



PITTSBURGH SYMPHONY ORCHESTRA

Fourth Grade Schooltime Supplementary Materials

2018-2019 SEASON

SUPPORTED, IN PART, BY:



SCHOOLTIME CONCERTS CHECKLIST

Important items to remember

- Schooltime concerts are **free of charge**.
- You will be shown to your seating location upon entry into Heinz Hall. Please visit our website for registration instructions at pittsburghsymphony.org/reservations.
- Schooltime concerts are approximately **40 minutes to 1 hour** in length, depending on grade level.
- **Tours** of Heinz Hall are **not** available on concert days. If you wish to schedule a tour on a non-performance day, please call 412-392-4850.
- Your group is responsible for arranging and coordinating your transportation to and from Heinz Hall.

Before the concert

- Make copies of the **Bus Sign** as needed to display in your bus's front right window; all members of your group must know their bus number and school name.
- Use these **Supplementary Materials** to prepare your students for the concert.
- Review the **Map of Exit Doors** that can be found in your Supplementary Materials.
- Preview our concert by listening to our free **Spotify Playlists**, accessed through the concert registration resource page.

The day of the concert

- Arrive at Heinz Hall approximately **30 minutes prior** to the concert.
- If the members of your group are arriving separately, please meet at a central location **outside of Heinz Hall** and enter together as a group to better facilitate the seating process.
- Place **Bus Signs** in the front right window of all buses.
- Remind all chaperones and students of their **school name** and **bus number**.
- Leave all **food, drink, backpacks, music devices, cameras, electronic games**, etc. on the bus. These items are **not** permitted inside Heinz Hall.
- Remind your bus drivers that **City of Pittsburgh Police officers** will guide them to their parking space, in the city. **Please note: the City of Pittsburgh dictates where buses can be parked. You may need to walk two to three blocks from your parking space to Heinz Hall.**
- Obtain a **cell phone number** for your bus driver.

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Acknowledgements

Grateful thanks to the **City of Pittsburgh Police** for their help in keeping our young audiences safe as they visit Heinz Hall.

Applause for the **teachers, administrators, and parents** of all the schools in the Pittsburgh Symphony Orchestra family for supporting music education programs in their districts. The PSO believes that no child's education is complete without the study of music. Please help keep music in our schools!

Thank you to **Rob Naser** from the Keystone Oaks district for contributing to these Supplementary Materials.

We wish to extend a special thank you to the following **organizations**, whose generous support allows the PSO to offer educational programs such as the Schooltime concerts:

Foundations

Allen H. Berkman and Selma W. Berkman Charitable Trust
Henry C. Frick Educational Fund of The Buhl Foundation
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Corporations

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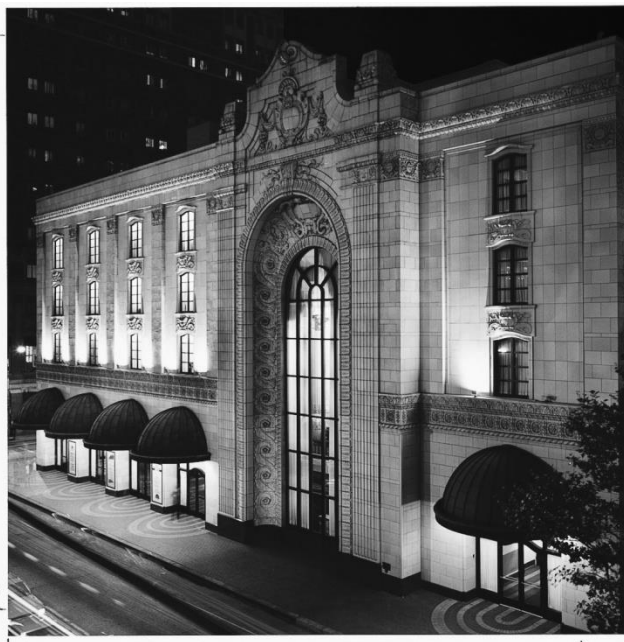
Governmental Agencies

Allegheny Regional Asset District
Pennsylvania Council on the Arts
Pennsylvania Department of Community and Economic Development

Notes on Your Trip to Heinz Hall

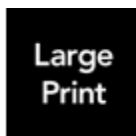
Please take a few moments to review these guidelines:

- ❖ All school buses must have a **sign** in the side window (next to the door) stating the **school name** and **bus number**. Be sure that all of your teachers and chaperones remember their bus number. If you have more than one bus, you may wish to assign a number to each bus on the sign (e.g., Main Street Elementary #1 of 3, Main Street Elementary #2 of 3, etc.).
- ❖ Students are not to bring backpacks, book bags, electronic game devices, or food into Heinz Hall.
- ❖ Video and audio recordings are strictly prohibited; however, photos taken *without* a flash are permitted.
- ❖ Students should disembark the bus and proceed to Heinz Hall in an orderly line, each student with a partner. As educators, you know the importance of keeping your group together!
- ❖ Groups are not permitted to approach the stage, nor are they permitted to take spontaneous tours of Heinz Hall. Tours may be available on a *non-performance* day by contacting Heinz Hall Management at 412-392-4850 in advance.
- ❖ Please remember that there will be over 2,500 children in Heinz Hall for each concert. Attending to your students is the responsibility of you and your chaperones; please do not expect a PSO staff member or Heinz Hall Usher to monitor your students' behavior. **All teachers and chaperones are required to stay with their groups throughout the entire performance.** Groups exhibiting inappropriate behavior will be asked to leave and will not be invited back to these free performances.



Accessibility

The Pittsburgh Symphony Orchestra is committed to providing an environment that is inclusive and welcoming to everyone. All Schooltime concerts have sensory friendly accommodations available, including a quiet room, noise cancelling headphones, fidgets, and other items upon request. To learn more about the services we provide or to request accommodations, such as assistive listening devices, sign language interpretation, and accessible seating, please contact the Heinz Hall Box Office at 412.392.4900 or visit pittsburghsymphony.org/accessibility.



Transportation and Parking Information

- ❖ If you are a group traveling by **school bus**, please inform your driver that City of Pittsburgh Police Officers will be directing buses to parking spaces in downtown Pittsburgh. Please note: the City of Pittsburgh dictates where buses can be parked. You may need to walk two to three blocks from your parking space to Heinz Hall. If you need to arrange drop off for those with limited mobility, please contact our staff ahead of the concert at education_outreach@pittsburghsymphony.org.
- ❖ Information about **Port Authority transportation** to Heinz Hall can be found on their website at www.portauthority.org. The site has a "Trip Planner" feature on the main page that will suggest which buses or T-stops to take to Heinz Hall.
- ❖ The Pittsburgh Downtown Partnership offers **parking reservations** for those wishing to park downtown between the hours of 10:00 am and 2:00 pm in participating garages. Visit <http://www.downtownpittsburgh.com/getting-around/parking/reservation> to make a reservation.
- ❖ **Automobile parking** may be available near Heinz Hall in the following garages:
 - **Sixth and Penn Garage** (enter on Penn Avenue near Subway)
 - **Benedum Lot** (enter on Penn Avenue)
 - **Eighth and Penn Avenue Lot** (enter on Penn Avenue)
 - **Theater Square Garage** (enter on Seventh Street across from Proper)
 - **Ninth and Penn Garage** (enter on Penn Avenue or Ninth Street)
 - **Ninth and Penn Lot** (enter on Penn Avenue)
 - **Ft. Duquesne and Sixth Garage** (enter on Sixth Street near Ft. Duquesne)
 - **Smithfield Liberty Garage** (enter on Liberty Avenue by Seventh Street)
 - **Stanwix and Ft. Duquesne Garage** (enter on either Stanwix or Ft. Duquesne)
 - **Oliver Garage at Piatt Place** (enter on Oliver Avenue)

More information can be found online at www.alcoparking.com or www.pittsburghparking.com.

- ❖ For those with **smart phones**, visit **ParkPGH** (parkpgh.org) for real-time parking availability in Cultural District garages.
- ❖ **Highway repair and closure information** is available on PennDOT's website at www.511pa.com.
- ❖ **Detour information** for downtown Pittsburgh is available on the Port Authority website at <http://www.portauthority.org/paac/SchedulesMaps/Detours.aspx>

Heinz Hall for the Performing Arts

Heinz Hall for the Performing Arts was built in 1927, and it opened on September 6 of that year as the Loew's Penn Theatre. The Penn Theatre was a movie theater, as well as a venue for numerous vaudeville and stage shows. It closed in 1964, and it remained vacant until 1970, when renovations began to turn the Penn Theatre into Heinz Hall for the Performing Arts.

Heinz Hall has several notable features. Among them is the famous 40-foot window in the Grand Lobby that looks out onto Sixth Street. Also in the Grand Lobby are two chandeliers suspended from the ceiling, both of which are 15 feet by 8.5 feet. These chandeliers need to be lowered by pulleys when they are cleaned or when light bulbs are replaced.



The auditorium of Heinz Hall seats 2,702 people. The theater is divided into three main seating divisions: the Orchestra level (or main floor), the Grand Tier, and the Balcony—which is subdivided into the Dress Circle, Family Circle, and Gallery. The stage of Heinz Hall has a unique feature: a moving floor. The front portion of the stage, called the apron, is on a hydraulic lift that can be lowered to create an Orchestra Pit, where musicians sit for an opera or Broadway show. The carpeting of Heinz Hall has a specially-made design of a triangle pattern, which represents the three rivers of Pittsburgh. When the original carpet was placed in Heinz Hall in 1971, an equal amount of the carpet was placed into storage. In 1995, when the carpeting in Heinz Hall needed to be replaced, the “spare” carpeting was brought out of storage and used to replace the worn carpeting.

Heinz Hall is one of the premier performance facilities in the world. Its value is estimated at more than \$30 million.



Pittsburgh Cultural Attractions

To enhance your visit to Heinz Hall, consider also visiting these exciting Pittsburgh cultural attractions!

Andy Warhol Museum

www.warhol.org

August Wilson Center for African American Culture

culturaldistrict.org/pages/aacc

Carnegie Museum of Art and Natural History

www.cmoa.org

www.carnegiemnh.org

Carnegie Science Center

www.carnegiesciencecenter.org

Children's Museum of Pittsburgh

www.pittsburghkids.org

Fort Pitt Museum

www.fortpittmuseum.com

Frick Art & Historical Center

www.frickart.org

Gateway Clipper Fleet

www.gatewayclipper.com

Mattress Factory

www.mattress.org

National Aviary

www.aviary.org

Phipps Conservatory and Botanical Gardens

www.phipps.conservatory.org

Pittsburgh Zoo & PPG Aquarium

www.pittsburghzoo.org

Senator John Heinz Pittsburgh Regional History Center

www.pghhistory.org

Silver Eye Center for Photography

www.silvereye.org

Society for Contemporary Craft

www.contemporarycraft.org



Meet the Conductors



Having completed highly successful first seasons as music director of Tulsa's Signature Symphony at TCC, as well as assistant conductor of the Pittsburgh Symphony Orchestra, **Andrés Franco** has established himself as a conductor to watch.

While maintaining his roles as principal conductor of the multimedia project Caminos del Inka, and artistic director of the Fort Worth Symphony Orchestra's summer festival "Concerts in the Garden," he continues to delight audiences with his imaginative programming and energetic style.

During the 2016-2017 season, Franco will make debuts with the Boise Philharmonic, Oklahoma City Philharmonic and Texas Music Festival, and will return to conduct the Fort Worth Symphony Orchestra.

A frequent guest conductor in the United States, Europe and South America, Franco has appeared with the Columbus, Elgin, El Paso, Eugene, Fort Worth, Houston, Lake Forest, Mississippi, Saginaw Bay, Springfield, St. Louis and Stockton symphony orchestras; the Chicago Sinfonietta; Orquesta Sinfónica de Castilla y León/Spain; the National Symphony Orchestra of Peru, as well as with the National Symphony, Bogota Philharmonic, Medellin Philharmonic and EAFIT Symphony Orchestra in Colombia. Festival appearances include the Cabrillo, Grant Park, OK Mozart and Oregon Bach Festivals.

Franco formerly served as music director of the Philharmonia of Kansas City, as associate and resident conductor of the Fort Worth Symphony, and as Leonard Slatkin's assistant conductor during the 14th Van Cliburn International Piano Competition.

A native of Colombia, Franco is dedicated to preserving and performing the music of the Americas. As principal conductor of Caminos del Inka, he has led many performances of works by Latin American composers, such as Jimmy López, Diego Luzuriaga and the famous Argentine composer Ástor Piazzolla.

Born into a musical family, Franco began piano studies with his father, Jorge Franco. An accomplished pianist, he studied with Van Cliburn Gold Medalist Jose Feghali, and attended piano workshops with Rudolph Buchbinder in Switzerland, and Lev Naumov in France. He studied conducting with Marin Alsop, Miguel Harth-Bedoya, Kurt Masur, Gustav Meier, Helmut Rilling, Gerard Schwarz and Leonard Slatkin.

Franco holds a bachelor's degree in Piano Performance from the Pontificia Universidad Javeriana in Bogotá, Colombia, as well as master of music degrees in piano performance and conducting from Texas Christian University.

Franco is married to Victoria Luperi, associate principal clarinetist in the Pittsburgh Symphony Orchestra.

A dynamic and energetic figure on stage, Canadian musician **Earl Lee** pursues a diverse career both as a conductor and a cellist. Lee currently holds the Associate Conductor position at the Pittsburgh Symphony Orchestra, and the Principal Conductor position of the Pittsburgh Youth Symphony Orchestra. Lee frequently appears on the podium at the Roy Thomson Hall leading the Toronto Symphony Orchestra, as well as making guest conducting appearances throughout the world. Highlights from this year include his South Korean debut in August leading the Gangnam Symphony Orchestra at the prestigious Seoul Arts Center. He has also recently been announced as the Music Director & Conductor of the Yeosu International Music Festival and Ensemble in Korea in its inaugural season this August.



Earl Lee was the only Canadian, and one of seven conductors out of over two hundred applicants, selected by renowned conductor Bernard Haitink as an active participant in the 2016 Haitink Masterclass at the Lucerne Easter Festival. A two-time participant at the prestigious Kurt Masur Conducting Seminar in New York, Lee was one of two 2013 Felix Mendelssohn Bartholdy Scholarship recipient chosen by Maestro Masur. As a Mendelssohn Scholar Lee traveled to Leipzig, Germany, to study with Masur the music and life of Felix Mendelssohn. Lee received a 2013 Ansbacher Conducting Fellowship Award, selected by the American Austrian Foundation and members of the Vienna Philharmonic, and spent six weeks at the Salzburg Festival in Austria.

A graduate of the Curtis Institute of Music and the Juilliard School with degrees in cello, Earl began his conducting studies in 2010 studying with Ignat Solzhenitsyn. In 2013, Lee received his Masters in Conducting from the Manhattan School of Music, studying with George Manahan. Lee continued his post-graduate conducting studies at the New England Conservatory with Hugh Wolff prior to starting his tenure with the Toronto Symphony Orchestra.

Guiding Questions for Exploring a Piece of Music

Adapted from Lincoln Center Education's model of Imaginative Learning
Entering the World of the Work of Art: A Guide for Designing an Instructional Unit, 2012.
Visit www.lcinstitute.org for more information

Describe – questions that elicit pure noticing

- What do you notice?
- What do you hear?
- How would you describe...?

Analyze – questions that ask students to analyze various aspects of the work

- What do you hear that is...
 - similar?
 - different?
 - a pattern?
- What patterns or relationships can you identify in the music?
- How are the individual parts of the music put together?
- What connections do you make
 - to your life?
 - to the world?
 - to things you have read?
 - to what you are studying in school?
- What questions do you have?

Interpret – questions that ask students to find their own meaning in the music after considering their responses to the prior descriptions and analyses (ask students to provide evidence for their analyses and interpretations)

- What do you think is going on in this piece of music?
- What is it about?
- What ideas was the composer trying to convey in this music?
- What does it mean? What does it mean to you?
- Does it represent something? If yes, what?
- Does the music evoke any emotions?
- What does the music express?
- If this music was a metaphor for something, what might it be?

Additional Questions for Reflection

- What is the first word that comes to mind when you hear this music?
- If you were to give this piece of music a new title, what would you call it?
- What is surprising about this piece of music?
- Does this piece of music remind you of anything you've heard before?
- Do you relate to this work on a personal level? Explain.
- What do you think the overall mood of the music is?
- Does the title of the piece help you to understand the music?

Suggested Listening Examples

The String Family

Eine Kleine Nachtmusik, Mozart (small ensemble of strings)

Four Seasons, Vivaldi (strings only)

"Waltz of the Flowers," *The Nutcracker*, Tchaikovsky (harp)

"Gigue," *Suite for Strings*, Corelli

"Sarabande," *Suite for Strings*, Corelli

"Pastoral Symphony," *Messiah*, Handel

Adagio for Strings, Barber

Serenade in C for Strings, Op. 48, Tchaikovsky

The Woodwind Family

Divertimento in B-flat, Haydn

Summer Music for Woodwind Quintet, Op. 31, Barber

Quintet in E-flat, Beethoven

Suite for Woodwind Quintet, Cowell

Arabesque No. 2, Debussy

"Gavotte," *Suite in B for Winds*, Op. 4, Strauss

"Schnelle Viertel," *Klein Kammermusik*, Hindemith

Rhapsody in Blue, Gershwin (beginning: clarinet solo)

"Chinese Dance" and "Dance of Mirlitons," *The Nutcracker*, Tchaikovsky (beginning: piccolo, flutes, bassoons)

"Violin Concerto," Movement II, Brahms (beginning: oboe)

The Brass Family

"Fanfare," *La Peri*, Dukas

"Prelude to Act III," *Lohengrin*, Wagner

Prelude and Allegro (Sextet), McKay

Fanfare for Forces of Latin American Allies, Cowell

Fanfare for the Common Man, Copland

"Trumpet Tune," Purcell

Canzon Duodecimi Toni, G. Gabrieli

"Viennese Musical Clock," *Háry János Suite*, Kodály

"La Forza Del Destino," *Opera*, Verdi (opening: trombone)

"Light Cavalry," *Suppe Overture* (beginning: trumpet)

"Nocturne," *A Midsummer Night's Dream*, Mendelssohn (horn)

"Spanish Dance," *The Nutcracker*, Tchaikovsky (beginning: trumpet)

"Scherza Capriccioso," Op. 66, Dvorak (beginning: horn)

The Percussion Family

Symphony No. 9, Beethoven (beginning of Scherzo: timpani solo)

Overture to Candide, Bernstein

1812 Overture, Tchaikovsky

"Radetzky March," J. Strauss, Jr. (beginning: snare drum and bass drum)

"Hoedown," Copland

Ionisation, Varese

Toccata for Percussion Instruments, Chavez

October Mountain, Hovhaness

Night Music for Percussion, Starer

Háry János Suite, Kodály

Helpful Sites & Apps to Introduce the Orchestra

Web based:

- *San Francisco Symphony Kids*
Interactive site that includes an orchestra seating chart, instrument photos/descriptions, and sound demos
<http://www.sfskids.org/classic/templates/instorchframe.asp?pageid=3>
- *Philharmonia Orchestra*
Includes videos of orchestra members describing and performing on their instruments, in-depth written descriptions of instruments, instrument ranges, and fun facts
<http://www.philharmonia.co.uk/explore/instruments>
- *Oregon Symphony*
Straightforward descriptions and photos of the instruments
<http://www.orsymphony.org/edu/instruments/strings.aspx>
- *Dallas Symphony Orchestra Kids*
Multiple sound demos for each instrument in different contexts, descriptions, and photos
<http://www.dsokids.com/listen/by-instrument/.aspx>

Mobile apps:

- *The Young Person's Guide to the Orchestra* (iPad / free)
Full recording of Britten's *The Young Person's Guide to the Orchestra*, animations, games, quizzes, performance videos, and photos
- *MSO Learn* (iPad / free)
Photos, instrument demos, recommended listening, musician interviews
- *Meet the Orchestra* (iPad / \$2.99)
Animated characters introduce the orchestra and instruments; quizzes that increase in difficulty
- *My First Orchestra App* (iPad / \$4.99)
Full album of orchestral repertoire, animated characters demonstrate instruments, narration, quizzes, conducting examples
- *The Orchestra* (iPad / \$13.99)
In-depth app including videos, synchronized score reading, beat mapping, musician interviews, program notes about the included repertoire

DIY Instruments

Having students create their own instruments is a wonderful way to explore sound production, spark creativity, and develop design thinking. And, it's a lot of fun!

"Making is fundamental to what it means to be human. We must make, create, and express ourselves to feel whole. There is something unique about making physical things. Things we make are like little pieces of us and seem to embody portions of our soul."

– Mark Hatch, *The Maker Movement Manifesto*

Initial activities:

Gather recycled objects such as cardboard boxes, tubes, plastic containers/bottles, sturdy glass jars, rubber bands, string, paper clips, pencils, jewelry wire, etc.

Instruct students to use any of the available materials to create:

- A string instrument – must include a "string" (rubber band, wire, ribbon, etc.) that can vibrate across a resonators
- A wind instrument – sound must be manipulated by air movement
- A percussion instrument – sound must be produced by striking or shaking

Each instrument should be able to be played so that the pitch (where applicable) and volume can be changed. Student creations do not need to "replicate" an existing instrument; encourage students to think of new ways to produce sounds using the available materials. Positive critique and revision is an integral part of the process. Support students in their creative process by framing suggestions as alternate ways of looking at instrument design. "Mistakes" should be viewed as a beneficial way to develop creative problem solving skills and as a result of exploring, engaging, and interacting within the art-making process.

Extension activities:

Instruct students to go play another student's instrument(s). They should determine how to produce sound and alter pitch/volume on others' instruments without the aid of the creator. Then, students should meet with the original creator and explore similarities and differences in the ways sound was produced on the instruments.

Students can decorate their instruments to reflect their personalities. Encourage students to think about ways to express their interests through color and design. Look at album covers or concert posters for inspiration.



PITTSBURGH SYMPHONY ORCHESTRA

Fourth Grade Schoolltime

“In The Neighborhood”

Earl Lee, Conductor
November 13-15, 2018
10:30 am

Herbert	March of the Toys
Mancini	Pink Panther
Richman	“Freylach” from <i>Three Pieces of Cello and Orchestra</i> , Mvt. III Allie Thompson, cello
Bostic	<i>August Wilson Symphony</i> , Mvt. 5
Strayhorn	Take the A Train
Rogers	“It’s You I Like” Katy Williams, vocalist
Brown	<i>Singing in the Rain</i> Katy Williams, vocalist Madeline Kelso & Michael Ocampo, dancers
Ishizaki	City of Bridges

Program subject to change

PREPARING FOR “In the Neighborhood”

DEVELOPED BY ROB NASER, Keystone Oaks School District

PREPARING FOR THE CONCERT

Before attending the concert, it is a great idea to make sure the students have a basic understanding of the instruments that make up the orchestra, what role the conductor serves, and how the orchestra compares to other types of music ensembles. If this is the students' first introduction to the instrument families and the orchestra, you may wish to dig deeper and use some of the suggestions from the Second Grade Schooltime Concert.

Music from Pittsburgh KWL Chart

- Begin by having a conversation about what students already know about music from Pittsburgh. Use the following guiding questions to get the conversation started.
 - Have you ever been to a concert before? How about an orchestra concert?
 - Have you ever seen the Pittsburgh Symphony Orchestra?
 - What type of instruments did/would you see?
 - Where else do you hear music in Pittsburgh?
 - Do you know any famous Pittsburgh musicians?
- Once you have the ideas flowing, have the students fill out the KNOW section of the chart either as individuals or as a class.
- Complete the WANT TO KNOW section of the chart shortly before you trip, possibly even just before getting on the bus so that their questions are fresh for the concert.

Music in Pittsburgh

- Take a survey of students and send home a survey to discover all the places in Pittsburgh people have experienced music. Make a map and stick pins to create a visual of trends.
- Have students conduct a school-wide survey to see how many students, parents, teachers, and staff play instruments, sing, or make music in some way. If attending the Fourth Grade Schooltime concert is a tradition for your school, have students see how this information might change from year to year.

NAME: _____ DATE: _____

Music from Pittsburgh

KWL

K What do you KNOW about music from Pittsburgh?	W What do you WANT TO KNOW about music from Pittsburgh?	L What did you LEARN about music from Pittsburgh?
	Before the Concert	
	After the Concert	

Ways to Learn About the Instruments of the Orchestra

- Many students in the region begin a band or orchestra instrument in the 4th grade in the fall. Encourage the students to share what they are learning about these instruments with their class. They may even want to demonstrate!
- Take a class survey to see if any family members play an instrument and would be able to visit for a demonstration.
- Read the following books in the classroom:

[Ada's Violin: The Story of the Recycled Orchestra of Paraguay](#)

This is a heartwarming book, both beautifully written and illustrated, about a town, a child, and a music teacher who created instruments out of garbage in their village.

[Story of the Orchestra by Robert Levine](#)

- Visit the following Web based resources:
 - [Classics for Kids](http://www.classicsforkids.com/music/instruments_orchestra.php) has an interactive instrument map that divides instruments into families and shows where they often sit on the stage
http://www.classicsforkids.com/music/instruments_orchestra.php
 - [Dallas Symphony Orchestra Kids](http://www.mydso.com/dso-kids/learn-and-listen/instruments) features a complete list of Orchestral instruments along with descriptions, photos, and listening examples
<http://www.mydso.com/dso-kids/learn-and-listen/instruments>
- Check out the following apps:
 - [My First Orchestra App HD](#), Naxos Digital Services Ltd. \$3.99 *Interactive lessons about the orchestra*
 - [Sounds of The Orchestra](#), Smappsoft \$1.99 *Engaging activities featuring the instruments and Sounds of the Orchestra*
 - [GarageBand](#), Apple, Free *Playable Smart Instruments featuring a string section*

What is an Orchestra?

An orchestra, such as the Pittsburgh Symphony Orchestra, is a music ensemble made up of strings, woodwinds, brass, and percussion instruments. There are many types of music ensembles, including choirs, jazz bands, marching bands, concert bands, rock and pop bands, duets, trios, quartets, chamber groups, and the list could go on and on. They are all different in their sizes, types of instruments, and types of music they can perform.

- Compare different music ensembles with a Venn Diagram. Make sure to include the different types of instruments, number of musicians, where they typically perform, and what types of music they often perform.
- Find different versions of the same piece of music being performed by different ensembles and compare.
- A Google Slide presentation has been included that has some of these activities guided out for your class.
<https://docs.google.com/presentation/d/1yRzBxNWI90dGI5QFuQXsOpLnmk7mIAO96246ivSzTj4/edit?usp=sharing>
- What ways do people listen to music?
 - Have a conversation about who has been to a concert before. What type of concert was it? How else do people listen to music? Do you listen to music in the car? Do you listen to music on an iPod/iPad?
 - Make a bar graph with the different ways people listen to music
 - Share videos/recordings of other types of concerts or musical ensembles (example: jazz bands, marching bands, choirs, percussion ensembles, modern bands). YouTube is a great help for this. How many different ensembles have your children heard?
 - How might you act differently at these other performances compared to the orchestra?

Cross Curricular Activities

LANGUAGE ARTS

Suggested Reading:

- [Ada's Violin: The Story of the Recycled Orchestra of Paraguay](#)
This is a heartwarming book, both beautifully written and illustrated, about a town, a child, and a music teacher who created instruments out of garbage in their village.
- [All About Roberto Clemente](#) by Andrew Conte
Read a biography about a local Pittsburgh baseball player Roberto Clemente and discuss the similarities between athletes and musicians.

Writing Opportunities

- Students can write a narrative piece about their experience of hearing the Pittsburgh Symphony Orchestra at Heinz Hall.
- Complete the KWL chart from the Preparing for the Concert section
- Students can write an informative piece about a musician or music hotspot that they learned about preparing for the concert, at the concert, or after the concert. Students should be encouraged to use their KWL chart from the Preparing for the Concert section to help organize their thoughts.
- Students can write an opinion piece about why someone may want to visit the orchestra, play an instrument, be a composer, or be a conductor, for example. They could also write an opinion piece about their favorite piece from the concert or favorite musician from Pittsburgh.

MATH

- Make a list of instruments in the orchestra by family. Count the number of families and the number of instruments in each family. Compare the percent or fractions of instruments in the orchestra families.
- Hire an Orchestra: Give the students a hypothetical amount of money and minimum payment per musician. How many musicians can they afford? Which instruments would they hire? Calculate how much it would cost to hire a full orchestra.

- Have students research real salaries of musicians. Have them compare regions of the country. Indeed.com has a large amount of information for students to sort through. Discuss why they may be different from place to place and for different types of musician jobs.
<https://www.indeed.com/salaries/Musician-Salaries>

SCIENCE

- Make some instruments inspired by the book *Ada's Violin: The Story of the Recycled Instruments of Paraguay*. Have students use everyday objects to make string, woodwind, brass and percussion instruments.
 - Check out a CBS feature about Vienna's Vegetable Orchestra
<https://youtu.be/pwOXFOTagSE>
- Invent a new instrument from a combination of ideas.
 - Check out Wintergatan's Marble Machine for Inspiration
<https://youtu.be/lvUU8joBb1Q>
- Use tubes of different lengths or glasses with different amounts of water to see if students can figure out the melody of different songs. Discuss the size of instruments and the speed of vibrations and the effect these have on sound/pitch.

SOCIAL STUDIES

- **Pittsburgh Based Living Wax Museum**
Have students research and create a living wax museum exhibit based on Pittsburgh artists, musicians, athletes, political leaders, and other historical figures. They can present their research in an interactive event where students from other classes visit the exhibits and learn from the students.
- **Create a Resume**
Students can create a resume based on their own music skills or any skills that they wish to share. Have students celebrate their own achievements and contributions to their community and school.

VISUAL ARTS

DID YOU KNOW THAT THE PITTSBURGH PUBLIC SCHOOLS HAVE CURATED AN ENTIRE GALLERY OF ART CREATED BY PITTSBURGH PUBLIC SCHOOL STUDENTS?

- Use [Visual Thinking Strategy](#) to allow students to respond to artwork found in the Gift of Art Catalogues. You can find these on the Heinz History Center website.
<https://www.heinzhistorycenter.org/exhibits/the-gift-of-art>

ASK STUDENTS THE FOLLOWING GUIDING QUESTIONS ABOUT LOCAL PITTSBURGH BASED ART

- What do you think is going on in this picture?
 - What do you see that makes you say that?
 - When do you think this scene takes place?
 - Who do you think the people are in this painting?
 - Whose perspective is this? Why?
 - What more can you find?
- Investigate the Works of Andy Warhol and his connection with Pittsburgh.
 - Illustrate a real or made-up instrument with a focus on the way sound is produced.
 - Select music from “In the Neighborhood” and allow students to free draw inspired by what they hear. Ask them what in the music made them think that.

MUSIC

- **Create a Musical Resume**
Students can create a resume based on their own music skills or any skills that they wish to share. Have students celebrate their own achievements and contributions to their community and school.
- **Compose a Pittsburgh Piece**
Have students compose a piece of music based on an aspect of Pittsburgh they feel is important. This can sound daunting at first, but usually the kids have a blast with this. Here are some hints I have discovered doing this similar project in my own class.
 - Allow students to start small with motifs of simple rhythms or melodies. Their ideas usually grow from these all on their own.
 - Students may have a fun time connecting their piece to their idea through instrumentation. Guide them to thinking about what type of sound it is that they imagine when they think about their idea. Is it metallic, wooden, or other for example?
 - Encourage them to think back to the basic elements of music for creative choices.
- Add music to a poem written by Pittsburgh poets or to accompany their own poetry.
- Create a verse about a person from Pittsburgh they may be learning about through the Wax Museum activity. This year, my students will be using [Flocabulary](#) to create lyrics in the Lyric Lab feature. Flocabulary has a free trial and a reasonable teacher subscription; check it out!
- Dig deeper in to the surveys from the Preparing for the Concert section. Can students find hot spots in Pittsburgh for music, such as the Cultural District?
- Investigate other pieces of music from the composers featured in the concert.

After the Concert

- Upon returning from the concert, have a conversation with students about their favorite parts of the experience. Encourage students to share any questions they may have and help them find answers. Your school music teacher can be a great resource for tracking down the answers.
- Complete the Learned Section of the KWL chart.
- Have students express which piece from the concert they preferred and support it with details.
- Listen to other orchestral pieces by the composers from the concert.
- Write a thank you note to whomever is responsible for making the visit to the PSO happen such as your principal, director, parent organizations, or the PSO Learning & Community Engagement team.
- Ask students which instruments they might like to learn.



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