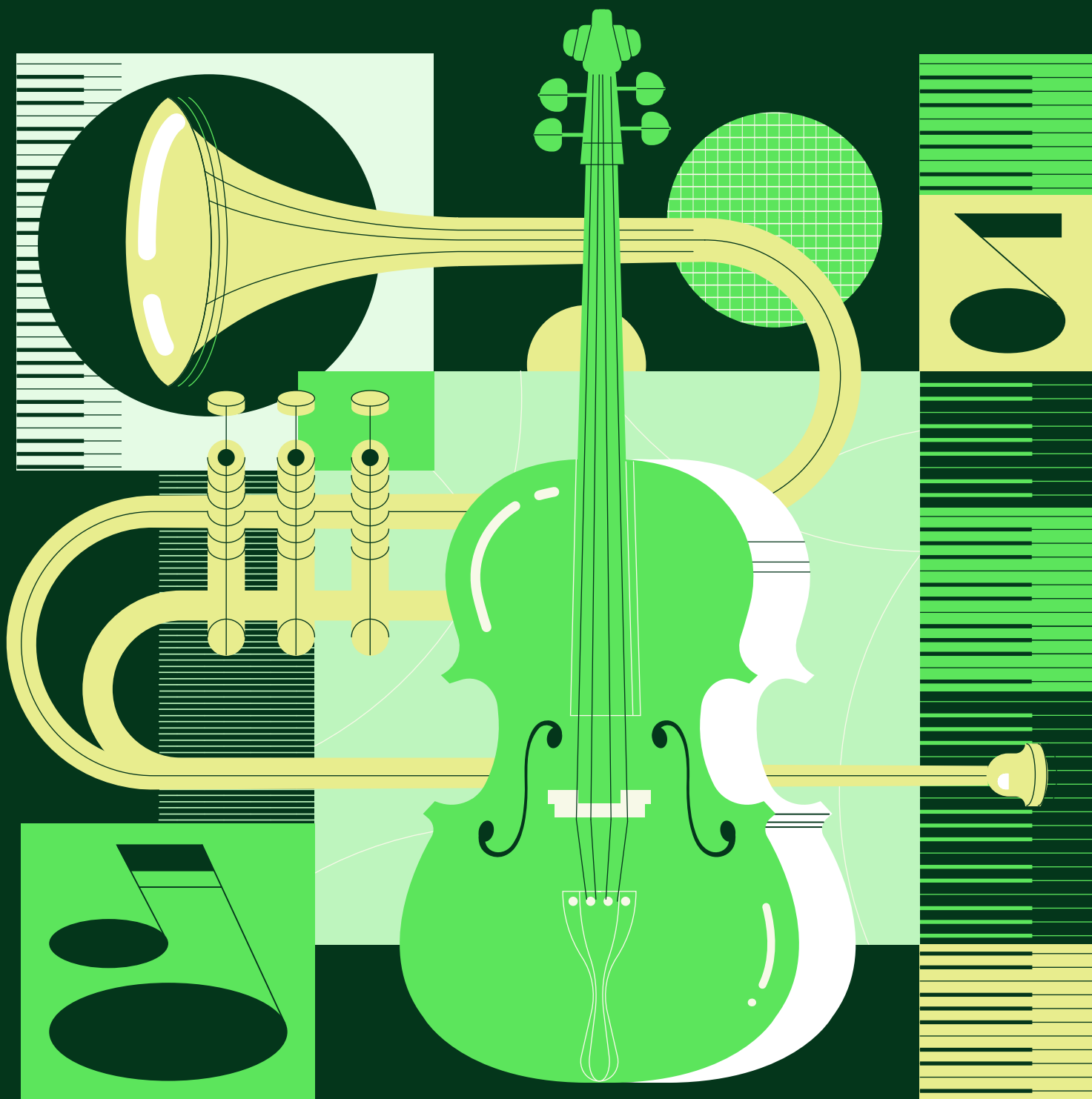


2026/27
EDUCATION & COMMUNITY
ENGAGEMENT

KINDERKONZERTS
TEACHER'S GUIDE
GRADES K-2

OREGON
SYMPHONY

SYMPHONY SANDBOX



GUIDE CONTENTS

Welcome to the Oregon Symphony's 2026/27 Kinderkonzert season, Symphony Sandbox!

We are so excited for you to join Oregon Symphony musicians and narrator Pam Mahon in a series of sing-alongs, musical games, experiments, and exploration to discover the building blocks of music-making and sound! Each Kinderkonzert will feature one of the four instrument families in the symphony orchestra: strings, woodwinds, brass, and percussion. Each concert explores the mechanics behind the instruments and how they produce sound, while also focusing on basic musical elements like rhythm, pitch, timbre, and melody.

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. Included in this guide:

- | | |
|----|---|
| 1. | A preview of each Kinderkonzert program. |
| 2. | Suggested activities that explore musical concepts and instrument mechanics. |
| 3. | A YouTube playlist to use as a reference in your classroom and to provide a sneak peek for the music presented at each Kinderkonzert. |
| 4. | Sing-along songs, which will be performed at each corresponding Kinderkonzert (we invite you 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. Please email us at educate@orsymphony.org if you have questions or wish to share your experiences in preparing your students for these Kinderkonzerts.



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



Sean Elligers, M.M. Ed.,
Education & Community Engagement Manager

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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 Family series concerts, as well as the teaching artist for the Symphony’s Kinderkonzerts and Link Up 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).

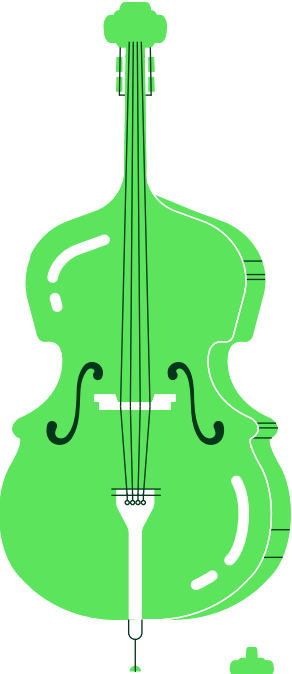


GETTING TO KNOW THE INSTRUMENTS

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.

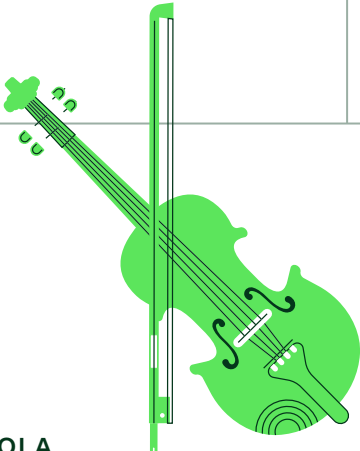
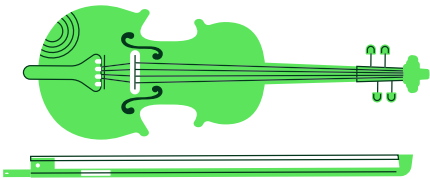
BASS OR DOUBLE BASS

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



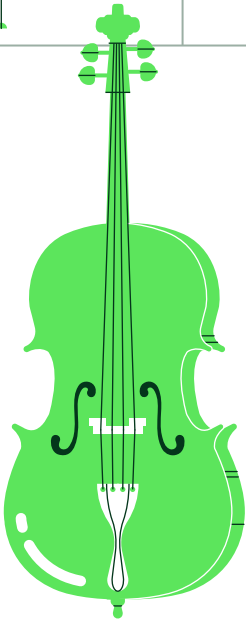
VIOLIN

The highest-pitched string instrument, made of wood with a bow played over four metal strings. The sound is sweet, singing, and divine.



VIOLA

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

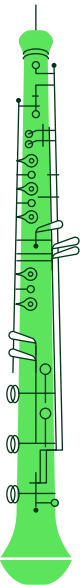


CELLO

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

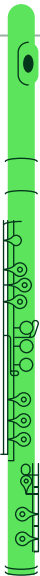
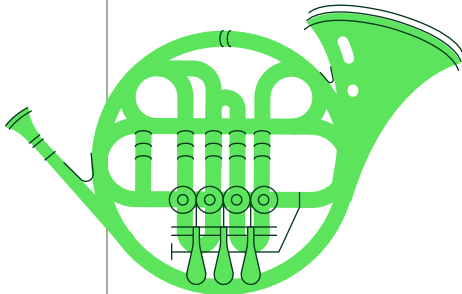
OBOE & ENGLISH HORN

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.

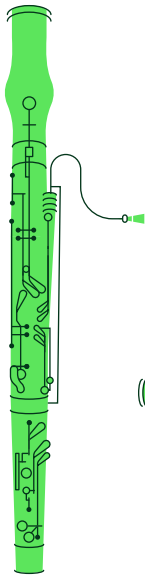


FLUTE

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

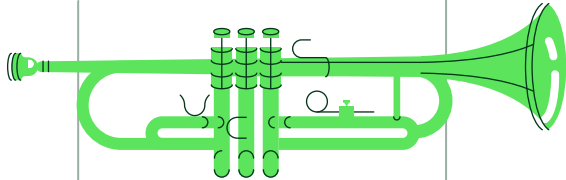
BASSOON

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.



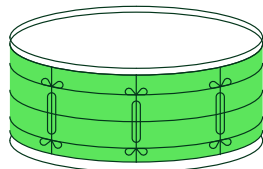
TRUMPET

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



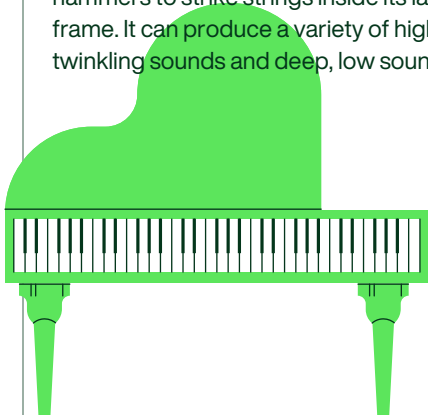
PERCUSSION

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.



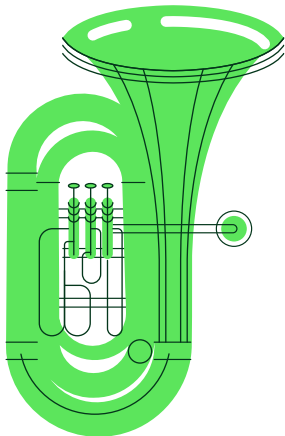
PIANO

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.



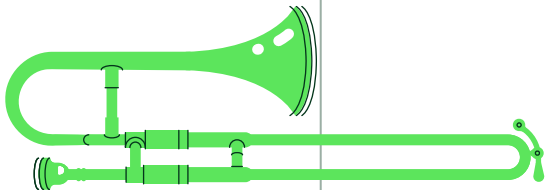
CLARINET

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 instruments. 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.

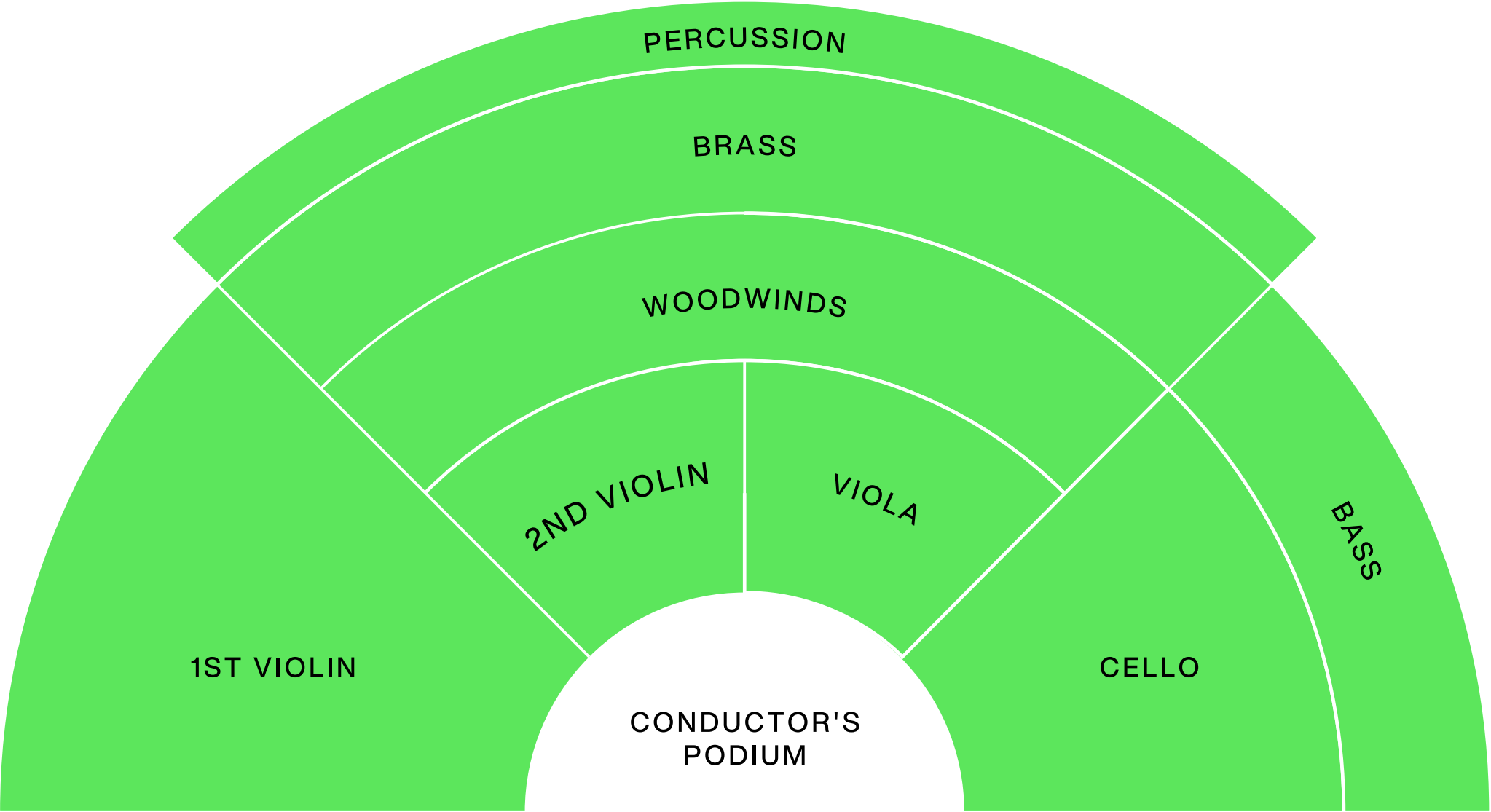


HARP

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.

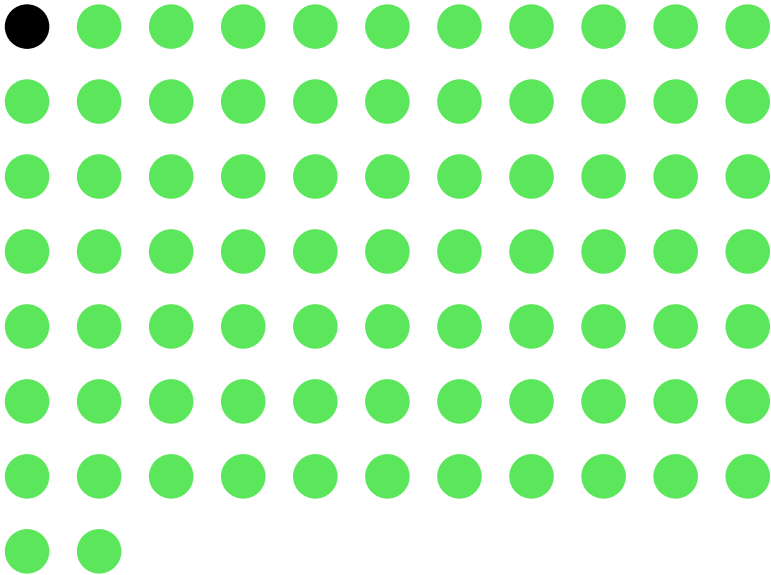
ORCHESTRA SEATING CHART

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

5 Percussion

3 Percussion
1 Timpani
1 Keyboard

12 Brass

5 French Horns
3 Trombones
3 Trumpets
1 Tuba

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 on the West Coast.

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.



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's Centers for the Performing Arts, The Schnitz is a gem in our city.

KINDERKONZERTS

WOODWINDS

Rhythmic Recipes

TUE OCT 13 2026
SACRAMENTO ELEMENTARY
MULTI-PURPOSE ROOM
📍11400 NE Sacramento St., Portland

3 PERFORMANCES PER DAY
9:30, 10:30 & 11:30AM

WED OCT 14 2026
FAUBION SCHOOL
GYMNASIUM
📍2930 NE Dekum St., Portland

3 PERFORMANCES PER DAY
9:15, 10:15 & 11:15AM

MON OCT 19 2026
LINCOLN ST. ELEMENTARY
GYMNASIUM
📍801 NE Lincoln St., Hillsboro

3 PERFORMANCES PER DAY
9:30, 10:30 & 11:30AM

Percussion

Pitch Perfect Percussion

MON DEC 7 2026
LINCOLN ST. ELEMENTARY
GYMNASIUM
📍801 NE Lincoln St., Hillsboro

3 PERFORMANCES PER DAY
9:30, 10:30 & 11:30AM

TUE DEC 8 2026
SACRAMENTO ELEMENTARY
MULTI-PURPOSE ROOM
📍11400 NE Sacramento St., Portland

3 PERFORMANCES PER DAY
9:30, 10:30 & 11:30AM

WED DEC 9 2026
FAUBION SCHOOL
GYMNASIUM
📍2930 NE Dekum St., Portland

3 PERFORMANCES PER DAY
9:15, 10:15 & 11:15AM

2026/27 SCHEDULE

BRASS

Brought to you by the Letter B

WED FEB 3 2027
FAUBION SCHOOL
GYMNASIUM
📍2930 NE Dekum St., Portland

3 PERFORMANCES PER DAY
9:15, 10:15 & 11:15AM

MON FEB 8 2027
LINCOLN ST. ELEMENTARY
GYMNASIUM
📍801 NE Lincoln St., Hillsboro

3 PERFORMANCES PER DAY
9:30, 10:30 & 11:30AM

TUE FEB 9 2027
SACRAMENTO ELEMENTARY
MULTI-PURPOSE ROOM
📍11400 NE Sacramento St., Portland

3 PERFORMANCES PER DAY
9:30, 10:30 & 11:30AM

STRINGS

Opposite Day!

MON MAY 24 2027
LINCOLN ST. ELEMENTARY
GYMNASIUM
📍801 NE Lincoln St., Hillsboro

3 PERFORMANCES PER DAY
9:30, 10:30 & 11:30AM

TUE MAY 25 2027
SACRAMENTO ELEMENTARY
MULTI-PURPOSE ROOM
📍11400 NE Sacramento St., Portland

3 PERFORMANCES PER DAY
9:30, 10:30 & 11:30AM

WED MAY 26 2027
FAUBION SCHOOL
GYMNASIUM
📍2930 NE Dekum St., Portland

3 PERFORMANCES PER DAY
9:15, 10:15 & 11:15AM

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.

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.

Companion YouTube Videos



Using the companion YouTube list below, find and listen to the tracks that correspond to the instrument family that your class is studying for this Kinderkonzert.

Full Orchestra	Bernstein's Overture to <i>Candide</i>	Watch Video →
Woodwinds	How Woodwinds Make Sound	Watch Video →
Woodwinds Kinderkonzert	Astor Piazzolla, "Libertango"	Watch Video →
Woodwinds Kinderkonzert	Joseph Strauss, "Tritsch-Tratsch Polka"	Watch Video →
Woodwinds Kinderkonzert	Dave Brubeck, "Take Five"	Watch Video →
Woodwinds Sing-Along	"Who Stole My Chickens and My Hens?"	Watch Video →
Percussion Kinderkonzert	John Williams, "Hedwig's Theme" from <i>Harry Potter</i>	Watch Video →
Percussion Kinderkonzert	Steve Reich, <i>Music for Pieces of Wood</i>	Watch Video →
Percussion Sing-Along	Ghanaian Folk Song, "Kye Kye Kule"	Watch Video →
Brass	Brass Instruments Through Time	Watch Video →
Brass Kinderkonzert	Louis Armstrong, "Basin Street Blues"	Watch Video →
Brass Kinderkonzert	Richard Strauss, <i>Also sprach Zarathustra</i>	Watch Video →
Brass Sing-Along	"Apples and Bananas"	Watch Video →
Brass Sing-Along	"Vengan a Ver"	Watch Video →
Strings Kinderkonzert	Jesse Montgomery, <i>Strum</i>	Watch Video →
Strings Kinderkonzert	"Hava Nagila"	Watch Video →
Strings Sing-Along	Hokey Pokey	Watch Video →
Strings Sing-Along	"Oh, How Lovely is the Evening"	Watch Video →

WOODWINDS

Rhythmic Recipes

At this Kinderkonzert, students will learn how woodwind instruments make sound! Through a variety of games and musical experimentation, students will also learn about the essential role RHYTHM and TEMPO play in music-making.

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. They are all basically narrow pipes with holes, 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

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

Rhythm Cups

A fun 5–10-minute activity to introduce your young musicians to reading and creating their own rhythms.

Materials

4 sleeves of paper cups (two red, two blue) * A flat surface— like a table a or a desk.

*Cups do not need to be red and blue. Any two distinct colors will work just fine.

Instructions

1.

Set up the room so that kids are all facing you—either sitting on the floor or at their desks.
2.

Place one RED cup (lip side down) on the desk in front of you. Point to it and then clap ONCE.
3.

Ask students to echo. (This game is particularly fun if you don’t give any verbal directions).
4.

Place another RED cup on the desk, point to the two cups and then clap TWICE with a steady beat (as if they were two quarter notes).
5.

Students echo.
6.

Place 4 RED cups on the table. Clap 4 times with a steady beat, see SEQUENCE A on the next page. 
7.

Students echo.
8.

Students continue to clap the 4 cups with a steady beat as you point to each cup on each beat. Practice “looping” the 4 cups with students.
9.

Take one RED cup away and add a BLUE cup. Point to the BLUE cup and clap what would be two 8th-notes. For example, see SEQUENCE B on the next page. 
10.

Practice looping that pattern.
11.

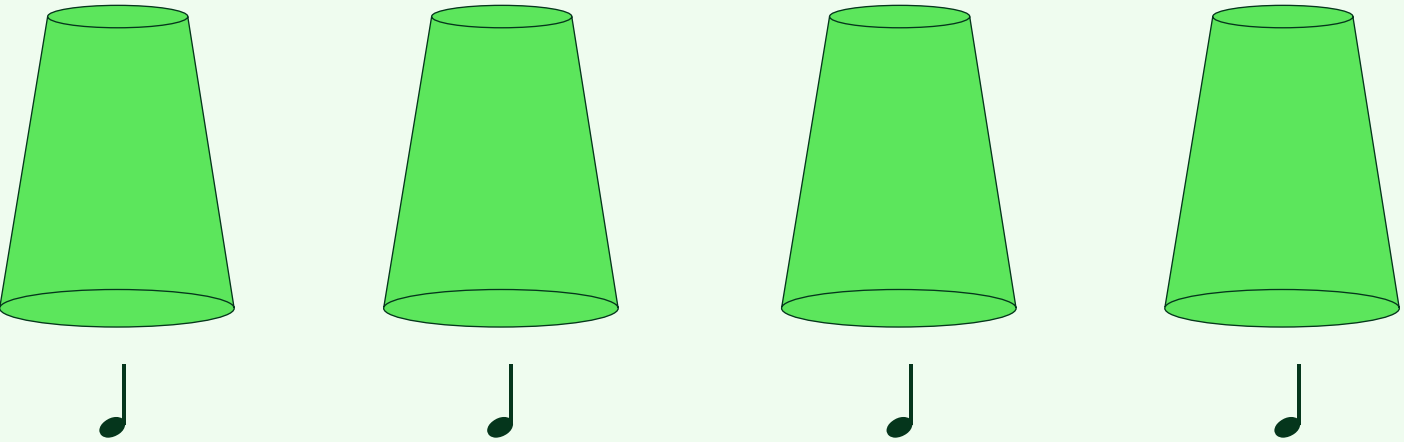
Change which beat the BLUE cup lands on. Replace another RED cup with a BLUE cup based on the students’ ability.
12.

Add or reduce the number of cups to practice a pattern in 3/4 or 5/4 time signature.

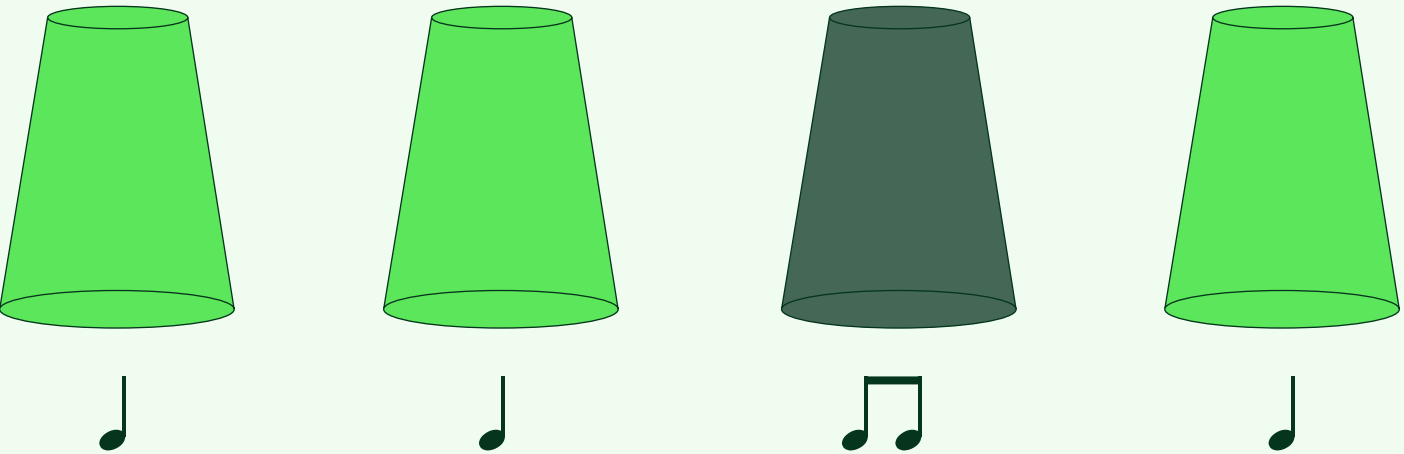
EXTENSION: Add a white cup to represent a quarter rest. Add 4th colored cup to represent a “special” sound, like a dog’s “woof,” cat’s “meow,” etc. Students can choose whatever sound they want to make!

CREATE: Give students a set of different colored cups to go compose their own four-beat sequences and then share with the class.

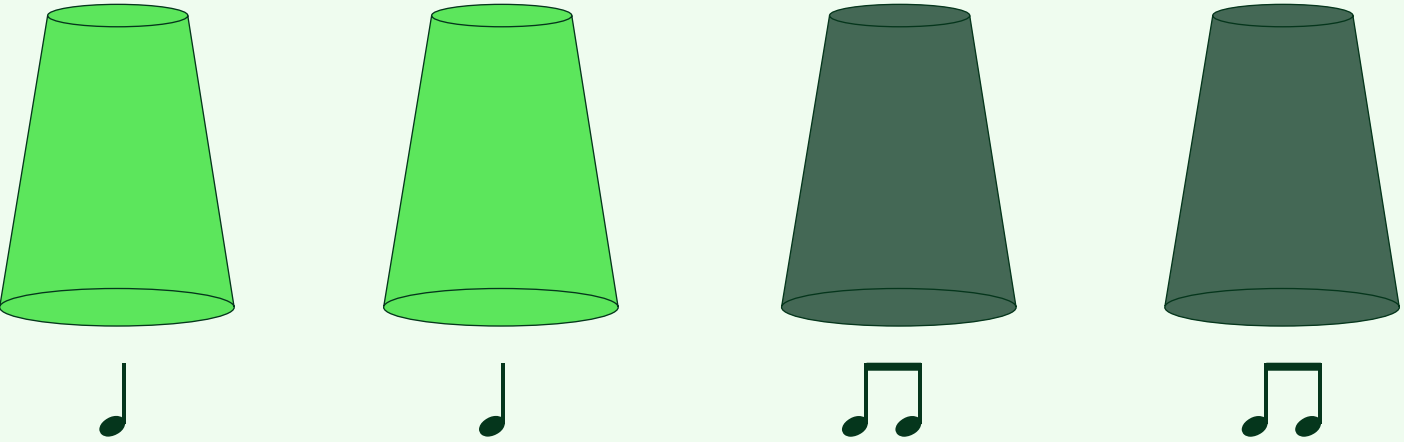
SEQUENCE A



SEQUENCE B



SEQUENCE C



“Who Stole My Chickens and My Hens?”



Who stole my chi - ckens and my hens? (Bawk!) (Bawk!) (Bawk!)



Who stole my chi - ckens and my hens? (Bawk!) (Bawk!) (Bawk!)



Who stole my chi-ckens? And who stole my hens? (Bawk!)



Who stole my chi - ckens and my hens? (Bawk!) (Bawk!) (Bawk!)

EXTENSION: Keep the main lyrics the same, but replace the chicken sound “Bawk” with a clap or foot stomp.

PERCUSSION

Pitch Perfect Percussion

At this Kinderkonzert, students will learn about the wide array of percussion instruments that are used in the orchestra. Additionally, students will learn about PITCHED and UNPITCHED percussion and how to distinguish between HIGH and LOW sounds.

How It Works

The percussion family is the largest in the orchestra in terms of the number of different instruments played on the stage. 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.

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



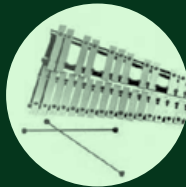
CYMBALS



GONG



TRIANGLE



GLOCKENSPIEL



CELESTA



CHIMES



TAMBOURINE

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 five-note scale. You can use food coloring to better illustrate the different levels of water.
2.

Demonstrate the sound 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.

PART 2: MELODY

9.

Line up the glasses from fullest (1) to least full (5) and label them one through five.
10.

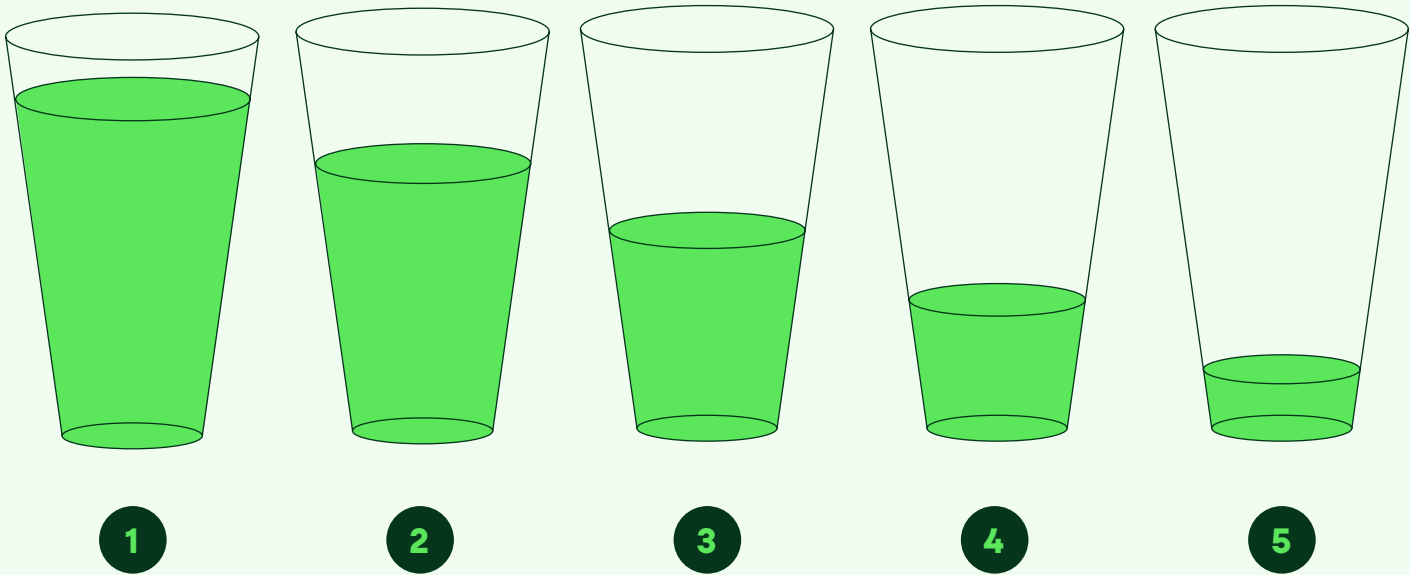
Review pitch. At random, strike various glasses, asking the class to tell you which pitches are higher, and which are lower. Reinforce the concept that the fuller the glass, the lower the pitch.
11.

Using the numbered “scores” for two well known tunes on the next page, 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

2

1

2

3

3

3

2

2

2

3

5

5

3

2

1

2

3

3

3

3

2

2

3

2

1

MELODY 2

Jingle Bells

3

3

3

3

3

3

3

5

1

2

3

4

4

4

4

4

3

3

3

3

5

5

4

2

1

“Kye Kye Kule”

(Pronounced: Chay Chay Koo-lay)

“Kye Kye Kule” is a traditional Ghanaian call-and-response song. Interpretations of the lyrics vary, but it is generally understood to be a children’s song that invites the leader to chant the “call,” accompanied by a simple dance/gesture, followed by a group providing the “response,” copying the leader’s call and movements. The melody provided is an approximation, with a stronger emphasis on the rhythm and call-and-response nature of the song.

Call

Response

Call

Response

Kye Kye Ku - le Kye Kye Ku - le Kye Kye Ko - fi sa Kye Kye Ko - fi sa
(Chay) (Chay) (Koo-lay) (Chay) (Chay) (Koo-lay)

5

Call

Response

Call

Response

Ko - fi sa lan - ga Ko - fi sa lan - ga ka - ka - shi lan - ga ka - ka - shi lan - ga

Call

Response

All

Kum A-den Nde Kum A-den Nde Kum A-den Nde Hey!

Lyrics

Call: Kye Kye Kule (chay chay koo-lay)	Response: Kye Kye Kule
Call: Kye Kye Kofi sa (chay chay koh-fee sah)	Response: Kye Kye Kofi sa
Call: Kofi sa Langa (Koh-fee sah lahn-gah)	Response: Kofi sa Langa
Call: Kaka Shilanga (Kah-kah shee lahn-gah)	Response: Kaka Shilanga
Call: Kum Aden Nde (koom ah-dehn day)	Response: Kum Aden Nde

BRASS

Brought to You by the Letter B

How do brass instruments work? It’s just a hunk of metal! By the end of this Kinderkonzert, students will have a better understanding of how brass instruments make sound. They will also learn about TIMBRE and the different types of sounds brass instruments can make depending on the style of music they are playing.

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

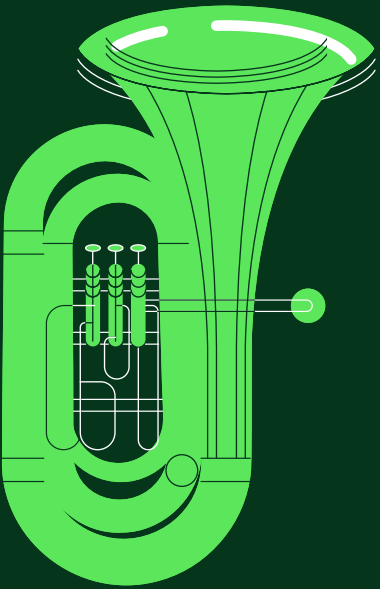
The brass family members that are most commonly used in the orchestra are the trumpet, French horn, trombone, and tuba. To play all four of the different brass instruments, the first step is to buzz your lips into the mouthpiece. Each brass instrument has a different shaped mouthpiece, helping to create the different sounds. The trumpet is the smallest member of the brass 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.



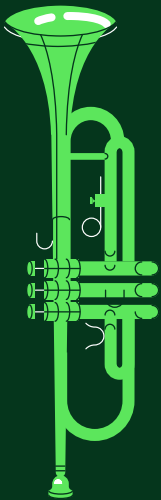
TROMBONE



FRENCH HORN



TUBA



TRUMPET

B for Breath!

It takes a lot of breath support to play a brass or woodwind instrument! Here’s a fun game to test your students’ lung-capacity.

Materials

Each student needs a small, square-shaped piece of paper—roughly 2 inches x 2 inches will work.

Instructions

1.

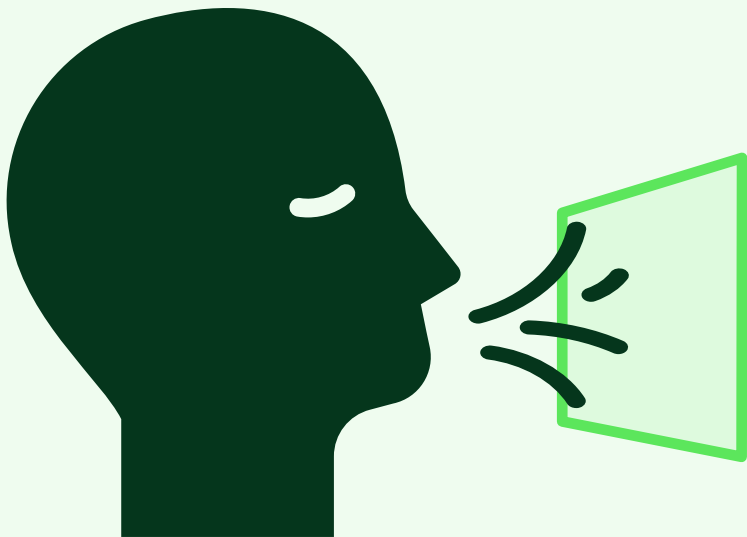
Have students face a wall or a door (ideally a cleared surface—nothing with posters or anything else on it). They should stand very close to the wall (the tip of their nose should only be an inch from the wall).
2.

Students should place the small piece of paper flat on the wall level to their lips.
3.

Students should take a big breath, then blow a steady stream of air onto the piece of paper against the wall, then let go of the piece of paper with their fingers and see if they can keep the piece of paper pressed against the wall only supported by the air they are blowing on it.
4.

Students should experiment with the shape of their mouth (the **embouchure**) to create the most efficient stream of air.
5.

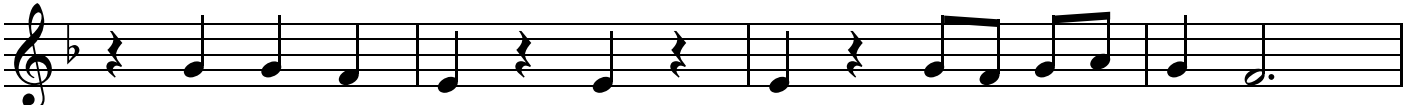
Play a game to see who can keep the piece of paper up the longest.



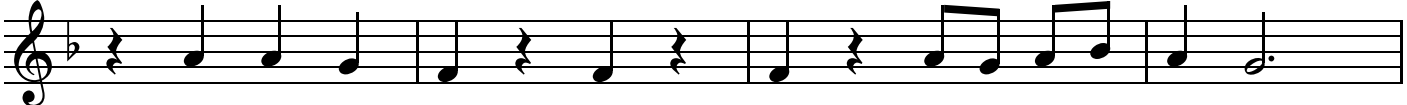
“Apples and Bananas”



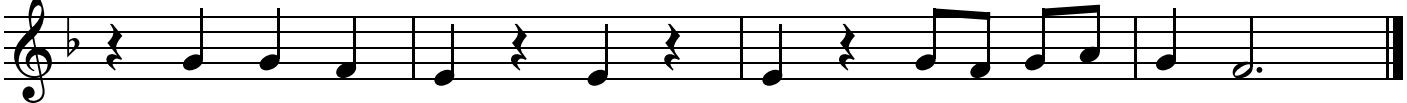
I like to eat eat eat app-les and ba - na - nas.



I like to eat eat eat app-les and ba - na - nas.



I like to eat eat eat app-les and ba - na - nas.



I like to eat eat eat app-les and ba - na - nas.

Lyrics

I like to eat, eat, eat apples and bananas	I like to ote, ote, ote oh-ples and ba-no-nos
I like to eat, eat, eat apples and bananas	I like to ote, ote, ote oh-ples and ba-no-nos
I like to eat, eat, eat apples and bananas	
I like to eat, eat, eat apples and bananas	I like to oot, oot, oot oo-ples and ba-noo-noos
	I like to oot, oot, oot oo-ples and ba-noo-noos
I like to ate, ate, ate ay-ples and ba-nay-nays	
I like to ate, ate, ate ay-ples and ba-nay-nays	I like to eat, eat, eat apples and bananas
	I like to eat, eat, eat apples and bananas
I like to eat, eat, eat ee-ples and ba-nee-nees	I like to eat, eat, eat apples and bananas
I like to eat, eat, eat ee-ples and ba-nee-nees	I like to eat, eat, eat apples and bananas
I like to ite, ite, ite i-ples and ba-nigh-nighs	
I like to ite, ite, ite i-ples and ba-nigh-nighs	

“Vengan a Ver”

Repeat this line to list all animals as you add them.

Lyrics

Vengan a ver mi granja que es hermosa,	2) El caballito hace así:	La vaquita hace así:
Vengan a ver mi granja que es hermosa.	“Neigh, Neigh!”	“Moo, Moo!”
	El caballo hace así:	(Repeat el caballito and el patito)
1) El patito hace así:	“Neigh, Neigh!”	
“Cua, Cua”	(Repeat el patito)	O va, mi amiga, va, mi amigo,
El patito hace así:		Va, O va, O va!
“Cua, Cua”	3) La vaguita hace así:	O va, mi amiga, va, mi amigo,
	“Moo, Moo!”	Va, O va, O va!

STRINGS

Opposite Day!

A melody can be played so many ways! FAST or SLOW, LOUD or SOFT, LONG or SHORT! In this Kinderkonzert, students will explore a world of musical opposites and learn about the different ways a musician can make a sound on their string instrument.

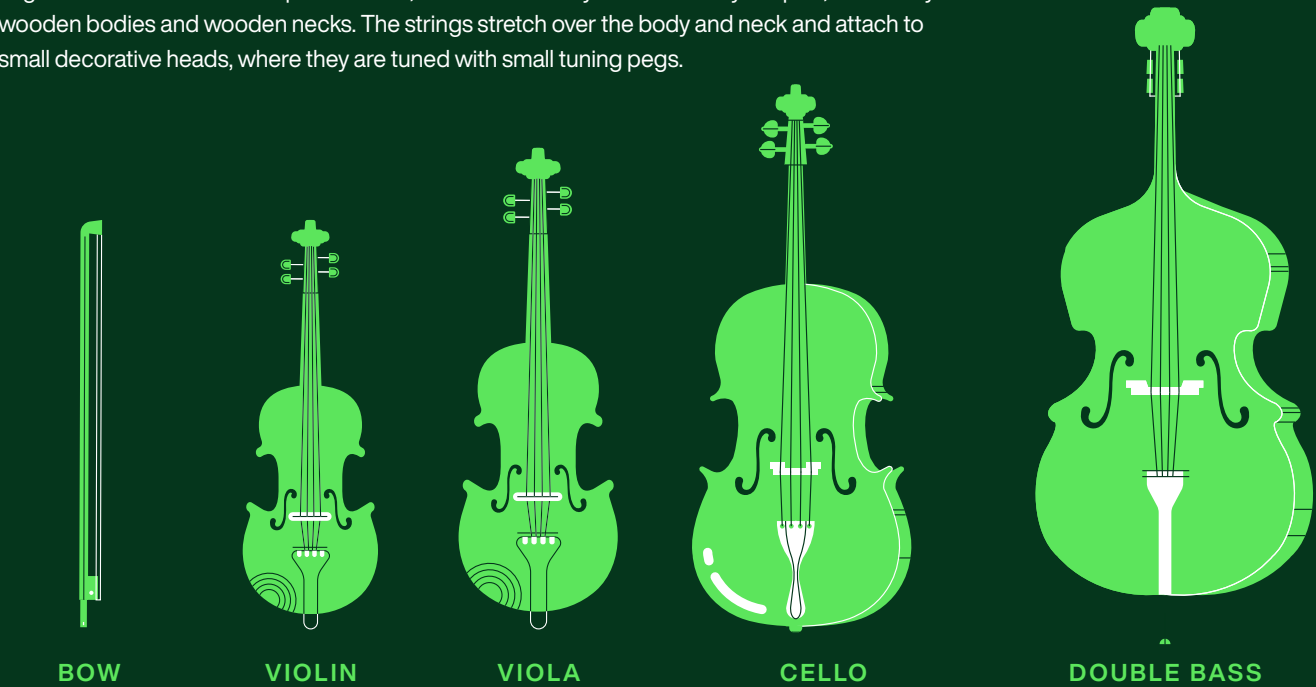
How It Works

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. Strings on bowed string instruments are made from metal, like steel, or synthetic materials, like nylon. Prior to the modern era, stringed instruments used gut strings, made from dried sheep intestines!

The strings are played most often by drawing a bow across them. The bow is a slightly curved wooden stick with horsehair stretched across it, typically about 150-250 hairs from a horse's tail. Horsehair has microscopic bumps that grip the strings to make them vibrate and produce their beautiful sound. Sometimes musicians will use their fingers to pluck the strings (*pizzicato*), and occasionally they will turn the bow upside down and play the strings with the wooden stick (*col legno*).

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.



Hokey Pokey



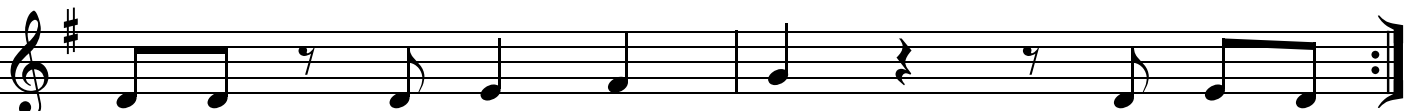
You put your right hand in you put your right hand out you put your



right hand in and you shake it all a - bout you



do the ho - key po - key and you turn your self a - round



that's what it's all a - bout! You put your

Lyrics

- You put your right arm in, you take your right arm out.
- You put your right arm in, and you shake it all about.
- You do the Hokey Pokey and you turn yourself around, that's what it's all about!
- You put your left arm in, you take your left arm out.
- You put your left arm in, and you shake it all about.
- You do the Hokey Pokey and you turn yourself around, that's what it's all about!
- You put your right foot in, you take your right foot out.
- You put your right foot in, and you shake it all about.
- You do the Hokey Pokey and you turn yourself around, that's what it's all about!
- You put your left foot in, you take your left foot out.
- You put your left foot in, and you shake it all about.

“Oh, How Lovely is the Evening”



Oh, how love - ly is the eve - ning is the eve - ning



when the bells are sweet - ly ring - ing sweet - ly ring - ing



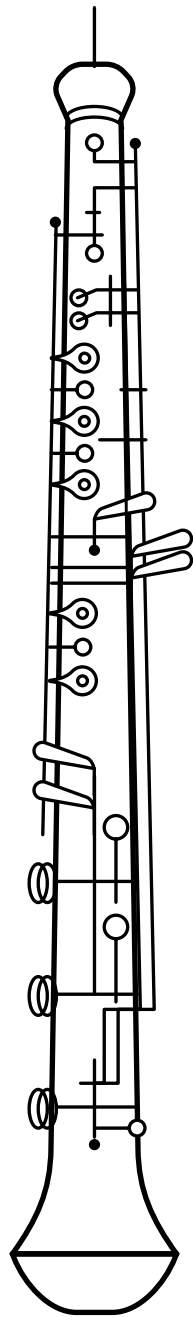
ding dong ding dong ding dong

Lyrics

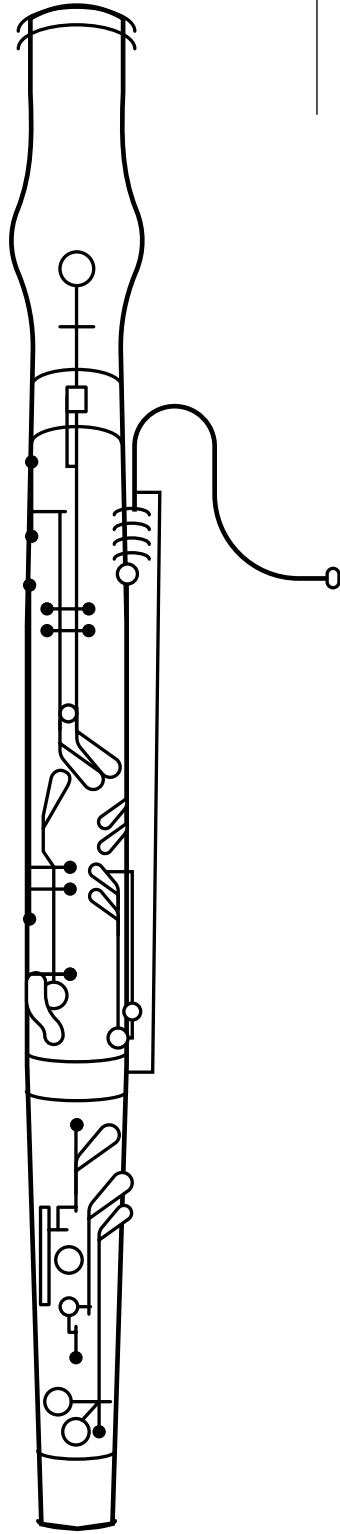
- Oh, how lovely is the evening, is the evening
- When the bells are sweetly ringing, sweetly ringing
- Ding, dong, ding, dong, ding, dong.

The Woodwind Family

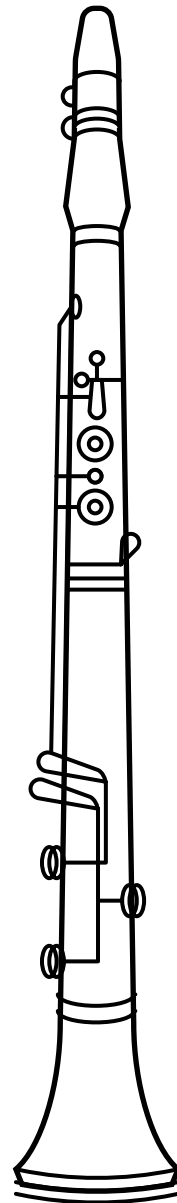
Woodwind instruments include the piccolo, flute, oboe, English horn, clarinet, bassoon, and contrabassoon. Sound is made by blowing into the instrument through a mouthpiece and pressing its metal keys to cover holes, producing different notes. Woodwinds provide color, texture, and lyrical melodies in the orchestra.



OBOE



BASSOON



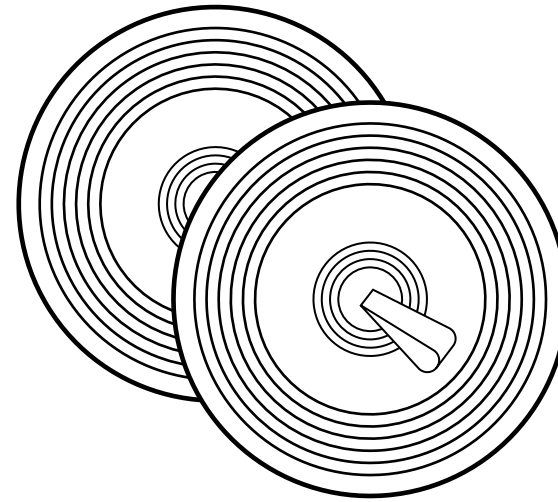
CLARINET



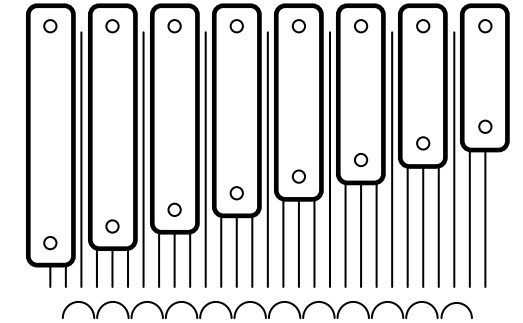
FLUTE

The Percussion Family

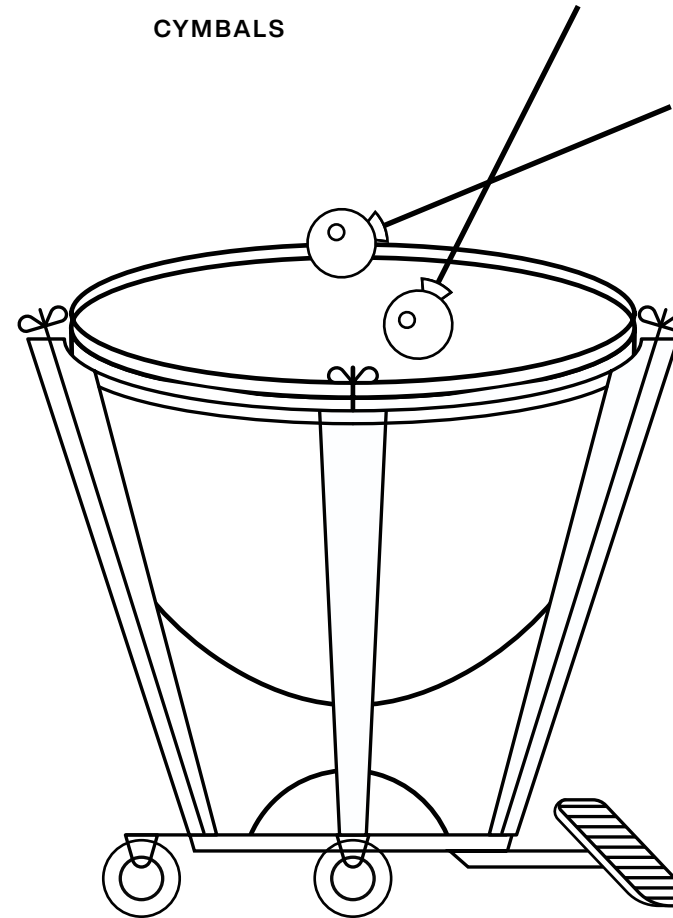
Percussion instruments include cymbals, snare drum, xylophone, timpani, tambourine, and many more. In fact, any object you can shake, scrape, or strike can be a percussion instrument, even an anvil, typewriter, or a brake from a car! The percussion section provides the orchestra's rhythmic foundation and dramatic color, creating a range of sounds from thunderous rumbles to shimmering sparkles.



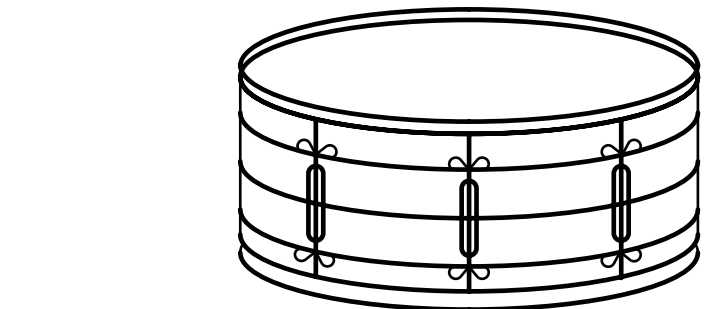
CYMBALS



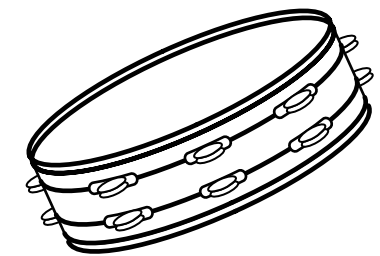
XYLOPHONE



TIMPANI



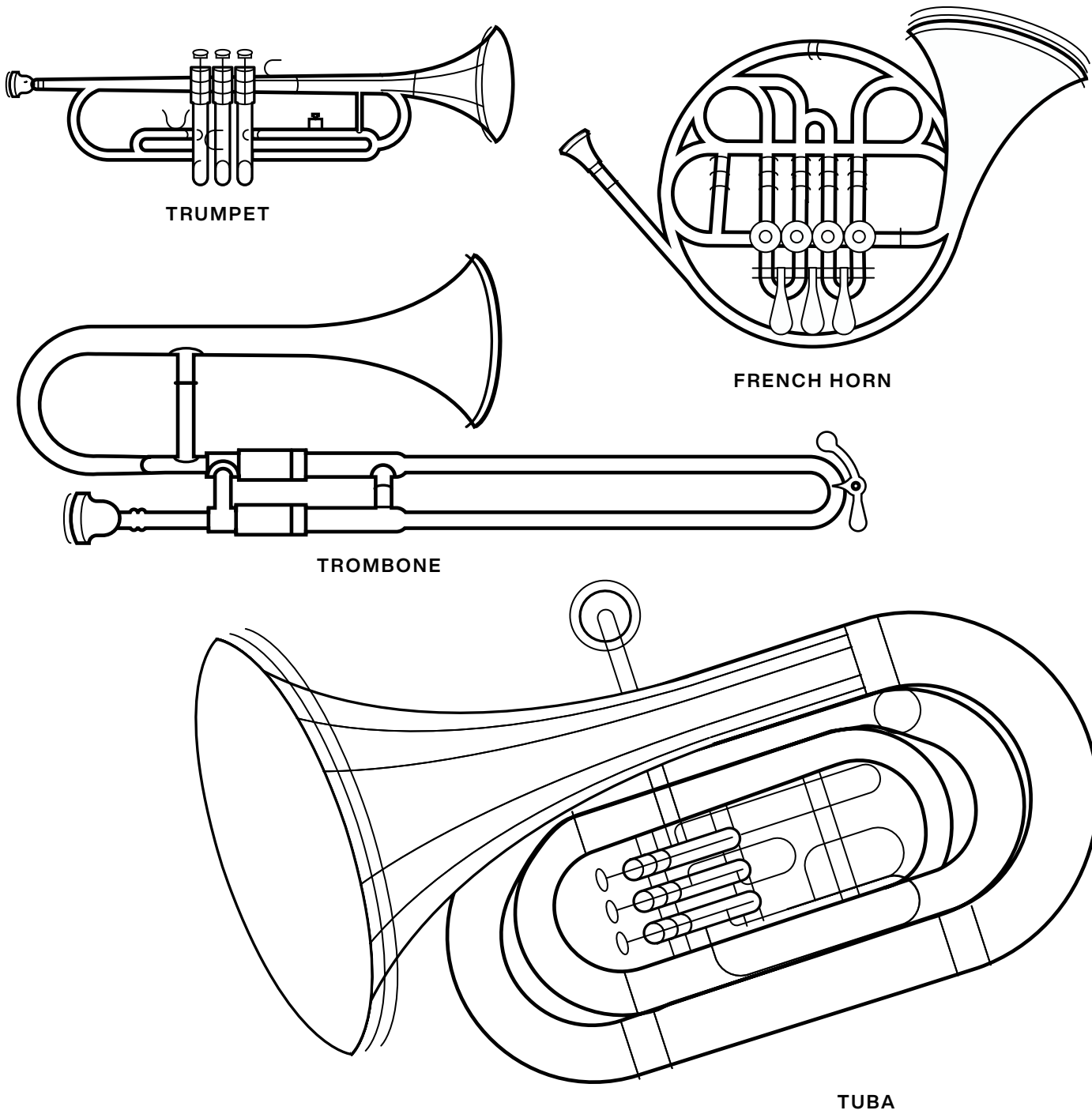
SNARE DRUM



TAMBOURINE

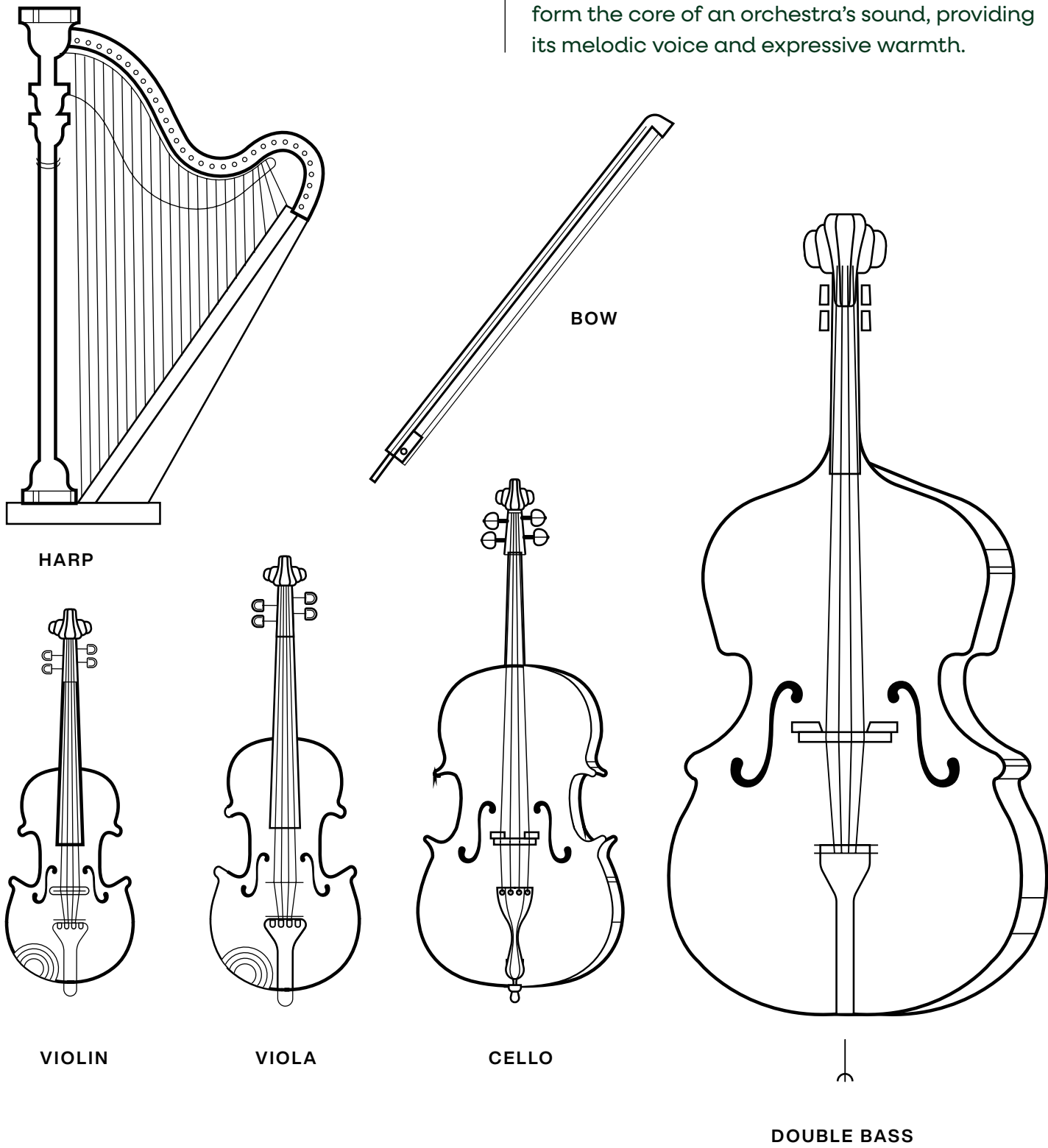
The Brass Family

Brass instruments include the trumpet, French horn, trombone, and tuba. Sound is made by blowing air and buzzing lips into a mouthpiece, using valves or a slide to change notes. These instruments play loud, sizzling sounds that can be heard over the entire orchestra. When played delicately, they can also create a mellow, warm blanket of sound.



The String Family

String instruments include the violin, viola, cello, double bass, and harp. These instruments are made from wood and strung with metal strings. Sound is made by drawing a bow, strung with horsehair, across the strings, or plucking the strings with your finger. As the largest section in the orchestra, the strings form the core of an orchestra's sound, providing its melodic voice and expressive warmth.



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.



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. |



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.” |



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. |

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