RUMPUS

How It Works

If you think the brass family got its name because the instruments are made of brass, you're right! This family of instruments can play louder than any other in the orchestra and can also be heard from far away. Although their early ancestors are known to have been made of wood, tusks, animal horns, or shells, today's modern instruments are made entirely of brass. Brass instruments are essentially very long pipes that widen at their ends into a bell-like shape. The pipes have been curved and twisted into different shapes to make them easier to hold and play by blowing into a mouthpiece. Most brass instruments have valves attached to their long pipes that look like buttons. When you press down on the valves, they open and close different parts of the pipe. You change the pitch and sound by pressing different valves and buzzing your lips harder or softer.

The Instruments

The brass family members that are most commonly used in the orchestra are the trumpet, French horn, trombone, and the tuba. To play all four of the different brass instruments, the first step is to buzz your lips into the mouthpiece. Each brass instrument has a different shaped mouthpiece, helping to create the different sounds. The trumpet is the smallest member of its family and plays the highest pitches. You play the trumpet by holding it horizontally, buzzing your lips into the mouthpiece and pressing down the three valves in various combinations to change pitch. To play the French horn, you hold it with the bell curving downward and buzz into the mouthpiece.

TRUMPET

FRENCH HORN

TROMBONE

TUBA

LESSON

Community Helpers

"Man does not live on bread alone" is the old saying that reminds us that we need more than food to sustain us in life! Artists help us to round out our "daily sustenance" with the products of their creative energies. Musicians give us fuel for our imaginations, energy to get a job done, and inspiration to dream. In this lesson, students will learn about the importance of music in our lives. They will also explore the notion that artists can pursue careers in the arts for their own satisfaction as well as a contribution to the welfare of our society.

Goal

Students will understand that being a musician can be a career option.

Instructional Objectives

Students will:

Demonstrate an understanding that being an artist is an occupational choice by naming various types of artists, including musicians.

In keeping with the K–2 career education curriculum, students will identify artists as community helpers.

Students will illustrate the effect that musicians have on community members.

Students will depict themselves as a musician through a collage activity.

Materials

- Chart paper
- Instrument images
- Paper
- Markers/crayons
- Scissors
- Magazines for cutting
- Glue

ACTIVITY

Musician Collage Portrait

Brainstorming with students to create a list of different types of artists (i.e. visual artist, such as painter, sculptor, printmaker, graphic designer, photographer, filmmaker, etc., or performance artist, such as musician, dancer, singer, actor, etc.) helps them understand what career opportunities exist in the arts. By creating a self-portrait with instruments and imagery inspired by the different feelings that sound invokes, students can begin to connect with music deeply as a part of themselves that can be nurtured and developed.

Instructions

PART 1: SELF PORTRAIT

1. Ask students to imagine that their job is being a musician. What instrument would they play?
2. Have students choose the picture of that instrument from the images of musical instruments available (see materials list).
3. Have students cut out the instrument and paste it onto a blank page.
4. Using the pasted instrument, have students draw a self portrait – playing the instrument.

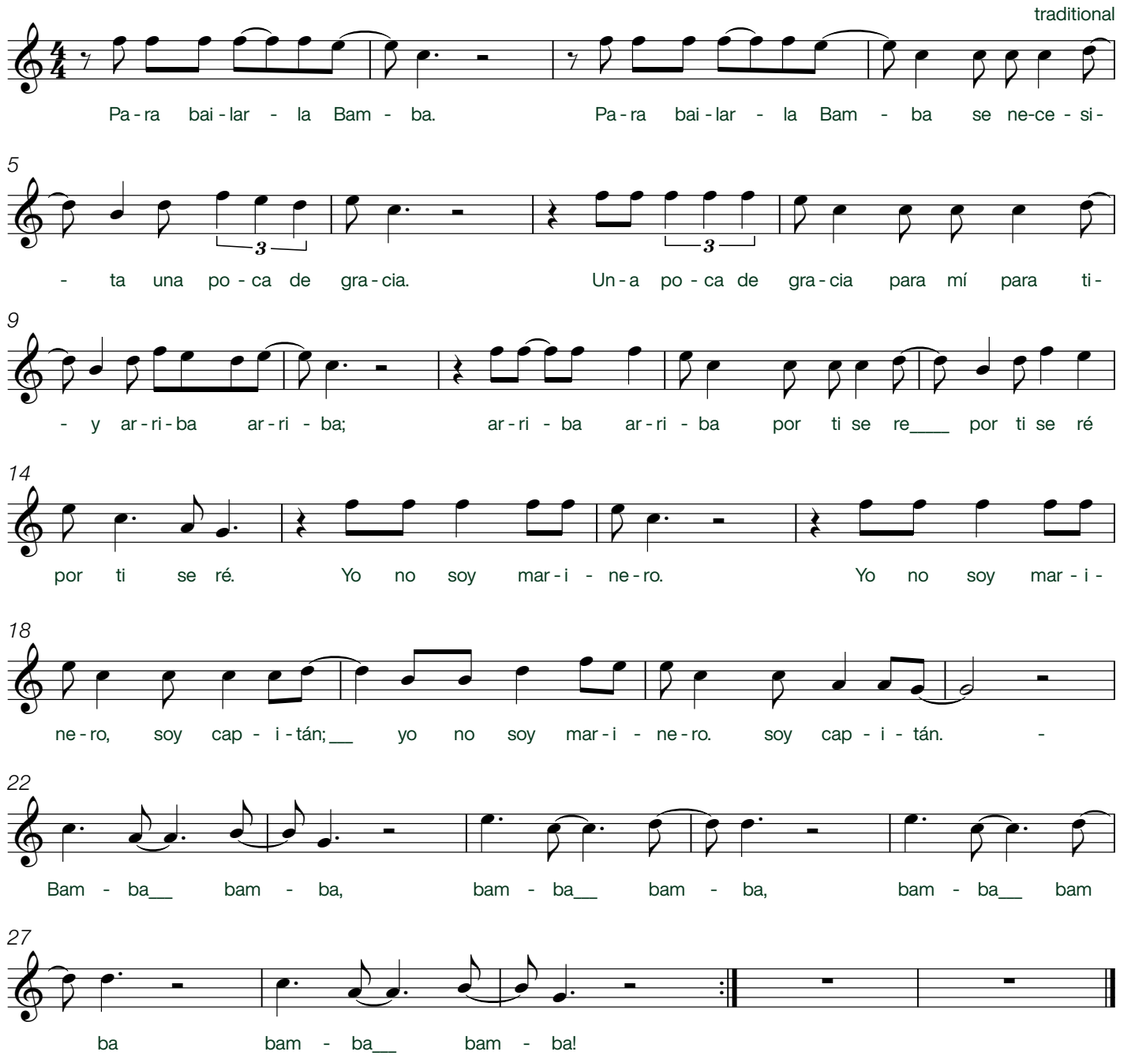
PART 2: COLLAGE

5. Review the concept of musicians as community helpers. Discuss ways that musicians help members of society (joy of hearing music by audience members, listening to music while working, music therapy for children and adults in the hospital, stress relief, creative expression, enhancing community events, etc.).
6. Listen to a piece of music (use the companion YouTube videos on page 15 or a song of your choice). Ask students to name feelings they have while listening to the music. Make a list of those emotions on the board.
7. Have students find and cut-out images from magazines illustrating the emotions discussed and images of people who might benefit from the work of musicians.
8. Add cut-out images to the self portraits created in part 1 to create a vibrant collage.

SING-ALONG SONG

“La Bamba”

In preparation for the Brass Kinderkonzert, sing along to “La Bamba”. While we won’t be singing “La Bamba” in English, an interpretation is, “In order to dance the Bamba a little humor is needed. Go higher and higher. I’ll be for you. I am not a marine, I am a captain.”



WOODWINDS
ZANY ZOO TUNES

How It Works

The instruments in the Woodwind family used to be made of wood, which gives them their name. Today, they are made of wood, metal, plastic, or some combination of those materials. They are all basically narrow pipes with holes with an opening at one end and a mouthpiece at the other. You play them by blowing air through the mouthpiece (that's the "wind" in "woodwind") and opening or closing the holes with your fingers to change the pitch. Metal caps called keys cover the holes of most woodwind instruments.

The mouthpieces for some woodwinds, including the clarinet, oboe, and bassoon, use a thin piece of wood called a reed, which vibrates when you blow across it. The clarinet uses a single reed made of one piece of wood, while the oboe and bassoon use a double reed made of two pieces joined together.

The Instruments

Just like the stringed instruments, the smaller woodwinds play higher pitches while the longer and larger instruments play the lower pitches. The woodwind family of instruments includes, from the highest sounding instruments to the lowest, the piccolo, flute, oboe, English horn, E-flat clarinet, clarinet, bass clarinet, bassoon and contrabassoon. The French horn player joins the woodwind quintet to add some color—even though it is made of brass and has a different mouthpiece.

REEDS

FLUTE OBOE CLARINET BASSOON

LESSON

Pitch and Melody

How often have you tapped the water glasses in front of you on the table and noticed that the sound is different depending on the amount of water in it? It's always fun to make our own impromptu compositions! This lesson will introduce the concept of pitch to your students. They will learn how different pitches are produced and that putting the different pitches together produces a melody.

Goal

Students will show an understanding that pitch is one of the basic elements in creating a melody..

Instructional objectives

Students will:

Show recognition of the relative differences in pitch.

Demonstrate an understanding of the correlation between amount of water in a glass and the pitch it produces.

Demonstrate an understanding of the correlation between the size of an instrument and the pitch(es) it produces.

Recognize the difference between isolated pitches and a melody when played by the teacher on five water glasses.

Play and compose melodies using water glasses.

Materials

5 uniformly sized, clear water glasses

Food coloring (optional)

Water

ACTIVITY

Water Glasses

Into one clear glass, slowly add water. After every inch of added water, tap the glass with a pencil, demonstrating how the pitch changes. More water makes the sound lower. You or students may reverse this by gradually pouring water out and tapping, noting pitch changes.

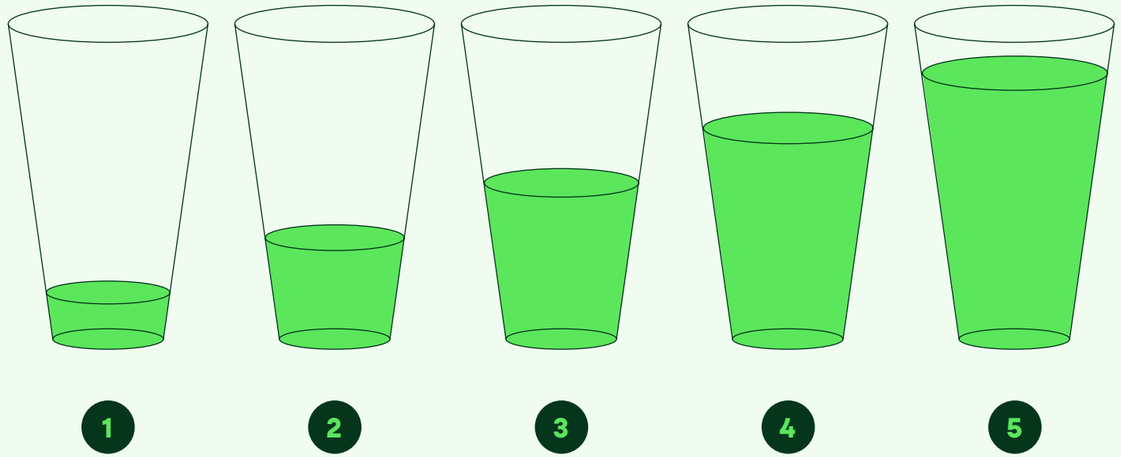
Instructions

PART 1: PITCH

1. Fill five water glasses with water at five graduated levels to create a note scale. You can use food coloring to better illustrate the different levels of water.
2. Demonstrate the sound of each made by striking each glass with a pencil.
3. Divide the class into five groups. Assign each group a pitch (one of the five glasses).
4. Have each group stand/raise their hand when they hear their pitch.
5. Now, repeat with eyes closed.
6. Introduce the vocabulary word **pitch**. Ask the class which group had the lowest pitch? The highest pitch?
7. Make the connection with the students that the glass with the lowest pitch had the most water and the glass with the highest pitch had the least water.
8. Make the connection with the students that orchestra instruments share this rule: the larger the instrument, the lower the sound and vice versa. For musical examples of high and low pitches, listen to the companion YouTube video on page 15.

PART 2: MELODY

9. Line up the glasses from least full (1) to fullest (5) and label them one through five.
10. Review pitch. At random, strike various glasses, asking the class to tell you which pitches are higher, and which are lower. Reinforce the concept that the fuller the glass, the lower the pitch.
11. Using the numbered "scores" for two well known tunes below, play a melody on the glasses that your students will recognize.
12. Introduce the vocabulary word **melody**.
13. Discuss how a melody is made up of a chain of pitches that create a "tune."
14. Allow students to play the melody themselves, using the numbered "score" or to create their own melody.



MELODY 1

Mary Had a Little Lamb

3 4 5 4 3 3 3 4 4 4 3 1 1

3 4 5 4 3 3 3 3 4 4 3 4 5

MELODY 2

Jingle Bells

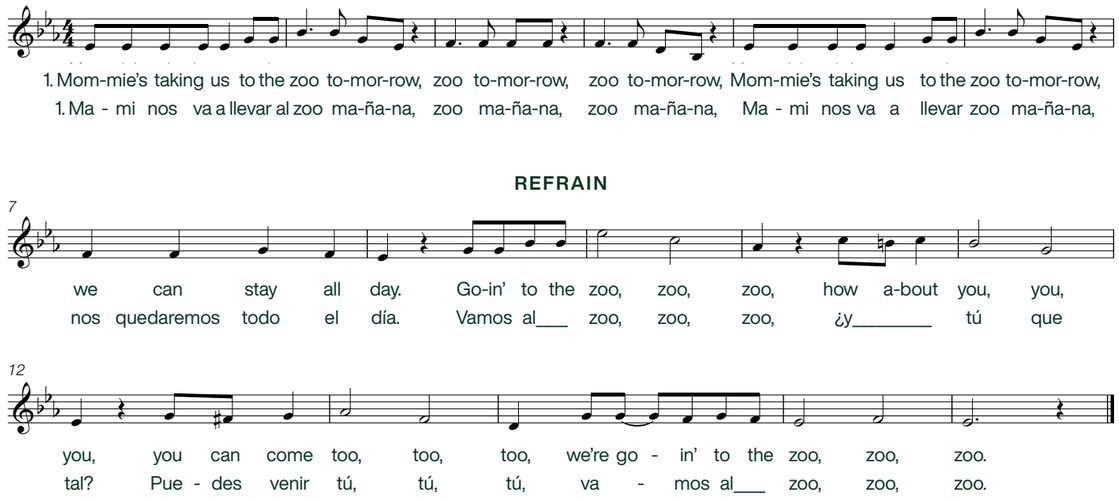
3 3 3 3 3 3 3 1 5 4 3

2 2 2 2 2 3 3 3 3 1 1 2 4 5

SING-ALONG SONG

“Goin’ to the Zoo/ Vamos al Zoo”

In preparation for the Woodwinds Kinderkonzert, sing along to “Goin’ to the Zoo/ Vamos al Zoo” video listed in in the YouTube companion videos on page 15.



2.	Look at all the monkeys swingin’ in the trees, swingin’ in the trees, swingin’ in the trees. Look at all the monkeys swingin’ in the trees, we can stay all day.	Mira todos los monos jugando en los árboles, jugando en los árboles, jugando en los árboles. Mira todos los monos jugando en los árboles, nos quedaremos todo el día.
3.	Look at all the crocodiles swimmin’ in the water, swimmin’ in the water, swimmin’ in the water. Look at all the crocodiles swimmin’ in the water, we can stay all day.	Mira todo los cocodrilos nadando en el agua, nadando en el agua, nadando en el agua. Mira todos los cocodrilos nadando en el agua, nos quedaremos todo el día.
Refrain	Goin’ to the zoo, zoo, zoo, how about you, you, you, you can come too, too, too, we’re goin’ to the zoo, zoo, zoo.	Vamos al zoo, zoo, zoo, y tú qué tal puedes venir tú, tú, tú, vamos al zoo, zoo zoo.

MAKE YOUR OWN INSTRUMENTS

Did you know you can create your own instruments from simple materials at home? Build this series of instruments to bring to your class or work directly with students to create your own symphony of instruments for music lessons.

SHOEBOX VIOLIN

You will need a shoebox, rubber bands of different widths, scissors, and craft materials to decorate.

1.	Cut a hole in the lid of a shoebox.
2.	Stretch different width rubber bands round the box.
3.	Roll the excess cardboard from the hole and place it under the rubber bands to make a “bridge.”

JAVA JIVE BASS

You will need a 2 pound coffee can, a hammer, a nail, one 5-foot long piece of heavy string, a small craft stick or popsicle stick, a utility knife (needs adult supervision), and a yard stick.

1.	Make a small hole in the center of the bottom of the coffee can by pounding the nail through it.
2.	Tie one end of the string around the middle of the popsicle stick, making many knots to be sure it holds.
3.	Thread the free end of the string through the hole in the can so that the small stick is on the inside of the can.
4.	With an adult’s help, use the utility knife to make a small hole in one end of the yard stick and a wedge-shaped notch in the other end of the stick.
5.	Set the long stick on the bottom of the can so that the notched end is on the rim. Pull the string taut and tie it through the hole at the top of the yard stick.
6.	Play your bass by plucking the string while holding the can down with one foot. Make different sounds by changing the string’s tension.

POP BOTTLE FLUTE

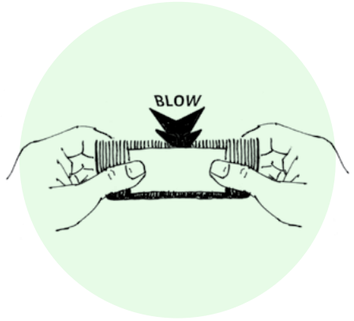
Make a pop bottle flute. You will need 6 plastic water bottles or glass pop bottles, a plastic sixpack holder or tape, and food coloring.

1. Fill the six bottles with different levels of water and put different food coloring in each bottle.
2. Put the bottles in the six-pack holder, or secure together with tape.
3. Blow over the top of the bottles to create different tones/pitches.

STRAW CLARINET

Make a straw clarinet. You will need 1 thin straw, 1 thick straw, a paper funnel, scissors, and a ruler.

1. Flatten the stem of the thin straw, snip off the corners of the flattened end with scissors to make the mouthpiece.
2. Insert the end of the mouth piece into the thicker straw, blow through this. Move the thicker straw up and down.
3. Cut out the funnel or punch a hole in the bottom of a Dixie cup and tape or glue it to the end of the thick straw. This is the amplifier, or the bell.
4. Experiment with cutting holes in the thicker straw, like a clarinet, cover them with your fingers in different ways to create different pitches.



BUZZING COMB

Here is another type of woodwind instrument you can make. This one makes its sound from vibrations – like a woodwind instrument using a reed. You will need a small comb and paper squares approximately 2 inches by 2 inches.

1. Hold the small pocket comb with the teeth pointed toward you.
2. Place a small piece of paper on the comb on the side closest to you, holding in place with your thumbs.
3. By holding the comb and piece of paper together with your lips and blowing, you can make the paper vibrate – which makes a sound.

CAN DRUM OR SHAKER

Make a tin can drum or shaker. You will need one coffee can, 3 tablespoons of beans, a balloon, a rubber band, two straws, masking tape, and craft material for decoration.

1. Put the beans inside the can.
2. Stretch the balloon over the open end of the coffee can and secure the balloon with the rubber band.
3. Take strips of masking tape about 1 foot long and form into two balls to attach to the end of the straws. These are your drum sticks.
4. Decorate your drums!

SMALL SHAKERS

Make your own set of shakers that fit in the palm of your hand. Keeping the beat with the music is easy and sounds so nice! You will need one soda can, 3 tablespoons of beans, rice, or macaroni, and duct tape.

1. Put a small amount of rice, beans, macaroni, etc., into into a soda can, and cover the top with duct tape.
2. Notice how the size or weight of different items make a difference in the sound when shaken.

FRENCH HORN

Make a French Horn. You will need a length of garden hose 5–8 feet long and 1/2 to 3/4 inch in diameter, a plastic funnel, a baby bottle nipple, adhesive tape, and scissors.

1. Cut the tip off of the baby bottle nipple and insert the cut top on one end of the hose.
2. Put the plastic funnel on the other end of the hose.
3. Secure with adhesive tape and tie the hose so it is in the shape of a French horn.
4. Practice “buzzing” your lips and play your horn.

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