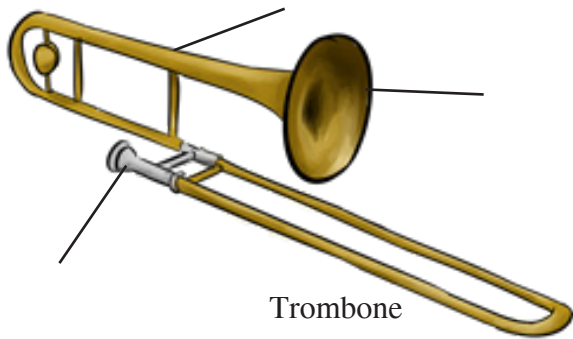




Name: _____

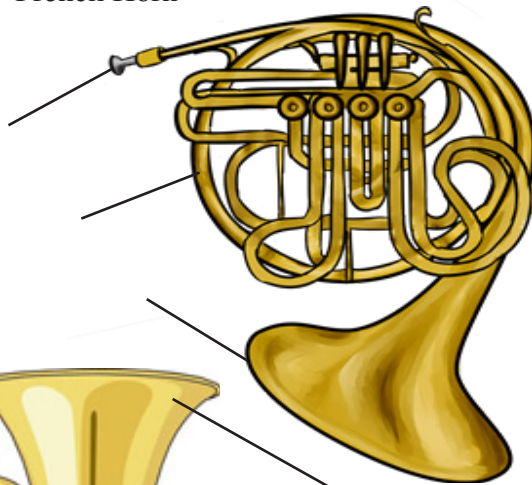
Classroom Concerts: Brass Quintet

Label the bell, mouthpiece, and tubing on each brass instrument.

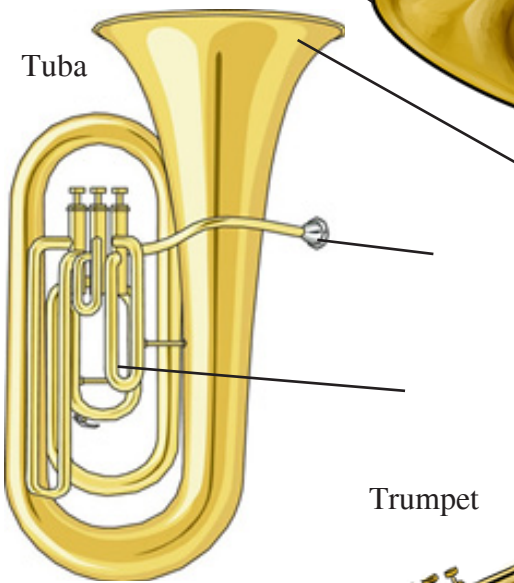


Trombone

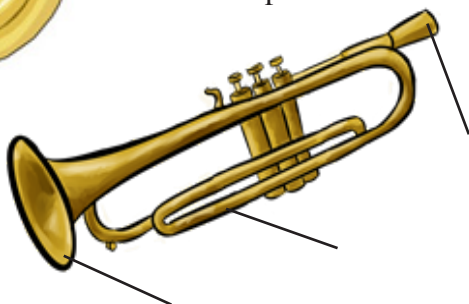
French Horn



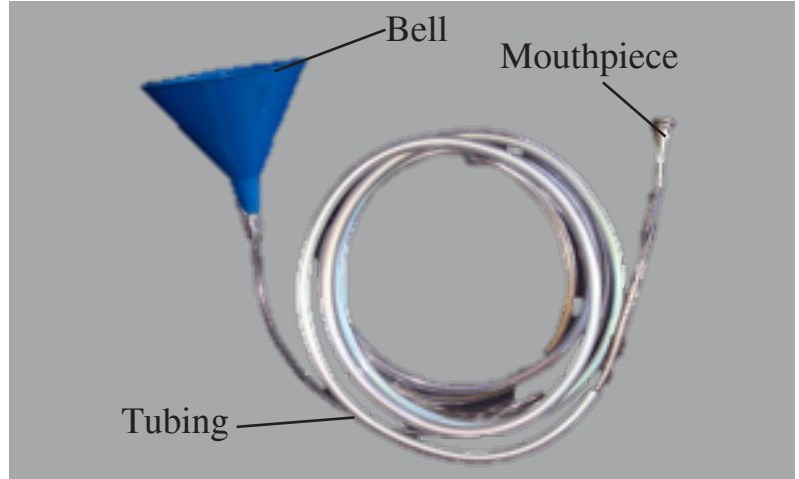
Tuba



Trumpet



All brass instruments are made up of 3 basic parts



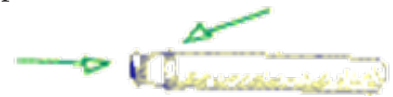
How to Make Your Own Trumpet

Materials you will need:

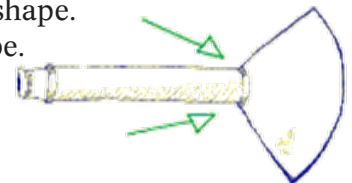
- Plastic soda bottle
- Paper towel tube or cardboard gift wrapping tube
- Masking tape or duct tape
- A sheet of construction paper
- A sharp knife

Procedure:

1. Get an adult to help you with this step! Using the sharp knife, carefully cut off the spout of the soda bottle. You want the cut part of the bottle to be slightly larger than the width of the cardboard tube. This will be your *mouthpiece*.
2. Tape the mouthpiece to the cardboard *tube* as shown:



3. Form the construction paper into a funnel shape. This will form the *bell* of the instrument. The smallest part of the funnel should be able to fit over the non-mouthpiece end of the cardboard tube. Tape the construction paper so that the bell keeps its shape.
4. Tape the bell to the tube.



How to play:

1. First, practice making your lips buzz at different speeds like you're blowing a raspberry or making a fart sound.
2. Press your lips inside the mouthpiece and buzz away!
3. Try making your lips buzz faster and slower. You'll soon discover that if you buzz your lips just right, you'll get the best sound from the horn.

The Washington Post

John Philip Sousa

About the Composer and Piece

John Philip Sousa was an American composer and conductor who lived from 1854 to 1932. He is called the “March King” because he composed over 130 marches, many of which are still frequently performed. Sousa composed the *The Washington Post* in 1889 to promote an essay contest sponsored by the “Washington Post” newspaper. Soon after its creation, the march was identified with a new dance called the “two-step.”



Sousa and his Marine Band in 1892.

The Washington Post, like all marches, is in duple meter, making it suitable for marching. It follows a typical march form, with four *strains* (or themes) that adhere to the following pattern:

Intro A A B B C C D C D C

Activities

Listen to the following recording of “The President’s Own” Marine Band performing *The Washington Post*: https://www.youtube.com/watch?v=2e2g7Km_W5E

1. Teach your students to identify the different strains by listening to each of the four strains and defining them as A, B, C, or D. (Times listed below are for the above video link.)
2. Divide the class into four groups, assigning one strain to each group (A, B, C, or D)
3. Listen to the recording again, and instruct each section to stand up and march along when they hear their theme being played.

(Intro: 0:00-0:08)

B: 0:40 / 0:55

D: 1:42

D: 2:05

A: 0:08 / 0:23

C: 1:11 / 1:27

C: 1:50

C: 2:14

Watch a video clip of the two-step dance, as performed along with an excerpt from *The Washington Post*: <https://www.youtube.com/watch?v=ICIW0Y4RcdU>

1. How does the dance match the style of the march being played?
2. If you were to create your own dance to go with this piece, what would it look like? Group students in pairs, and have them create their own dance. Invite them to share their dances with the rest of the class.

The Olympic Theme

Leo Arnaud

About the Piece

The Olympic theme song that everyone knows today is actually a compilation of two different pieces. The opening fanfare was originally written by Leo Arnaud in 1958 as *Bugler’s March*; the second half of the piece comes from *Olympic Fanfare and Theme*, which John Williams wrote for the 1984 Los Angeles Summer Games. NBC fused the two pieces together for its Olympic telecasts starting in 1996.

Listen to *The Olympic Theme*: <https://www.youtube.com/watch?v=q9gL33ze4RE>

The Symbols of the Olympics

The Olympic Theme is a musical **symbol** of the Olympics. A symbol is something that stands for something else. The Olympic Theme song is not only a symbol of the Olympics, but also a Symbol of the pride people take in this event. What makes this song sound proud? And can you think of other musical symbols you hear at the Olympics?

Another Olympic Symbol is the **Olympic Flag**. It was created by Pierre de Coubertin in 1914, and it has been present at every Olympic Games since then. The five rings symbolize five different continents uniting for one purpose. The five colors of the rings, along with the white background of the flag, represent colors of every participating country's flag.



2018 Olympic Torch

The **Olympic Torch**, another Olympic symbol, is ignited several months before the Olympic Games begin, at the site of the ancient Olympics in Olympia, Greece. The torch travels around Greece, and then begins its transfer to the host city of the Olympic Games, ending in the central stadium of the Games during the opening Ceremony, at which point the final bearer of the torch lights the Olympic flame. This flame continues to burn throughout the Games until the closing ceremony, when it is finally extinguished, symbolizing the end of the Olympic Games. The torch looks different at every Olympic Games, because the host country gets to design a new torch each time.

Carnival of the Animals

Saint-Saëns

The *Carnival of the Animals* is a humorous musical suite written by French composer Saint-Saëns. It is comprised of 14 movements, each of which illustrates a different animal (or group of animals).

Activity:

Divide the class into small groups and assign each group an animal from the suite. Have students write down characteristics of the animal. What do they look like? How do they move? What sounds do they make? (Have kids demonstrate!) Then, ask them to think about what musical sounds could represent the animal. If they were writing music for that animal, what instruments would they use? Would the music be loud or soft; fast or slow; high or low?

Play the recordings, and have your students listen to see if Saint-Saëns made some of the same compositional choices they did.

Movements and timings for this recording are below: <https://www.youtube.com/watch?v=1L993HNAa8M>

(If you only have time for a few movements, consider using the ones in bold.)

1. **Introduction and Royal March of the Lion** (0:00)
2. **Hens and Roosters** (0:44)
3. Wild Donkeys: Swift Animals (2:32)
4. Tortoises (3:09)
5. **The Elephant** (5:04)
6. Kangaroos (6:33)
7. **Aquarium** (7:30)
8. Characters with Long Ears (9:59)
9. The Cuckoo in the Depths of the Woods (10:47)
10. **Aviary** (13:12)
11. Pianists (14:22)
12. Fossils (15:27)
13. **The Swan** (16:44)
14. Finale (19:21)



How to be a good audience member

Being a good audience member comes down to respect for the performing musicians and audience members around you. Help your students learn proper concert etiquette with these fun activities:

Discuss and compare the appropriate audience behavior for various settings. For example, would audiences behave differently at a golf tournament or a football game? How does a rock concert compare to a classical concert or a play?

Choose students to act as performers in some of these scenarios. Have them pretend to play a sport or put on a play or perform in a concert. Have the rest of the class pretend to be the audience, using either appropriate or inappropriate audience behaviors you discussed. After the pretend performance is over, ask the performers how the audience's behavior made them feel and how it affected their performance.

After the performance...

After the performance is over, have your students write or draw about their concert experience. Here are some questions to guide the discussion:

- 1.) What was your favorite piece and why?
- 2.) What was your least favorite piece? What didn't you like about it?
- 3.) Describe one thing you learned from today's performance that you didn't already know.
- 4.) How was listening to a live performance different from hearing music on the radio?
- 5.) Was it difficult to be a good audience member?



Please send students' comments and ideas to sarah@a2so.com