



# Lima Symphony Orchestra

2023 Young People's Concert

Andrew Crust, Conductor

Charles Yang, Violin

October 13, 2023 9:30 & 11:00 AM

## CHARLES' MAGIC VIOLIN



Lima Lodge #54



### TEACHERS' GUIDE

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# Lima Symphony Orchestra

2023-2024 Young People's Concert

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## Charles' Magic Violin

Journey to the Golden Era of Hollywood with the Lima Symphony Orchestra and crossover superstar Grammy-winning violinist Charles Yang. Beginning the program will be a Symphonic Variation of Joe Hisaishi's "Merry-Go-Round" from the film favorite: *Howl's Moving Castle*. Experience the sounds that made the classics: the lush romanticism of *Casablanca*, the spine-tingling strings of *Psycho*, the haunting nostalgia of *The Godfather*, and the lyrical virtuosity of Korngold's *Violin Concerto*.

### Repertoire

Joe Hisaishi	Symphonic Variation "Merry-Go-Round" from "Howl's Moving Castle"
Vittorio Monti	Czardas
	Arr. Leonardo Dugan & Charles Yang
The Beatles	Blackbird
	Arr. Armand Ranjbaran & Charles Yang
Nino Rota	Godfather Suite
	<i>Love Theme (The Godfather)</i>
Bernard Hermann	Psycho Suite
	<i>Prelude</i>
	<i>The Murder</i>
Harold Arlen	Somewhere Over the Rainbow
	Arr. Leonardo Dugan & Charles Yang
Erich Wolfgang Korngold	Violin Concerto in D Major, op. 35

# MEET THE ARTIST



**Charles Yang**

GRAMMY Award-winning artist and recipient of the 2018 Leonard Bernstein Award, Charles Yang has been described by *The Boston Globe* as one who "plays classical violin with the charisma of a rock star." The Juilliard graduate began his violin studies with his mother, Sha Zhu, in Austin, Texas, and has since studied with world-renowned pedagogues Kurt Sassmanshaus, Paul Kantor, Brian Lewis, and Glenn Dicterow. He has performed as soloist with orchestras and in concert throughout the United States, Europe, Brazil, Russia, China, and Taiwan. On June 9th of 2005, the Mayor of Austin presented Yang with his own "Charles Yang Day." In 2016, Yang joined the multi-genre string-band Time for Three as violinist and lead singer.

Not only confined to classical styles, Yang's improvisational crossover abilities as a violinist, electric violinist, and vocalist have led him to featured performances at festivals including The Aspen Music Festival, The Schleswig-Holstein Music Festival, The Ravinia Festival, Caramoor, Interlochen, The YouTube Music Awards, TED, and Google Zeitgeist. He has performed at some of the world's most celebrated venues such as Carnegie Hall, Musikverein, Lincoln Center, Konzerthaus Berlin, Rudolfinum, Walt Disney Concert Hall, Royal Danish Theatre, Joe's Pub, ACL Live, The Metropolitan Museum of Art, and The Forbidden City in Beijing, among many others. He has performed in the presence of two former US Presidents and the Queen of Denmark and has shared the stage in collaborations with artists including Peter Dugan, Michael Thurber and CDZA, Steve Miller, Jesse Colin Young, Joshua Bell, Jake Shimabukuro, Ray Benson, Savion Glover, Twyla Tharp, Misty Copeland, and Jon Batiste.

An adventurous composer, arranger, songwriter, and collaborator, Yang's works have been featured in projects for *Glamour* and *Pentagram*. In 2021 he co-wrote the original score to Robin Wright's 2021 feature film, *Land*. Time for Three's album, "Letters for the Future" with Xian Zhang and The Philadelphia Orchestra featuring concertos written by Kevin Puts and Jennifer Higdon, won the 2023 GRAMMY award for "Best Classical Instrumental Solo."

Yang's career has been followed by various news media including *The New York Times*, *The New York Post*, *The Wall Street Journal*, *The Chicago Tribune*, *The Financial Times*, *The Austin Chronicle*, and *The Strad*. He is also featured in Nick Romeo's book, *Driven* as well as Discovery Channel's *Curiosity*.

Of note, *The Texas Observer* stated, "Yang is a true crossover artist, a pioneer who can hop between classical and popular music and bring fresh ideas to fans of both genres. Rather than maintaining an insular focus and simply assuming that an audience for classical music will always exist, he wants to actively create that audience, to persuade and seduce others into enjoying a type of music as passionately as he does."

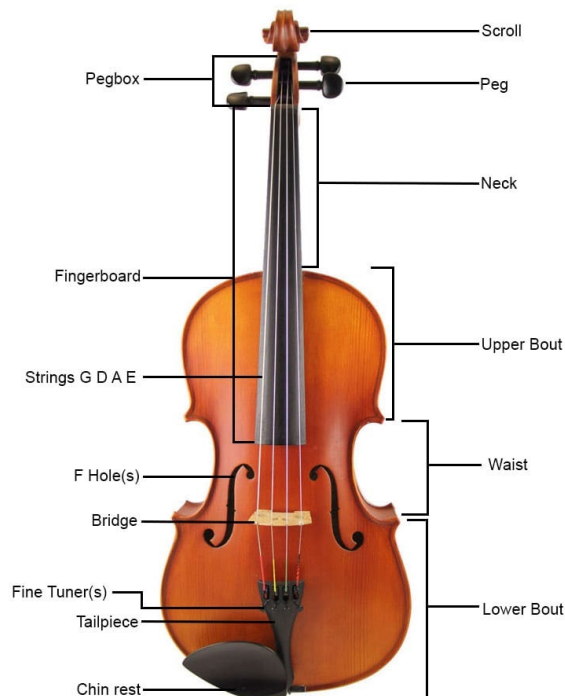
Charles Yang performs on the 1854 "ex-Soil" J.B. Vuillaume, as well as a 2017 Jeff Phillips.

# MEET THE VIOLIN

At the concert, you will not only see the violin sections of the orchestra, but also a violin soloist. The violin is the highest-pitched instrument of the bowed-string family. It has four strings of different pitches that resonate when a player plucks or bows the instrument. A player can then place their fingers on the strings on the *fingerboard*\* (see picture below) to adjust the pitch.

Unlike a guitar or ukulele, the violin (and other bowed strings) is fretless. Frets are bars placed on a guitar, ukulele, banjo, and several other stringed instruments to mark the placement of notes on the strings. However, violinists have to rely on their ears and *muscle memory*. Through repetitions and practice, a player can develop muscle memory of notes, meaning that their muscles will automatically remember the exact placement of these notes!

The bow adjusts the sound, tone, or *articulation* of the violin. Articulation refers to how a note is sounded. For instance, a note can be short and crisp (staccato), or it can be long and connected (legato). The violin also has a wide range of *dynamics* that are controlled by the bow. By pulling the bow fast and applying pressure with the right hand, the violin can make a loud or *forte* sound. By loosening the pressure and pulling the bow slower, the violin can make a quiet or *piano* sound. At the concert, see if you can listen and watch the soloist demonstrate different articulations and dynamics!



# OPTIONAL ACTIVITIES

## Discussion topics:

- 1) Several of these pieces are soundtracks to movies or musicals: *Psycho* Suite, “Merry-Go-Round” from *Howl’s Moving Castle*, *The Godfather* Suite, and “Somewhere Over the Rainbow” from *The Wizard of Oz*. Watch a scene or scenes from *The Wizard of Oz*, or *Howl’s Moving Castle* in which this music is featured. How does the music pair with the scene in the movie? How would the story in the scene change with no music? How would the mood of the scene change if we exchanged the music from one of the other soundtracks listed—for instance, if the music from *Psycho* were used in *Howl’s Moving Castle*?
- 2) Throughout this program, you heard various sounds and moods that the violin can make: lyrical, scary, loud, soft, articulated, etc. If you were to choose a character in a movie about you for the violin to represent, what character would you choose? Why? How is this character represented by the violin?
- 3) The character, Dorothy, in *The Wizard of Oz* sings “Somewhere Over the Rainbow” as she is dreaming of a place away from Kansas. In the film, Kansas is flat and “boring,” portrayed in black and white. When Dorothy travels to Oz, the film suddenly switches to color. The first two notes of “Somewhere Over the Rainbow” make a full *octave*\* leap. This is intended to symbolize Dorothy’s desire to “leap” to this other world of her imagination (and later reality), Oz. The lower octave sung on the word “some” represents Kansas, while the higher octave sung on “where” represents Oz. The lyricist for the song, Yip Harburg once said: “Words make you think thoughts, music makes you feel a feeling, but a song makes you feel a thought.” What might Yip Harburg have meant when he said this? Can you think of other songs that make you “feel a thought?” Explain how.<sup>1</sup>

\*An *octave* is a series of eight notes in a scale. Notes an octave apart share the same name, but occupy a higher or lower section of an instrument or voice. For example, the piano “repeats” the same notes seven times! But each of these notes are in different *octaves*.

## ACTIVITY 1:

### Simulation of Concertmaster, Conductor, and Soloist

Everyone will speak together with the teacher playing the role of the conductor. Assign one student volunteer to be the soloist, and another to be the concertmaster. Everyone stands or sits as if a part of an orchestra. The teacher conducts a 4-pattern, and students speak the lyrics to “Somewhere Over the Rainbow” with each syllable equaling a quarter note (or, if the students are advanced enough, to the rhythm of “Somewhere Over the Rainbow”).

Similar to the game, “Simon Says,” the student volunteer in the role of the “soloist” can adjust the tempo, dynamic, and articulation of their speech. The teacher in the role of the conductor matches their conducting to the soloist. The student in the role of concertmaster follows the

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<sup>1</sup> This discussion question is taken from: <https://www.pbs.org/newshour/classroom/2015/10/best-music-lesson-ever-what-makes-over-the-rainbow-work/>

conductor and soloist. The remaining students in the role of the orchestra follow the conductor and concertmaster. Roles can be switched and the simulation repeated as desired.

Read the lyrics to “Somewhere Over the Rainbow.”

Somewhere over the rainbow  
Way up high  
There's a land that I heard of  
Once in a lullaby

Somewhere over the rainbow  
Skies are blue  
And the dreams that you dare to dream  
Really do come true

Someday I'll wish upon a star  
And wake up where the clouds are far behind me  
Where troubles melt like lemon drops  
Away above the chimney tops  
That's where you'll find me

Somewhere over the rainbow  
Bluebirds fly  
Birds fly over the rainbow  
Why then, oh, why can't I?

Somewhere over the rainbow  
Bluebirds fly  
Birds fly over the rainbow  
Why then, oh, why can't I?

If happy little bluebirds fly  
Beyond the rainbow  
Why, oh why can't I?

## **ACTIVITY 2:**

### **What does a violin sound like?**

This is a basic listening skills activity so that students can pick out the sound of a solo violin. First, listen to part of [Korngold's Violin Concerto](#) when the violin solo enters (beginning). What does the violin *sound like*? What is/are the *timbres*\* you hear? Then listen to the full orchestra (5:53-6:19). Can you pick out the violin section? What does the violin section sound like? What timbres do you hear?

**\*Timbre:** refers to the sound quality of an instrument, voice, or other musical sounds. This is separate from pitches or moods of music.

Next, from the list below out of order (and others if you choose), “quiz” the students on when they hear a violin solo, violin ensemble/orchestra/duet, or something else.

Solo Violin: [Bach Chaconne](#)

Solo Cello: [Elgar Concerto](#)

String Ensemble: [Adagio for Strings](#)

Violin Duet: [Shostakovich Prelude](#)

Flute Solo: [Syrinx](#)

Orchestra and Violin Solo: [Vivaldi Winter](#) (raise hands or stand up when you hear violin solo)

Solo Saxophone: [Creston Sonata](#)

### **ACTIVITY 3:**

#### **Draw a Song**

**Choose from *Psycho Suite*, *Howl's Moving Castle*, or "Blackbird."**

Listen carefully to the song first, then listen again and draw what you hear.

**Synesthesia:** some individuals experience an actual visualization of colors, shapes, or images associated with different sounds, timbres, pitches, or songs!

#### **Questions for Reflection:**

1. What colors best represent your song?
2. Is your drawing abstract or does it tell a story?
3. What characters did you draw, if any?
4. What aspects of the song connect to portions of your drawing?
5. What *timbres* do you hear? How did you visualize those timbres?

# TO THE TEACHER

*"I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning." - Plato*

Welcome to the Lima Symphony Orchestra's Young People's Concert! Each year, more than 3,500 school children enjoy learning about and listening to symphonic music in the fall at live performances by our full orchestra designed especially for young people.

Why does the Lima Symphony perform Young People's Concerts? This is a question that we must keep asking ourselves to stay relevant, entertaining, and educational. Music, and the arts in general, often take a backseat to other school subjects that are also of great importance, such as math and science. However, studies have shown time and time again that the arts and music are vital to education, helping students make connections and develop a deeper understanding and appreciation of a variety of subjects.

Studies have shown music education to have several benefits, including connections between rhythm skills and reading comprehension<sup>i</sup>, enhancement of fine motor skills<sup>ii</sup>, improvement in other academic areas including math<sup>iii</sup>, higher graduation rates<sup>iv</sup>, lower reported lifetime use of illicit substances<sup>v</sup>, better self-discipline, and better ability to exercise acceptance and tolerance<sup>vi</sup>. But most importantly, music can also be an escape from the uncertainty many children face in their everyday life and an opportunity to engage our senses in new and exciting ways!

We encourage you to share this Young People's Concert and these accompanying materials with your students. This year's concert explores the wide variety of sounds, moods, textures, and stories that a violin can portray. We hope that by listening to and exploring the orchestra, you and your students will be inspired by the rich and varied field that is classical music!





# WHAT HAPPENS AT AN ORCHESTRA CONCERT?

*The order below reflects what typically happens at a live orchestra concert.*

## **1) The Orchestra “Warms Up”**

Before the concert begins, you will typically see orchestra musicians walking onto the stage with their instruments, taking their seats, and “warming up” by playing their instruments. This is similar to how athletes “warm up” before games by stretching, throwing, or kicking a ball around.

## **2) The Concertmaster Arrives**

The concertmaster refers to the first violin player. The concertmaster sits to the left side of the conductor and has a very important job. He or she assists the conductor by helping with critical musical decisions. Sometimes, the concertmaster even leads the orchestra.

## **3) The Orchestra Tunes**

After the concertmaster arrives, he or she signals to the oboe that it is time to tune. The oboe plays a note (A), and everyone in the orchestra plays the same note to match the pitch and ensure their instruments are correctly tuned.

## **4) The Conductor Arrives**

Once everyone is tuned up, the conductor walks onto the stage and greets the orchestra and audience.

## **5) The Conductor Leads the Orchestra**

When the conductor raises his arms, it signals to the musicians that he is about to start. Once he begins waving his baton, the musicians follow.

## **6) Applause and Bows**

Once the music ends, the conductor will acknowledge the musicians during applause. The conductor may specially point out musicians who play solo parts.

## **7) The Concert Ends**

Once the concert is over, the conductor leaves the stage, and the musicians begin putting their instruments away.

# WHAT SHOULD I LISTEN FOR?

This question all depends on what you want to get out of it. You can be an active listener or a passive one. You likely do passive listening all the time, like when you hear music in the background or on the radio but are thinking about something else. Passive listening is enjoyable for people to do to help them relax, work, study, or even feel specific emotions. Passively listening to music can also seed familiarity with a particular style or musical genre and create positive associations.

Active listening is when you listen to something with purpose. Participating in “active listening” lets you learn things about the music. When you are listening actively, you might be singing along to the words, listening for structure, listening to what instruments are playing, or listening for other musical details.

Music listening is a skill that can be developed over time. It is important to remember that familiarity breeds appreciation, and the more times you listen to a piece, the more familiar you will become with it. You will be able to hum the melody, anticipate different sections, and appreciate the interesting ways that composers have used the variety of instruments at their disposal. You may choose to listen to our concert as a pleasant diversion for your students, or you may use this concert and the accompanying materials as an educational opportunity to explore something new. However you decide to listen to our concert, we hope you enjoy and check out some of the other exciting educational programs created by the Lima Symphony, such as *Mornings with the Maestro*, *Symphony Storytimes*, and our annual *Family Concert*!

Symphony Storytime



Mornings with the Maestro



Family Concert



# REPERTOIRE AND COMPOSERS



**Joe Hisaishi (1950-)**

*Listen: [Symphonic Variation "Merry-Go-Round" from "Howl's Moving Castle"](#)*

Joe Hisaishi is a Japanese film and video game composer known for incorporating Japanese popular music influence into his works. As a child, he learned violin through the Suzuki Violin School, a growing violin method in Japan, the United States, and around the world. Generally, his compositions are considered "minimalist," although they do not lack in depth. Hisaishi is perhaps best known for scoring *Howl's Moving Castle*, an anime film based on the

novel of the same name by Diana Wynne Jones. *Howl's Moving Castle* takes place in a fantastical world where magic and technology exist side-by-side. The most successful theme from this score is "Merry-Go-Round," also known as "The Merry-Go-Round of Life." This piece arguably captures the film director's general message he wished audiences to gain from this film: "life is worth living."<sup>vii</sup>



**Vittorio Monti (1868-1922)**

*Listen: [Czardas](#)*

Vittorio Monti was an Italian composer and conductor, also known for his performances on the violin and mandolin. He could be considered a "one-hit wonder" artist, although he also composed several ballets and operettas (shorter versions of operas).<sup>viii</sup> His "one-hit wonder" was none other than the famous violin show piece, *Czardas*. *Czardas* is based on a traditional Hungarian dance called a

*csardas*. This dance is known for its pulling and pushing of the tempo.<sup>ix</sup> Monti uses this element in his own composition. The piece also incorporates folk elements, reflecting the traditional Hungarian folk tunes. Furthermore, this piece showcases the virtuosity of the violinist through techniques such as *harmonics* (notes that are lightly touched to produce a note several octaves above the closed note), rapid-moving passages, *double-stops* (two notes played at the same time), and more.



### The Beatles (active 1960-1970)

[Listen: Blackbird](#)

The Beatles are known as one of the most popular rock bands in history. Although rock 'n' roll originally developed in the United States, this English band became the top rock band of the 1960s and were known as a part of the "British Invasion." Their members included John Lennon (1940-1980), Paul McCartney (1942-), George Harrison (1943-2001), Ringo Starr (1940-), and their producer, George Martin (1926-2016). The Beatles blended elements of rock, pop, folk, classical, and even classical Indian music through their use of the *sitar*.<sup>x</sup> "Blackbird" comes from their 1968 album titled *The Beatles*, which is also known as their "white album" for its notable blank white cover. The inspiration for the Blackbird derives from several areas. First, during their time in Rishikesh, India, they heard the call of a blackbird which they mimic in their song. The guitar accompaniment was directly taken from J.S. Bach's *Bourrée in E minor* for lute.<sup>xi</sup> Furthermore, the lyrics discuss racism and the struggles of black people in the Southern United States.<sup>xii</sup>



### Nino Rota (1911-1979)

[Listen: Godfather Suite - Love Theme \(The Godfather\)](#)

Nino Rota (Giovanni Rota Rinaldi) was an Italian classical and film composer, conductor, and pianist. He was considered a child prodigy with his first composition being released when he was 11 years old.<sup>xiii</sup> Rota is best known for his scoring of *The Godfather* films.<sup>xiv</sup> The score won various Academy awards, Golden Globe Awards, and Grammy awards. His "Love Theme" from *The Godfather* was nominated for an Academy Award, however, it was retracted when it was discovered that he rewrote the theme from his own score from the film, *Fortunella*.<sup>xv</sup> Despite this realization, the "Love Theme" is considered one of the most masterful pieces from the soundtrack.



### **Bernard Hermann (1911-1975)**

*Listen: Psycho Suite: [Prelude](#) and [The Murder](#)*

Bernard Hermann was an American composer and Academy Award winner. As a graduate of Julliard, he formed his own orchestra at the age of 20 called the New Chamber Orchestra of New York. Hermann was known for his experimental writing as he would only accept contracts in which he was allowed full artistic license. Furthermore, he composed using unique orchestrations, sometimes using 9 harps<sup>xvi</sup>, 4 alto flutes, electric instruments, among others. His orchestration of the soundtrack for *Psycho* is equally unconventional. While scores for thrillers at the time were mainly orchestrated for full orchestra, Hermann orchestrated it for only strings.<sup>xvii</sup> *Psycho*, directed by Alfred Hitchcock, later became one of the most epic thrillers of its time. "The Murder" was especially renowned. Originally, the scene was intended to have no music behind it. Hermann, however, went against Hitchcock's wishes and composed the iconic piece.<sup>xviii</sup> After hearing the piece, Alfred Hitchcock agreed to include it into the score.<sup>xix</sup>



### **Harold Arlen (1905-1986)**

*Listen: [Somewhere Over the Rainbow](#)*

Harold Arlen is an American composer best known for his music in the 1939 film *The Wizard of Oz*. The most famous song from the soundtrack is "Somewhere Over the Rainbow," gaining recognition as 20<sup>th</sup> century's No. 1 song.<sup>xx</sup> "Somewhere Over the Rainbow" is sung early on in the film by actress, Judy Garland, playing the character, Dorothy. In the film, a scene takes place in which Dorothy speaks with her Aunt Em. Aunt Em tells her to "find yourself a place where you won't get into any trouble." Dorothy is confused by this exclamation and says to her dog, Toto: "Someplace where there isn't any trouble. Do you suppose there is such a place, Toto?" At this point, her musings turn into music with "Somewhere Over the Rainbow."





## Erich Wolfgang Korngold (1897-1957)

[Listen: Violin Concerto](#)

Erich Wolfgang Korngold was an Austrian classical and film composer and pianist. Another child prodigy, Korngold wrote his first ballet *Der Schneemann* (The Snowman) at the age of 11 years old.<sup>xxi</sup> He was born in Austria-Hungary (present day Czech Republic) to a Jewish family before the rise of the Nazi regime. As an adult in 1934, he moved to Hollywood to write film music and to escape the Nazi's rule in Austria-Hungary. Although he wrote the scores for many well-loved films, his true passions lied in classical composition. He often included themes from his film scores in his classical compositions, one of which was his *Violin Concerto*. During World War II, Korngold focused on writing film music and stated that he would not write classical music again until after Hitler's death. His first piece he composed after Hitler's death was his *Violin Concerto*, which is now considered "standard repertoire" for violinists worldwide.<sup>xxii</sup>

# ABOUT THE LIMA SYMPHONY ORCHESTRA

The Lima Symphony Orchestra made its debut performance on May 23, 1954, in the Central High School auditorium. Throughout its existence, the orchestra has grown from 50 volunteer musicians to 75 paid musicians presenting a full series of five subscription concerts, a New Year's Eve concert, a candlelight concert held in a church, a family concert, and several popular community and educational programs. During its history, the orchestra has had six different music directors, including Lawrence Burkhalter, the orchestra's first music director, William Byrd, Henry Plokker, Joseph Firszt, Crafton Beck, and our current music director Andrew Crust.

Andrew Crust is in his fourth year as the Music Director of the Lima Symphony. He is also the newly appointed Music Director of the Vermont Symphony Orchestra. He regularly conducts orchestras all over the United States and abroad. Prior to joining the Lima Symphony, Crust served as the Associate Conductor of the Vancouver Symphony in Canada from 2019-2022, and the Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in 2017 and 2018.

Crust is a 2020 winner of the Solti Foundation US Career Assistance Award. In 2021 he was awarded "Prémio a la Proyección" at the Llíria City of Music International Conducting Competition. In 2017 he was awarded first prize at the Accademia Chigiana by Daniele Gatti. He was a semifinalist for the Nestlé/Salzburg Festival's Young Conductors Award competition and was selected by members of the Vienna Philharmonic as a winner of the Ansbacher Fellowship, including residency at the Salzburger Festspiele.

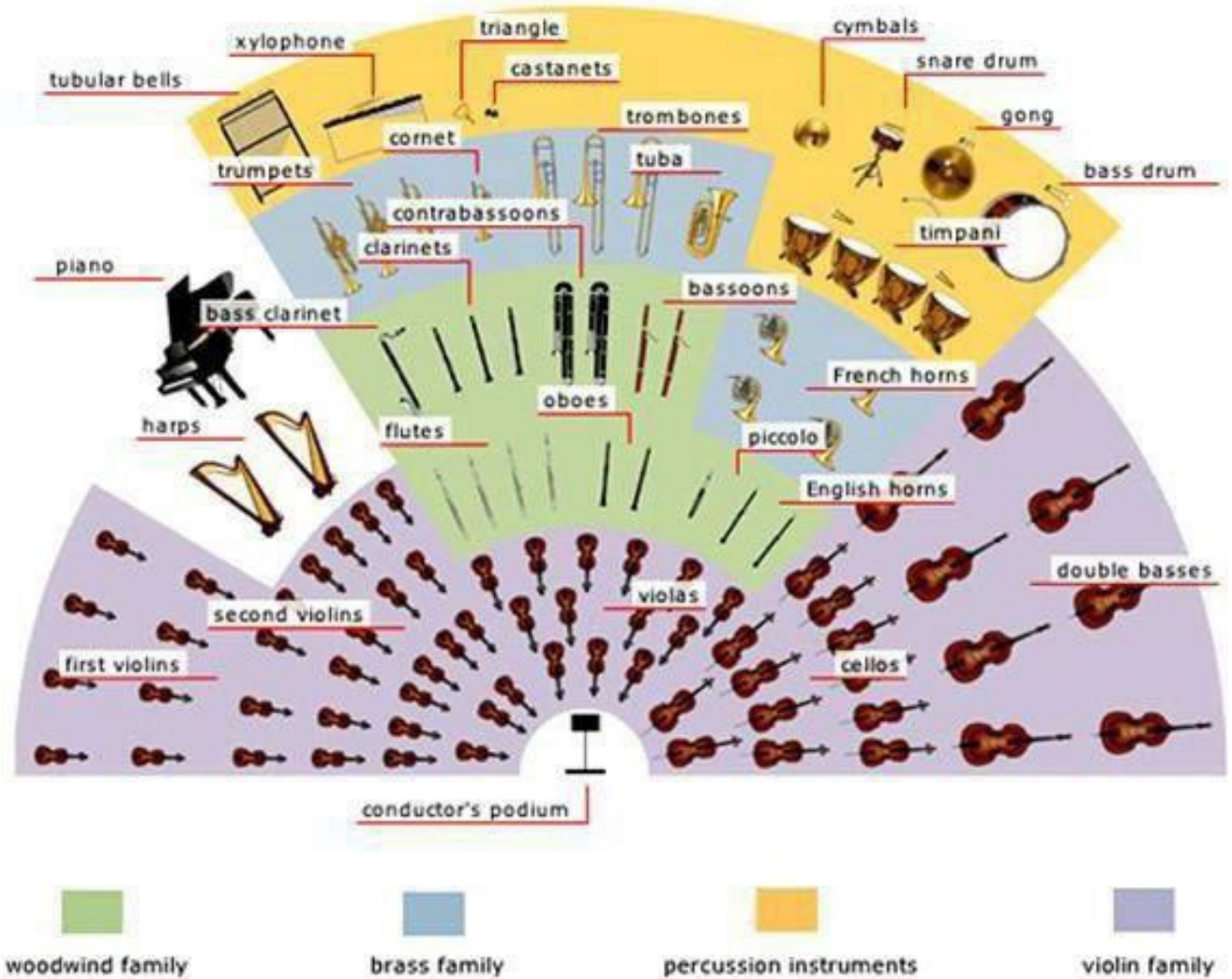
The musicians who play with the Lima Symphony Orchestra come from all over. Some of them live in the area while many of them come from as far away as Cincinnati, Cleveland, Columbus, Fort Wayne, and Ann Arbor! Many working musicians drive long distances to play concerts with different groups because they love what they do so much!

The Lima Area Youth Orchestra, affiliated with the Lima Symphony Orchestra and the Lima Noon Optimists, is a symphony orchestra composed of middle and high school students from around the Lima area. Its season runs roughly the length of the school year, and includes a Holiday and Spring Program as well as a performance for area elementary school students. The Youth Orchestra is currently under the direction of Joseph MacBenn.



# THE ORCHESTRA

## ORCHESTRA SEATING PLAN



A modern symphony orchestra is made up of about 60-80 players. The instruments are grouped in four different families: strings, woodwinds, brass, and percussion. The orchestra is led by a conductor, who reads from a score and directs the musicians using a baton. For more information about what a conductor does, check out this video:

[Mornings with the Maestro Episode 2: What is a Conductor?](#)





# THE STRING FAMILY

The string family is made up of five different instruments: the violin, viola, cello, double bass, and harp. These instruments are all similar because they are all made from wood and played by bowing or plucking a string. The violin, viola, cello, and bass all have four strings and use a bow, which is made out of wood and horsehair (yes, real horse hair!) The harp is quite large and has 47 strings and 7 pedals!



Violin



Viola



Cello



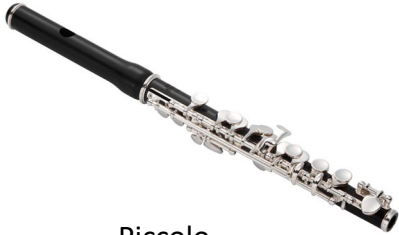
String Bass



Harp

# THE WOODWIND FAMILY

The woodwind family includes instruments made out of both wood and metal. All the instruments in this group look like long tubes that you blow air through. Some of the instruments from this group, like the clarinet, oboe, and bassoon, use a reed which is a small piece of cane (like wood). Have you ever held a piece of grass between your thumbs and tried to blow air through it? A reed works the same way.



Piccolo



Flute



Clarinet



Oboe



Bassoon

# THE BRASS FAMILY

The instruments in this family are made up of different kinds of metal. Each of these instruments has a flared bell at the end and uses a mouthpiece that the players buzz their lips into. The instruments of the brass section include trumpets, French horn, trombones, and tubas.



Trumpet



French Horn



Trombone



Tuba

# THE PERCUSSION FAMILY

The percussion family is the biggest family, and includes many different kinds of instruments that you can scrape, hit, and shake. Today you will be hearing pieces that use bass drums, bongos, and marimbas.



Marimba



Bass Drum



Bongos

- 
- <sup>i</sup> Woodruff Carr K, W.-S.T. and Tierney A, Strait D, Kraus N. "Beat synchronization and speech encoding in preschoolers: A neural synchrony framework for language development." *Otolaryngology Symposium*. 2014, San Diego, CA.
- <sup>ii</sup> Forgeard, Hyde, and Schlaug, "The Effects of Musical Training on Structural Brain Development A Longitudinal Study," *The Neurosciences and Music III: Disorders and Plasticity*. 2005. Ann. N.Y.
- <sup>iii</sup> U.S. Department of Education data on more than 25,000 secondary school students found that students who report consistent high levels of involvement in instrumental music over the middle and high school years show "significantly higher levels of mathematics proficiency by grade 12" (U.S. Department of Education NELS88 Database)
- <sup>iv</sup> The National Association for Music Education. "Music Makes the Grade." *The National Association for Music Education*. Accessed February 24, 2015.
- <sup>v</sup> Presentation to U.S. Congress, 2007, Washington D.C. Invited and arranged by the National Association of Music Merchants/NAMM, on "The Impact of Music on the Lives of Children and Adolescents."
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- <sup>vii</sup> Carallaro, Dani. "The Animé Art of Hayao Miyazaki ." *Internet Archive*, 1 Jan. 1970, [archive.org/details/animeartofhayaom0000cava](https://archive.org/details/animeartofhayaom0000cava).
- <sup>viii</sup> Full Text of "Petite Methode for Mandolin, Op.245," [archive.org/stream/imslp-methode-for-mandolin-op245-montivittorio/PMLP199881-Monti\\_-\\_Petite\\_Methode\\_for\\_Mandoline\\_Op245\\_\(Ricordi\)\\_djvu.txt](https://archive.org/stream/imslp-methode-for-mandolin-op245-montivittorio/PMLP199881-Monti_-_Petite_Methode_for_Mandoline_Op245_(Ricordi)_djvu.txt). Accessed 6 July 2023.
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