



**ESCAMBIA COUNTY SCHOOLS  
MUSIC TEACHER GUIDE**

2022



5<sup>th</sup> Grade Concert

# TABLE OF CONTENTS

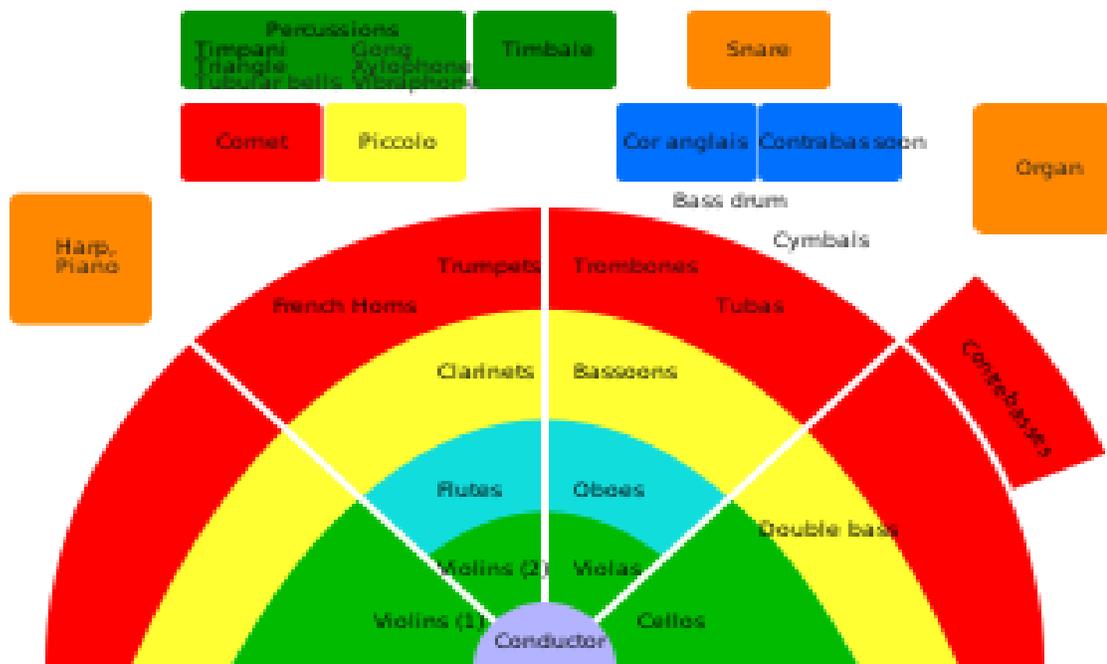
3	What is a Symphony Orchestra?
4	Instruments of the Orchestra
5	Strings
6	Woodwinds
7	Brass
8	Percussion
9	Keyboard
10	The Saenger Theatre
11	The Star-Spangled Banner – John Stafford Smith/Francis Scott Key
12	The Block – Carlos Simon
13	Symphony No. 9, 1st Mvt. (New World Symphony) - Antonin Dvorak
14	American Salute – Morton Gould
15	Castle House Rag – James Europe
16	South Rampart Street Parade – arr. Calvin Custer
17	Sophisticated Lady – Duke Ellington
18	“Overture” from <i>West Side Story</i> – Leonard Bernstein
19	<i>Captain America</i> March – Alan Silvestri
20	Main Title from <i>Star Wars</i>
21	Instruments of the Orchestra Word Find
22	My Trip to Pensacola Symphony
23	Coloring Page
24	Audience Etiquette
25	Before the Symphony - “What do you know?”
26	After the Symphony - “What did you learn?”
27	Thank You Note
28	Credits

# What is a Symphony Orchestra?

The word “symphony” comes from the Greek words “sym” (together) and “phone” (sound).

“Symphonic” means “like a symphony.” It is often used to describe music which is quite long and develops tunes over a long period.

A large orchestra is often called a “symphony orchestra.” This is to distinguish it from a small orchestra called a “chamber orchestra.”



# Instruments of the Orchestra

There are 5 families in the Orchestra:  
Strings, Woodwinds, Brass, Percussion and Keyboard.  
Each family has a special “timbre” or sound.

## The Strings have STRINGS!!



They are either played with a bow, plucked or strummed. The orchestral strings are the violin, viola, cello, double bass and harp. There are other string instruments: guitar, banjo, electric guitar, electric bass, dulcimer, etc.

A bow is made of horse tail hair that is strung tightly onto a special wooden piece. The hair is smeared with a type of wax called "rosin." This helps that bow to glide along the strings. If you look at a hair under a microscope, you will see that it has tiny little hairs sticking off the main piece. These little hairs make catch the string and make it vibrate with a special sound. The wooden cases of the instruments are hollow, and the air inside vibrates. Together, they make the unique sound of the string instruments.

[https://www.ducksters.com/musicforkids/string\\_instruments.php](https://www.ducksters.com/musicforkids/string_instruments.php)

**The Woodwinds are long tubes that you blow wind into and cover holes to change the length of the tube!**



The woodwind instruments were once all made of wood but are now often made of other materials. The recorder is the oldest woodwind instrument. When you play recorder, you use your finger pads to cover the holes. As you move into the instruments heard in an orchestra, there are pads and keys that you push to cover the holes. These instruments are: piccolo, flute, clarinet, oboe, saxophone, English horn, and Bassoon.

Some of these instruments have a reed. This is a small piece of bamboo that is put into the mouthpiece and blown into to create a buzzing sound. The clarinet and saxophone have one reed. The oboe, English horn and bassoon have two reeds - called double reeds.

The piccolo and flute have a special mouthpiece that you blow down into like blowing into the top of a bottle.

As the musician blows into the tube through the mouthpiece, he or she covers the holes on the tube. This makes the air move up and down the tube at different lengths and creates the different notes. How cool is that!?!

[https://www.ducksters.com/musicforkids/woodwind\\_instruments.php](https://www.ducksters.com/musicforkids/woodwind_instruments.php)

## The Brass instruments are made of brass!



There are only four brass instruments and three of them start with the letter "T." They are the trumpet, trombone, tuba, and French horn.

These instruments have a mouthpiece that looks like an "O." The musicians "buzz" their lips into the mouthpiece while they are blowing. Each one of these instruments is played a little bit differently than the others. The trumpet, French horn and tuba have valves that lengthen and shorten the tube. The trombone has a slide that makes the tube longer or shorter.

[https://www.ducksters.com/musicforkids/how\\_brass\\_instruments\\_work.php](https://www.ducksters.com/musicforkids/how_brass_instruments_work.php)

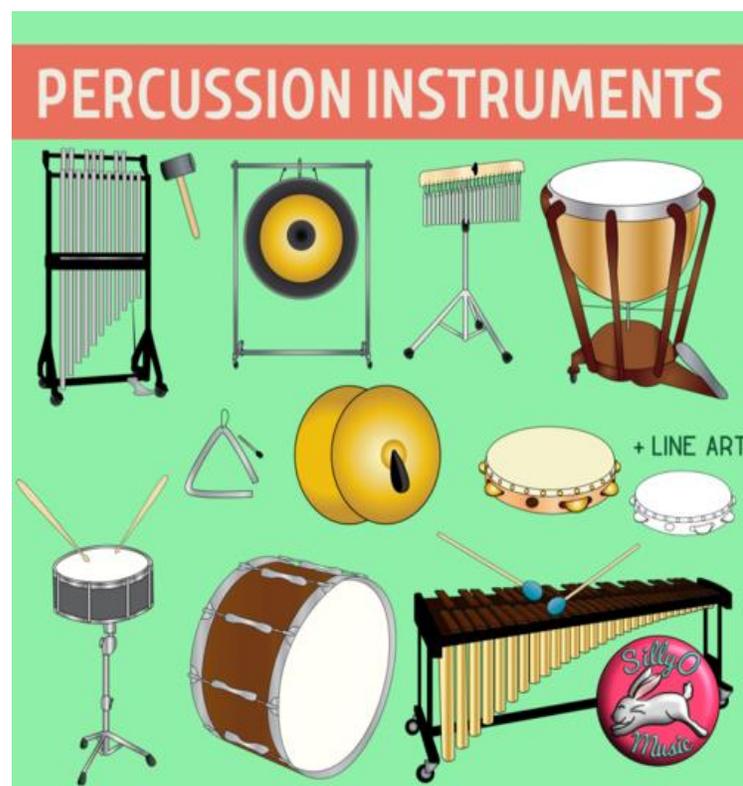
# The Percussion Instruments Are Hit, Shaken, Rubbed, Twisted or Scraped to make a sound!

In other words, you must do something to it to help it make a sound!

Can you blow a drum? Can you strum a maraca? Do you bow a tambourine? Try blowing on a stick. Did it play? Of course not! You must DO something to these instruments to make them play. You must hit, shake, twist, etc. or they won't work! This is what a percussion instrument is!

The instruments in your classroom are mostly percussion instruments! Drums, maracas, sticks, claves, guiro, bells, tambourines, and many more are percussion instruments. The word "percussion" comes from the Latin word "percutere," meaning to hit or strike.

<https://kids.britannica.com/kids/article/percussion-instrument/600419>



## The Keyboard Family has a KEYBOARD!!

These are instruments like piano, organ, and harpsichord. Some people say the piano could be a string instrument or a percussion instrument. Can you tell why? The piano has strings and you “hit” the keys with the hammer to make them play.



Here are some links you can look at for instruments:

Instruments of the Orchestra <https://www.youtube.com/watch?v=clx7khLD2WE>

Maximus Musicus Visits the Orchestra <https://www.youtube.com/watch?v=Ev3kOUCWDww>

The Orchestra Song <https://www.youtube.com/watch?v=-xTAUr4zXfl>

List of Instruments in Order [https://www.naxos.com/education/enjoy2\\_instruments.asp](https://www.naxos.com/education/enjoy2_instruments.asp)



## History

The Saenger Theatre has been called the Grand Dame of Palafox, but the Saenger Theatre is much more than a Great Lady; she is a survivor. Opened in 1925, its Spanish Baroque architecture, in opulent Rococo style took nearly 13 months to complete.

In the early years the Saenger hosted a colorful array of Vaudeville-type road shows, Broadway plays, and silent screen classics. Later years saw use as a movie house until 1975 when the aging edifice closed its doors. That same year ABC Southeastern Theatres donated the building to the City of Pensacola as a cultural affairs center.

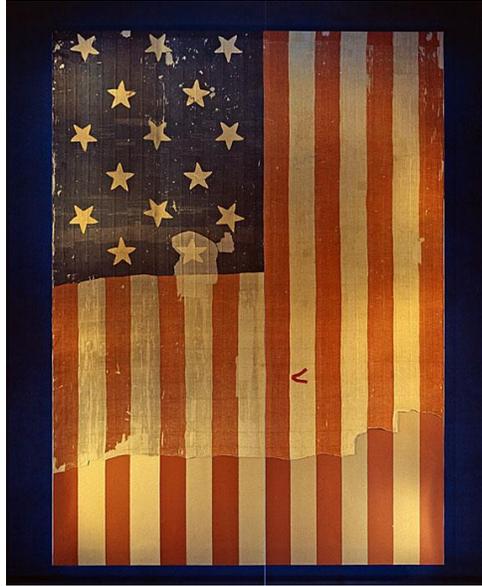
Through a joint effort by the city of Pensacola and the University of West Florida, the theatre was restored and returned to its standing as a center for the performing arts. The restoration project took four years and \$1.6 million to complete but in 1981 the theatre reopened and today is listed in the National Register of Historic Sites.

In 1995, the lobby of Saenger Theatre underwent major renovations including doubling the size of the lobby, providing better accommodations for persons with disabilities and restoring the lobby to the grand scale of its historic past. These renovations were made possible through the efforts of the Friends of the Saenger and the City of Pensacola. Through its ownership, the City of Pensacola not only supports the theatre through funding but also through its commitment to providing the community with a strong cultural arts environment. Since taking over the Saenger Theatre, the City has worked hard to ensure quality entertainment is afforded the citizens of Pensacola as well as visitors to the area.

Located in the heart of downtown Pensacola, the Saenger Theatre can supply the equipment, trained theatre staff, and the ambiance to showcase a variety of shows such as: Pensacola Symphony Orchestra, Harry Connick Jr., David Copperfield, John Tesh, Wynton Marsalis, Ziggy Marley, CATS and Sesame Street.

## When You Go!

When you go to the Saenger Theatre, look around. See the colors and the fabrics. Look at the walls and the ceiling. Notice the big organ in the top of the balcony as you leave. When you are sitting in your seats, look around at the box seats and the things around you on the ceiling and above the curtain. Take it in! Your teacher will ask you about it when you return!



## **“The Star-Spangled Banner” by John Stafford Smith**

### **Lyrics by Francis Scott Key**

"The Star-Spangled Banner" is the national anthem of the United States. The lyrics come from the "Defence of Fort M'Henry", a poem written on September 14, 1814, by 35-year-old lawyer and amateur poet Francis Scott Key after witnessing the bombardment of Fort McHenry by British ships of the Royal Navy in Outer Baltimore Harbor in the Patapsco River during the Battle of Baltimore in the War of 1812. Key was inspired by the large U.S. flag, with 15 stars and 15 stripes, known as the Star-Spangled Banner, flying triumphantly above the fort during the U.S. victory.

The poem was set to the tune of a popular British song written by John Stafford Smith for the Anacreontic Society, a men's social club in London. "To Anacreon in Heaven" (or "The Anacreontic Song"), with various lyrics, was already popular in the United States. This setting, renamed "The Star-Spangled Banner", soon became a well-known U.S. patriotic song. With a range of 19 semitones, it is known for being very difficult to sing. Although the poem has four stanzas, only the first is commonly sung today.

"The Star-Spangled Banner" was recognized for official use by U.S. president Woodrow Wilson in 1916, and was made the national anthem by a congressional resolution on March 3, 1931, which was signed by President Herbert Hoover.



## **“The Block” by Carlos Simon**

“The Block” is a short orchestral study based on the late visual art of Romare Bearden. Most of Bearden’s work reflects African American culture in urban cities as well as the rural American south. Although Bearden was born in Charlotte, NC, he spent his most of his life in Harlem, New York. With its vibrant artistic community, this piece aims to highlight the rich energy and joyous sceneries that Harlem expressed as it was the hotbed for African American culture.

“The Block” is comprised of six paintings that highlight different buildings (church, barbershop, nightclub, etc.) in Harlem on one block. Bearden’s paintings incorporate various mediums including watercolors, graphite, and metallic papers. In the same way, this musical piece explores various musical textures which highlight the vibrant scenery and energy that a block on Harlem or any urban city exhibits.



## **“The Block” by Romare Bearden**



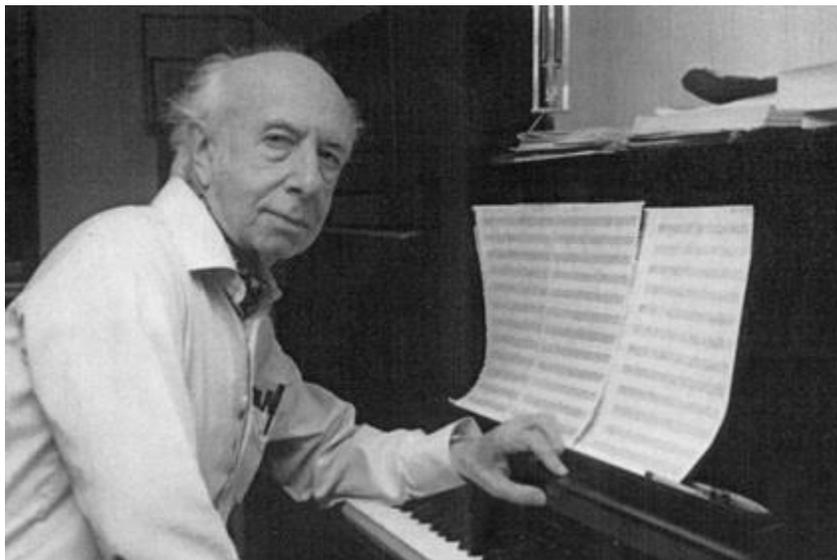
## **Symphony No. 9 (“New World Symphony”) 1st Movement - Antonin Dvorak**

**Antonin Dvorak** was born on September 8, 1841, in a small village in Bohemia, which is now part of the Czech Republic. He was one of seven children. Antonin's parents recognized his musical talent, and at the age of 6 he began his musical training. He studied music in Prague and graduated as an accomplished violin and viola player before he was 20 years old.

As a young adult Antonin played viola in the Bohemian Provisional Theater Orchestra. When it became necessary to supplement his income with a teaching job, he left the orchestra to allow himself time to compose. While teaching, he fell in love with one of his students. To win her heart, he wrote a song cycle called *Cypress Trees*.

In 1892 Dvorak moved to America to accept a position as head of the National Conservatory of Music. While in America he wrote his Symphony No. 9 "New World Symphony." The New York Philharmonic's premiere performance created a sensation at Carnegie Hall in 1893.

Antonin Dvorak died in Prague, Czechoslovakia on May 1, 1904.



## **“American Salute” by Morton Gould**

Originally written for orchestra, American Salute has also become a favorite of the concert band repertoire. Using the familiar tune When Johnny Comes Marching Home as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a “salute to America.” The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. The pace of Gould’s schedule in those days was astounding. By his own account he composed and scored American Salute in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn’t have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

- Program Note from U.S. Marine Band concert program, 24 August 2016



## Castle House Rag by James Reese Europe

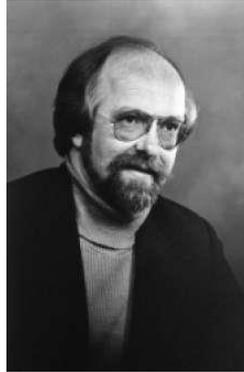
James Reese Europe, byname Jim Europe, (born February 22, 1881, Mobile, Alabama, U.S.—died May 9/10, 1919, Boston, Massachusetts), American bandleader, arranger, and composer, a major figure in the transition from ragtime to jazz.

Europe studied piano and violin in his youth. About 1904 he settled in New York City, where he directed musical comedies. In 1910 he helped organize the Clef Club, a union of African American musicians. The 125-member Clef Club orchestra that he conducted at Carnegie Hall featured an extraordinary instrumentation, including 47 mandolins and bandores and 27 harp guitars.

Europe's Society Orchestra was probably the first African American band to record, as early as 1913, when it offered fast versions of ragtime works, typically in 2/4 meter, with urgent rhythmic momentum. His band also regularly accompanied the popular white dance team of Irene and Vernon Castle, who popularized the fox-trot and a dance in 5/4 meter, to scores by Europe and his collaborator, Ford Dabney.

During World War I Europe led the 369th Infantry band, which toured France; it was noted for its syncopations and expressive colors. The band was nicknamed "Harlem Hellfighters" and was making a triumphal postwar tour of the United States when Europe was killed by one of his musicians.

From <https://www.britannica.com/biography/James-Reese-Europe>



## South Rampart Street Parade - Calvin Custer

**Calvin Custer** (1939-1998) attended Carnegie Mellon University and Syracuse University. He studied conducting with Karl Kritz, first music director of the Syracuse Symphony. Custer was associated with the Syracuse Symphony Orchestra during most of his musical career serving in the keyboard, horn and string bass sections; holding various conducting positions; and serving as staff arranger. He helped to implement the orchestra's chamber music program which continues to perform in local schools and libraries to this day. Calvin was a member of the both the rock and percussion ensembles in which he played numerous instruments including keyboard and guitar. Custer was prolific in his creations of arrangements for orchestra, many of which were performed by orchestras across the country including the Boston Pops Orchestra. We'll be sharing an excerpt from his arrangement of South Rampart Street Parade which showcases musical polyphony, the style of combining several melodies simultaneously and harmonizing with each other.

## South Rampart Street, New Orleans, Louisiana

South Rampart Street was the main commercial corridor in "back o' town," originally a swampy area at the rear of the city. The strip filled with businesses catering to a Black clientele. Among these were dance halls, juke joints, tailors who outfitted bands with uniforms, and pawn shops that bought and sold instruments.

Churches here tended to be Protestant, with emotive spirituals and hymns in their services that reverberated through the neighborhood. In 1938, the WPA City Guide called South Rampart "The Harlem of New Orleans." It was full of music, from barrelhouse piano players like Tuts Washington to big bands like Papa Celestin's. The street itself was a venue, with benevolent societies and social clubs parading with brass bands, and, on Carnival, the Zulu parade, Baby Dolls, and chanting bands of Black Masking Indians.

The strip was referenced in popular songs, from the traditional jazz tune "South Rampart Street Parade" to Louis Jordan's jump blues hit "Saturday Night Fish Fry" in 1949, about a house on Rampart "rockin'" till the break of dawn.

While the "New Orleans sound" of R&B played across the country in the 1950s, South Rampart Street went the way of other Black inner-city neighborhoods in the age of urban renewal. Whole blocks were demolished and redeveloped, paving the way for a new City Hall and today's Central Business District.



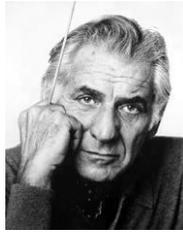
## “Sophisticated Lady” - Duke Ellington

**Edward** Kennedy "**Duke**" **Ellington** (April 29, 1899 – May 24, 1974) was an American composer, pianist, and leader of a jazz orchestra, which he led from 1923 until his death over a career spanning more than fifty years. Born in Washington, D.C., Ellington was based in New York City from the mid-1920s onward and gained a national profile through his orchestra's appearances at the Cotton Club in Harlem. In the 1930s, his orchestra toured in Europe. Although widely considered to have been a pivotal figure in the history of jazz, Ellington embraced the phrase "beyond category" as a liberating principle and referred to his music as part of the more general category of American Music rather than to a musical genre such as jazz. Ellington was noted for his inventive use of the orchestra, or big band, and for his eloquence and charisma. His reputation continued to rise after he died, and he was awarded a posthumous Pulitzer Prize Special Award for music in 1999.

*Sophisticated Lady* is a jazz standard, composed as an instrumental in 1932. Additional credit is given to publisher Irving Mills whose words were added to the song by Mitchell Parish. The words met with approval from Ellington, who described them as "wonderful—but not entirely fitted to my original conception." That original conception was inspired by three of Ellington's grade school teachers. "They taught all winter and toured Europe in the summer. To me that spelled sophistication."

Duke Ellington and his orchestra introduced *Sophisticated Lady* in 1933. with an instrumental recording of the song that featured solos by Toby Hardwick on alto sax, Barney Bigard on clarinet, Lawrence Brown on trombone and Ellington on piano. The recording entered the charts on May 27, 1933 and rose to number three.





## “Overture” from *West Side Story* - Leonard Bernstein

**Leonard Bernstein** (1918 - 1990) was one of the first American-born conductors to lead world-class orchestras and compose music for hundreds of film and television productions. Leonard – or 'Lenny' – Bernstein was an American composer, conductor and pianist who had a long and varied musical career. When he was very young, Bernstein first heard someone playing a piano and he was captivated immediately. He decided he wanted to learn the piano and started to have lessons on his aunt's old hand-me-down instrument. He went on to have a musical career spanning over 50 years.

One of his most popular works is a re-imagining of Shakespeare's famous tragedy *Romeo and Juliet* into a New York gang warfare setting, full of passion and jealous rivalries – a musical you may have heard of: *West Side Story*. The *Mambo* comes from this high-energy musical. It's a fast-paced, Cuban-inspired dance that's guaranteed to make you want to move... which is exactly what Bernstein wanted. For him, music wasn't about writing or reading notes on a page, but instead about how it made you feel physically.

### Active Listening

This Overture contains themes written by Leonard Bernstein. They are part of the musical *West Side Story*. Musical theatre is a type of performance that uses songs, spoken word, acting, and dance to tell a story. *West Side Story* is based on Shakespeare's play *Romeo and Juliet* but is set in the Upper West Side of Manhattan. The main characters, Tony, and Maria, belong to rival gangs. Tony belongs to the Jets, a white middle-class gang, and Maria belongs to the Puerto Rican gang the Sharks. During the song *Mambo*, the two gangs perform a dance-off. Let's watch!

*Mambo* from *West Side Story* - <https://www.youtube.com/watch?v=kokbJvSEMUY>

### Questions

1. A mambo is a kind of dance. How would you describe the tempo (speed) of the dance? (fast)
2. How would you describe the mood of the piece?
3. What instruments did you hear?
4. What kind of story did you imagine happening in the music?
5. “How would you describe the rhythms that you heard?”
6. “A mambo dance is performed in 4/4 meter. Let's practice clapping a 4/4 beat.”

*Lead students in clapping a 4/4 beat, possibly along with an excerpt from the original Youtube video so that they can hear the song and the steady beat.*

7. “Did all of the rhythms/accents in the song line up with our beat?”

*The rhythm of a mambo is syncopated. Syncopation happens when an accent occurs on a beat or portion of a beat that is normally unaccented.*



## ***Captain America March by Alan Silvestri***

Alan Anthony Silvestri (born March 26, 1950) is an American composer and conductor of film and television scores. He has been associated with director Robert Zemeckis since 1984, composing music for all his feature films including the *Back to the Future* film series, *Who Framed Roger Rabbit*, *Forrest Gump*, *Cast Away* and *The Polar Express*. Silvestri also composed many other popular movies, including *Predator*, *The Abyss*, *Father of the Bride*, *The Bodyguard*, *The Parent Trap*, *Stuart Little*, *The Mummy Returns*, *Lilo & Stitch*, *Night at the Museum*, *G.I. Joe: The Rise of Cobra*, *Ready Player One* and several Marvel Cinematic Universe films, including the *Avengers* films.

He is a two-time Academy Award and Golden Globe Award nominee, and a three-time Saturn Award and two-time Primetime Emmy Award recipient.

***Captain America: The First Avenger—Original Motion Picture Soundtrack*** is the soundtrack album to the Marvel Studios film of the same name, based on the character created by Marvel Comics. The music was composed by Alan Silvestri and recorded by the Air Studios.

A review in Allmusic commented, "Appropriately stoic and expansive, the main theme for *Captain America: The First Avenger* feels both familiar and iconic, arriving early in the soundtrack (as all good superhero themes must) on a foundation of rolling military snares, sepia-toned brass, and long strings that evoke an endless sea of amber waves of grain. It's enjoyable and effective, but not groundbreaking, which pretty much sums up the score. Bombastic, melodramatic, and steeped in late-'70s/early-'80s big-budget adventure cinema, the *Captain* is well served here, even if it all feels a little old-fashioned at times. That said, it is awfully nice to hear a well-conducted orchestra, as opposed to a room full of expensive computers and keyboards, churn out a big traditional action score, and few do that as well as Silvestri."



## “Main Title” from *Star Wars* - John Williams

**John Williams** (born February 8, 1932) is an American composer, conductor, and pianist. Widely regarded as one of the greatest American composers of all time, he has composed some of the most popular, recognizable, and critically acclaimed film scores in cinematic history in a career spanning over six decades. Williams has composed for many critically acclaimed and popular movies, including the *Star Wars* series, *Jaws*, *Close Encounters of the Third Kind*, *Superman*, *E.T. the Extra-Terrestrial*, the *Indiana Jones* series, the first two *Home Alone* films, *Hook*, the first two *Jurassic Park* films, *Schindler's List*, and the first three *Harry Potter* films.<sup>[1]</sup> He has been associated with director Steven Spielberg since 1974, composing music for all but five of his feature films. Other works by Williams include theme music for the 1984 Summer Olympic Games, and *NBC Sunday Night Football*.

The music of the *Star Wars* franchise is composed and produced in conjunction with the development of the feature films, television series, and other merchandise within the epic space opera franchise created by George Lucas. The music for the primary feature films (which serves as the basis for the rest of the related media) was written by John Williams. Williams' work on the series included the scores of nine feature films, a suite, and several cues of thematic material for *Solo* and the theme music for the Galaxy's Edge Theme Park. These count among the most widely known and popular contributions to modern film music and utilize a symphony orchestra and features an assortment of about fifty recurring musical themes to represent characters and other plot elements: one of the largest caches of themes in the history of film music.

Released between 1977 and 2019, the music for the primary feature films was, in the case of the first two trilogies, performed by the London Symphony Orchestra and, in select passages, by the London Voices chorus. The sequel trilogy was largely conducted by Williams and William Ross and performed by the Hollywood Freelance Studio Symphony and (in a few passages) by the Los Angeles Master Chorale.

The scores are primarily performed by a symphony orchestra of varying size joined, in several sections, by a choir of varying size. They each make extensive use of the leitmotif, or a series of musical themes that represents the various characters, objects and events in the films. Throughout all the franchise, which consists of a total of over 18 hours of music, Williams has written approximately sixty or seventy themes, in one of the largest, richest collection of themes in the history of film music.

# INSTRUMENTS OF THE ORCHESTRA

Find words forward, backward, up, down, and diagonally. Enjoy!

L L Z L A M T V H E E R A N S S O U C B  
 T U O L S A U P O A Q E Z V V G D I L X  
 N A O L V A J R X F R R V F M O T S E T  
 P I M D O W X J D I B P T E N I R A L C  
 V V Q B L C O O O E J C R T T C I C O I  
 S S X M O J C O P N F T M Z I K A A G E  
 L P K L H U W I D H A S V B M A N R P Z  
 L E J S S A R B P W O I X C P B G A S H  
 E X M V O H Y I C Q I N P J A F L M Q O  
 B X X R C B C N N Y O N E F N B E O K R  
 X Y I N G L O O W E B H D N I Q A E Z N  
 M U E H A W Z I D L O H H S C Q A S O F  
 G R T B H Y S S A B E L B U O D S W A E  
 F D M R B A S S O O N R V M R G O I I B  
 U Y N T U D J U T R O M B O N E C M G R  
 C M D O E M R C Z F U R L I Q I G A K H  
 G A B U T L P R L H V Q R T M J L N O I  
 M G F C U C X E H O B T S C E L L O O B  
 K G S D L H Y P T L S B R W N L P L I G  
 K S C E F D U H F W E R M E P K D V A V

BASSOON  
 BELLS  
 BRASS  
 CABASA  
 CELLO  
 CLARINET  
 CYMBAL  
 DOUBLEBASS  
 DRUM  
 FLUTE  
 FRENCH  
 GONG  
 GUIRO  
 HARP  
 HORN  
 MARACAS  
 OBOE  
 PERCUSSION  
 PIANO  
 PICCOLO  
 SAXOPHONE  
 SNARE  
 STRINGS  
 TAMBOURINE  
 TIMPANI  
 TRIANGLE  
 TROMBONE  
 TRUMPET  
 TUBA  
 VIOLA  
 VIOLIN  
 WOODWIND

Can you put the families of instruments in the correct on the back of this sheet?

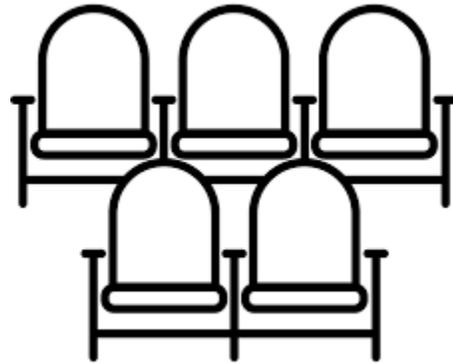
# My Trip to the Pensacola Symphony

Name \_\_\_\_\_

We went to the Saenger Theatre.



I quietly found my seat. I look at the beautiful decorations in the theatre.



The musicians came on stage carrying their instruments.



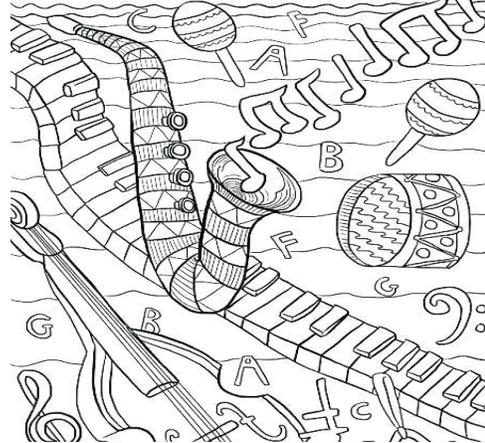
Here comes the concertmaster! He plays the violin. His job is to tune the orchestra. We clap for him.



The musicians are ready. Here comes the conductor, Peter Rubardt! We clap for him.



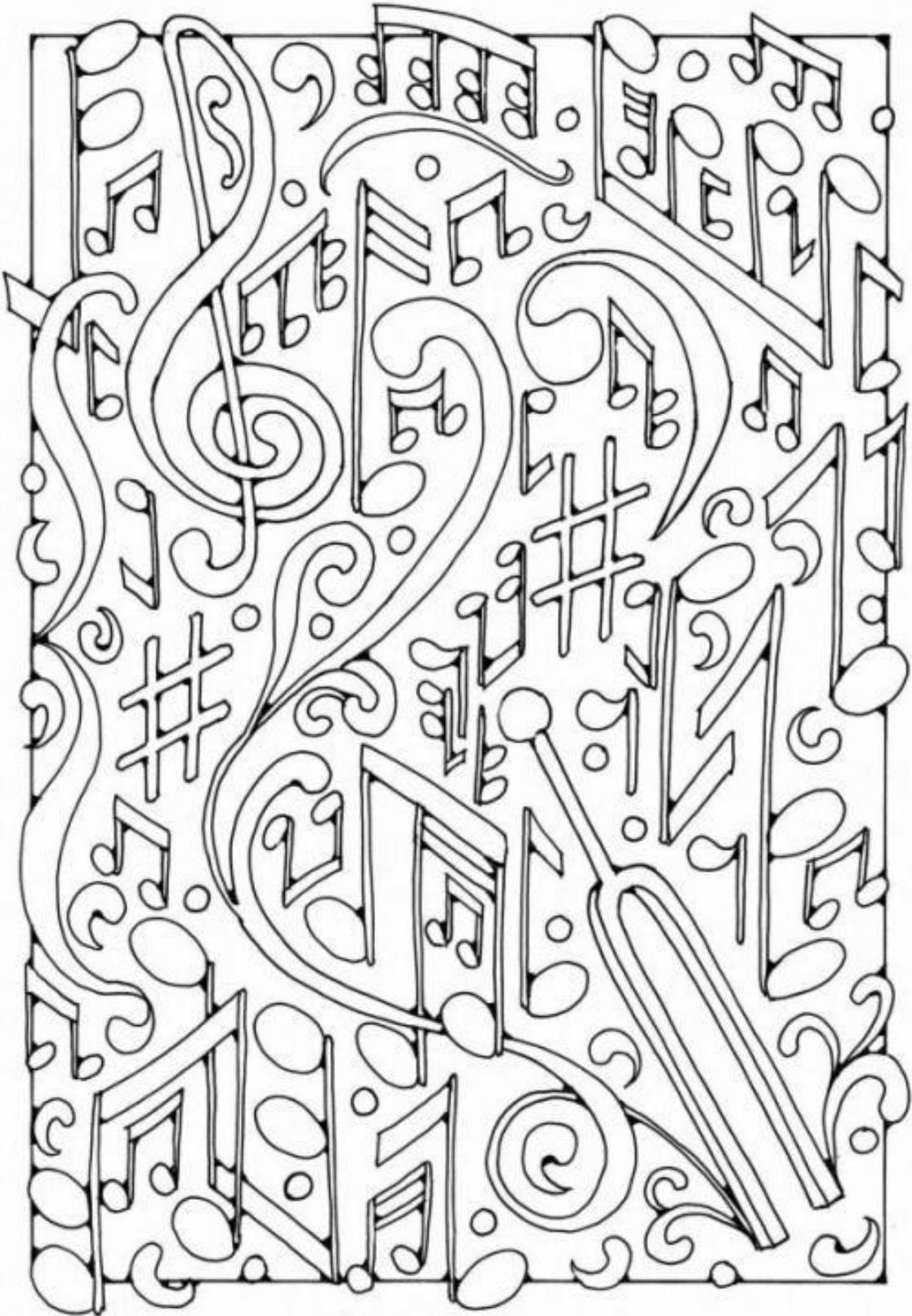
We hear all the families of instruments as they play beautiful music! We clap when each piece is over.



Hearing music makes me feel \_\_\_\_\_.

Thank you, Pensacola Symphony, for all your hard work and sharing music with me!

NAME: \_\_\_\_\_ TEACHER: \_\_\_\_\_



# How to Be a Good Audience

1. Sit up in your seat and pay attention.
2. Keep feet on the floor - NOT on the back of chairs or in chairs.
3. Remove hats in the building.
4. Put cell phones away during the performance.
5. If you wear a jacket, wear it correctly. It may not be used to cover your head and hoods may not be worn.
6. Sleeping during a performance is disrespectful to the performers who have put in a lot of time to get ready for you to be there.
7. Use the restroom BEFORE the performance starts. Leaving during a performance is rude and will not be allowed.
8. If you have an emergency, look for the nearest teacher and let that teacher know. Do not get up from your seat without permission.
9. If, for some reason, you must leave the auditorium. You cannot reenter until a song or act is completely over and there is a break in the action.
10. A song is not over until the conductor puts his/her hands down and the music stops completely. Once a song is over, you may clap politely. We show appreciation by the loudness of claps – not yelling out.
11. A concert is not a ballgame. We do not yell out or whoop to show that we like a song. We clap politely. You may also say “Bravo” if the soloist is a boy or “Brava” if the soloist is a girl.
12. Keep your eyes open and constantly scan the stage! Watch for different things that are happening and how different performers are moving. Think about how the music makes you feel and what it makes you think about. ENJOY yourself.
13. Even if you do not like the performances, the performers have worked very hard and deserve to be appreciated. You should clap politely at the end of each song or act.
14. At the end of the performance, if you REALLY liked it, you may stand and give what is called a “Standing Ovation.” This means that you thought the performance was awesome and you want the performers to know you loved it.
15. After the performance is over, you will not move. There will be someone who will dismiss each school. Stay seated and talk softly to your neighbor until it is time to line up. Always stay with the group.



## BEFORE THE SYMPHONY



*Tell us what you know or what you think you know about the symphony before you go!*

Name \_\_\_\_\_ Teacher \_\_\_\_\_

What do you know about a symphony orchestra?

Who is the leader of the orchestra? \_\_\_\_\_

Who tunes the orchestra before they start? \_\_\_\_\_

What family of instruments is the largest and why?

What family of instruments is in the back and why?

How do I know when a song is over?

What do I think I will like about the symphony?

What instrument am I most looking forward to seeing? Why?

 AFTER THE SYMPHONY 

*Tell what you learned after the trip!*

Name \_\_\_\_\_ Teacher \_\_\_\_\_

What was your favorite part of the performance? Why?

Who was the leader of the orchestra? \_\_\_\_\_

Who tuned the orchestra before the concert started? \_\_\_\_\_

What family of instruments was the biggest? Where were they located?

What family of instruments was in the very back? Why?

What was your impression of the Saenger Theatre?

Thinking only about yourself, did you show proper behavior during the performance?  
How did you show this?

What were your overall thoughts about the trip to the Pensacola Symphony?



I had a great time at the Symphony this year! Here are some things I enjoyed:

---

---

---

---

Sincerely,

---

Draw a picture of your time at the symphony.

A large, empty rectangular box with a black border, intended for the student to draw a picture of their time at the symphony.

## CREDITS

This material was created from a variety of sources found online as well as self-created materials.

I hope you find these pages useful in teaching your students about the orchestra performance they will be attending. Choose what is important to you and add or delete as you feel necessary.

The symphony performance should open a new world to our 5th grade students and allow them to experience true music in a beautiful setting. Thank you for your cooperation and sharing music every day with the children of our county!

### Cathy S. Melton

Wikipedia

Youtube

Kristi's Music

Lifewiththepeppers.com

Dallas Symphony Orchestra

JenniferHigdon.com

BBC. co.uk

Hebu-music.com

Brittanica.com

SaengerTheatre.com

Google Images and Clip Art

