The Toronto Symphony Orchestra’s Student Concerts are generously supported by Mrs. Gert Wharton and an anonymous donor.
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The Toronto Symphony Orchestra gratefully acknowledges Robin Malach for preparing the lesson plans included in this guide.
The Hockey Sweater

Primary: Suitable for students in grades K–4

Alain Trudel, conductor
Roch Carrier, narrator
Christopher Gongos, horn
Abigail Richardson-Schulte, host

The beloved Canadian story *The Hockey Sweater* is brought to life through music in the TSO co-commissioned work of the same name. Just in time for the 2017 Stanley Cup playoffs, this charming winter classic will be narrated by author Roch Carrier.

Program to include excerpts from*:

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*Program subject to change*
Let's Get Ready!

Your class is coming to Roy Thomson Hall to see and hear the Toronto Symphony Orchestra! Here are some suggestions of what to do before, during, and after the performance. Whether it’s your first symphony concert or you’re a seasoned audience member, there’s always something new to learn and experience!

Before Listen and Read

Listen to the pieces of music
• Have you heard any of these pieces before?
• Which one is your favourite and why?
• Do you hear anything new or interesting?
• Try out one of our listening journals and record your observations

Read the biographies and program notes
• Were there any composers you had never heard of before?
• Did you learn anything new or interesting about one of the pieces, composers, instruments or TSO musicians?

During Look and Listen

Look around the orchestra and the hall
• Have you been to Roy Thomson Hall before?
• Are there any instruments you haven’t seen before?
• Do you notice anything interesting about the orchestra?

Listen to the orchestra and conductor
• Is it different listening to the live orchestra versus a recording?
• Think about how the different pieces make you feel.
• Is there a particular instrument or part of the piece that you like listening to the best?
After Discuss and Reflect

Discuss and reflect with your classmates
• Was there anything that surprised you during the concert?
• What was your favourite/least favourite piece and why?
• Was your experience different from your classmates?
• Fill out our Student Feedback form and let us know what you think!

Review Rules and Reminders

Review these rules and reminders with your classmates
• No outside food or drink allowed inside Roy Thomson Hall
• No flash photography or recordings
• Please visit the bathroom before the concert. Audience members walking in and out during the concert can be distracting
• We encourage you to applaud and show appreciation. The orchestra relies on your energy to perform
• If you’re unsure when the piece of music is over, look to the conductor and performers on stage. The conductor will turn and face the audience once the piece of music is over

Have fun and enjoy your experience!
Concert Preparation

Listening Journals

Name: ____________________________   Date: _________________________

Name of the piece  ___________________________________

Composer    ___________________________________

1) What kind of sounds do you hear? Does it sound like a big group of musicians or a small group?

2) What different dynamics do you hear? Is the music loud, soft, or in the middle? Does it slowly get louder or softer? (ex. pp, p, mp, mf, f, ff, crescendo, diminuendo, etc.)

3) How would you describe the tempo? Is it fast or slow or both?

4) How does listening to this piece of music make you feel? Does the music remind you of anything?

5) What two words would you use to describe this piece of music?

6) Did you like this piece of music? Would you recommend it to a friend? Why or why not?
Howard Cable Biography

Howard Cable (1920-2016) was a Canadian composer, arranger and conductor. He was made a Member of the Order of Canada in 1999 in recognition of his tremendous contribution to the Canadian Music Industry. He wrote the original theme for the Hockey Night in Canada television broadcast and arranged the version we will hear in this concert.

After completing studies in Toronto under such celebrated teachers as Sir Ernest MacMillan, Ettore Mazzoleni and Healey Willan, Cable began a career composing, arranging, and conducting radio dramas and variety programs for the CBC. On television he was music director and arranger for many celebrated telecasts. He has appeared across Canada in all the major arts festivals and is featured as Guest Conductor of Canadian Symphony orchestras each season. His compositions and arrangements can be heard worldwide on numerous recordings.

A Toronto native, Cable has written numerous works about specific geographical regions in Canada. He was inspired to write Newfoundland Rhapsody and two other pieces after a visit he made there in 1947 with Leslie Bell (founder of the Leslie Bell Singers, one of Canada’s most popular choirs in the 1940’s and early 50’s). Although Newfoundland did not officially join Canada until midnight on March 31, 1949 and was not officially a part of Canada during this visit, Cable wrote Newfoundland Rhapsody as a celebration of these two lands during this Confederation era. The result was a collection of well-loved folk songs from across the province that are often performed by wind bands—featuring soaring solos and colourful percussive elements.

Regatta Day in St. John’s

The folk-dance song “The Banks of Newfoundland” is used as an anchor throughout the piece. Not only can elements of this song be heard throughout the piece, but it is used as a bridge between songs. Instruments of the orchestra also recreate elements of the song, as the trombones imitate the effort used to row a boat. The Toronto Symphony Orchestra will play an excerpt of Regatta Day at the concert.

Did you know?

Canadian folk rock band Great Big Sea recorded a version of “The Banks of Newfoundland” Listen to their version here

Listen here
"Point Pelee" from *Ontario Pictures*

The second piece composed by Howard Cable in the concert program is "Point Pelee" from *Ontario Pictures*. *Ontario Pictures* is a work in three movements: "Downbound from Thunder Bay", "Point Pelee" and "Old Fort Henry". The piece was commissioned by the Northdale Concert Band (funded by the Ontario Arts Council) to mark the International Year of Canadian Music in 1986. The second movement, Point Pelee, features a lyrical French horn solo, which will be played by the TSO's Christopher Gongos at the concert, and evokes images of a quiet stroll through the Point Pelee bird sanctuary on the shores of Lake Erie.

Did you know?

Point Pelee, a funnel-shaped land mass that juts out into Lake Erie from Southwestern Ontario, is not only mainland Canada’s most southern point; it is a critical migratory target for many songbirds that can make their way from as far north as the Arctic to as far south as South America! The 20-square kilometre space is also a key arrival location for hundreds of thousands of butterflies every autumn as they make their way to Mexico in search of milkweed, their main food source.

In addition to its southern location, part of Point Pelee's attractiveness to creatures is its land-base, which is only a thousand years old. With Lake Erie so close by, the sand, gravel and topsoil that make up the land-base of this area is constantly changing. Marshes on this peninsula make up one of the largest remaining wetland areas in southern Canada.

Do some research: Point Pelee is home to hundreds of birds and other animals!
André Jutras Biography

Born in Quebec, André Jutras is an oboist, composer, arranger, and conductor. He studied oboe and chamber music at the Conservatoire de Musique de Montreal and went on to study composition, analysis and orchestration at L'Université Laval.

Jutras began his career as the member of l’Orchestre symphonique de Quebec playing the English horn while studying conducting with Simon Streatfeild and Gabriel Chmura. In 1991, he became Staff Conductor with the Calgary Philharmonic Orchestra, a three-year residency that would lead him to conduct between 45 to 50 concerts a year and give him the opportunity to study with Maestro Mario Bernardi and many international guest conductors.

Besides pursuing a classical career, he played saxophone in jazz bands for many years and conducted concert bands, jazz ensembles and Pops orchestras; often performing his own arrangements and compositions. In 1992 and 1993, he received the “Jean-Marie Baudet Award” from the Canada Council for the Arts as one of Canada’s most gifted young conductors. He is a well-known clinician and adjudicator, giving conducting workshops and leading musical groups of all levels.

Suite Fantastique

Based on French-Canadian folk songs, this piece will feature classic folk songs such as J’entends le loup, le renard et la belette and Ah! Si mon moine voulait danser. Jutras has composed many pieces based on Canadian folk songs and is known for his fresh harmonies and beautiful melodies.

Ah! Si mon moine voulait danser is believed to have been sung in France before the 17th century and is considered a classic French-Canadian folk song. The piece’s title is a play on words because moine can mean either a spinning top or a monk. In the song, to encourage the monk to dance, the singer offers him a hood, a cincture, a rosary, a monk’s habit, and a book of psalms. In the final verse, the singer promises to give the moine anything as long as they agree to dance!

Did you know?

J’entends le loup, le renard et la belette is a French folk song. The song has many different versions with different kinds of animals. Today, the most well known version was popularized by the French folk rock group Tri Yann under the name La Jument de Michao. Listen to their version here.
Traditional *Chicken Reel*

*Chicken Reel* (*Reel du poulet*) is a traditional song showcasing the celebratory style of Quebec. We will perform an arrangement by Marc Bélanger.

*Chicken Reel* is best known for its use in early cartoons to represent farmyard activity. Originally composed as a novelty, the Chicken Reel is a lively dance that has been adopted into modern folk tradition.

This traditional type of dance music can often be heard during a *réveillon* - a long dinner and possibly a party that is held in the winter (usually between Christmas and New Year’s Day).

### Douglas Schmidt Biography

Douglas Schmidt is a Canadian composer and performer. He has received numerous awards as a composer, including two CBC national radio prizes, two SOCAN awards and an international award from the National Association of Composers USA. He received his doctorate in music from the University of British Columbia, where he was awarded research and doctoral fellowships.

During 2007-2008, Schmidt was a resident composer with the Esprit Orchestra (for their Creative Sparks program in Toronto) and was also resident composer with the Victoria Symphony from 2002-2005.

Douglas has been commissioned by the Esprit Orchestra, the Vancouver Symphony, CBC Radio, the University of Montreal, the Continuum ensemble, Queen of Puddings, the Aventa Ensemble and most recently by the Laudate Singers.

### Did you know?

In addition to being an accomplished composer, Schmidt plays an instrument called the Bandonéon. Invented in Germany in 1855, this cousin of the accordion is very popular in tango music.
The music in *Rush!* is based on a historic time in the Yukon - the Yukon Gold Rush. Gold was discovered in large quantities in the Yukon on August 16, 1896 and when news of the finds reached Seattle and San Francisco in July 1897, it triggered a “stampede” of would-be prospectors to the gold creeks. The journey to the Yukon was arduous and involved travelling long distances and crossing difficult mountain passes, frequently while carrying heavy loads. Some miners discovered very large deposits of gold and became immensely wealthy, but many others returned home empty-handed.

The music evokes the feeling of tension and the rush to find gold. The strings give the sense of pandemonium as people from all over the world clamour to the Yukon to find their fortune. The percussion elements are reminiscent of the actual chiseling of rock to find gold. Listen also for the huge billowing cloud of the bass drum. Could that be an impending avalanche?

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**The Shostakovich Project**

*Rush!* was one of the works created for *The Shostakovich Project*. In 2006, the CBC commissioned ten works from ten Canadian composers who were asked to write a 3-minute piece of music as a tribute to Russian composer Dmitri Shostakovich.

The only stipulation given to the composers by the CBC was that the music had to be based on the notes D, E-flat, C and B. In German, this musical notation was often used as a signature by Dmitri Shostakovich, as the Eb is called “ess” and B is called “h” - so D Eb C B is really DSCH or D. Schostakovich (the C was added for Germans to phonetically pronounce his name). Shostakovich often inserted or featured this in his music as a form of rebellion against the German army during World War II.
Sing-Along *Way Up the Yucletaw*

Let's travel to the west coast and learn a traditional Canadian folk song so that we can perform it together at the concert! *Way Up the Yucletaw* was composed in Vancouver around 1896. "Yucletaw" is the name of a very treacherous area of the Seymour Narrows off the coast of British Columbia. Check out the lyrics below!

**Way Up the Yucletaw Lyrics**

We're headin' for Vancouver  
Ev'ry one’s ready to go  
Then up the coast we're goin’  
a thousand miles or so.

We've got the blankets for to travel  
An’ biscuits for to chaw;  
We're goin’ in search of pitchbacks  
Way Up The Yucletaw!

We’ve hired on some loggers  
An’ hired men to saw  
We’ve got a greenhorn cook  
Who serves the pancakes raw.

We’ve got blankets for to travel  
An’ biscuits for to chaw;  
We’re goin’ in search of pitchbacks  
Way Up The Yucletaw!

**Did you know?**

"Pitchbacks" are Douglas Fir Trees. They have this nickname because the bottom of the trees collects a lot of a sticky resin substance called pitch.
John Estacio Biography

Born in Newmarket, Ontario, and raised in Holland’s Marsh just north of Toronto, John Estacio is a JUNO-nominated composer who has also served as a composer-in-residence for both the Edmonton Symphony and Calgary Philharmonic Orchestras.

In his childhood and teen years, John Estacio developed his ear for music by taking piano and accordion lessons and playing the organ in church on Sundays. As a high school student, he created soundtracks for short student films, played the trumpet and participated in school musicals. He majored in composition at Wilfrid Laurier University in Waterloo, and earned his post graduate degree at the University of British Columbia.

Estacio is the recipient of many awards including second-prize in the Winnipeg Symphony Orchestra’s Canadian Composers Competition for his first major orchestral work, Visões da Noite.

He has also received the National Arts Centre Award for Composers, which will result in three commissioned works for the National Arts Centre Orchestra in upcoming seasons.

Borealis

John Estacio wrote Borealis to capture an experience he had in Edmonton, AB, witnessing the Northern Lights. Aurora borealis (or northern lights) is a natural light display in the sky particularly in the high latitude (near the Arctic and Antarctic) regions, caused by the collision of energetic charged particles with atoms in the thermosphere (between altitudes of 65 and 600km).

The music is meant to invoke awe and wonder in its listeners by attempting to capture the ethereal atmosphere of the northern lights; wide streams of bending, curving light that abruptly disappear and reappear. There are colourful outbursts throughout the music, followed by periods of near-silence; not unlike the flashes of light one might see while watching the Aurora Borealis.

Did you know?

John Estacio was recently nominated for a 2015 JUNO Award for his composition Triple Concerto in the category of Classical Composition of the Year.
Dolores Claman Biography

Born in Vancouver in 1927, Dolores Claman is a pianist, composer and commercial jingle writer. She had an early start in music and began taking piano lessons at the age of six.

After receiving a graduate scholarship to the Julliard School of Music in New York, Dolores Claman went on to enjoy a prolific career in composing for advertising, television, film and theatre. She also founded Quartet Productions, one of the more successful music production companies of its time. The company created jingles and advertisements for numerous companies across North America, and continued to win numerous awards.

In 1967, the Ontario government commissioned Quartet Productions to co-write a song and score for Expo 1967, which celebrated Canada’s centennial. The result was “A Place to Stand (Ontari-ari-ario).” The film that this music was used for (“A Place to Stand”) won an Oscar Award the following year.

Hockey Night in Canada

Sometimes referred to as “Canada’s Second National Anthem.” Dolores Claman’s Hockey Night in Canada theme was written in 1968. The version we will hear in the Student Concerts was arranged by Howard Cable.

When asked to write this piece of music, Claman had never seen a hockey game before, and pictured Roman gladiator’s wearing skates. The music reflects the narrative arc of a hockey game; the arrival at the rink, the battle of the game and the trip home afterwards. The original recording was performed by a 20-piece band.

Although the theme was originally associated with CBC Television’s Hockey Night in Canada, and Télévision de Radio-Canada’s La Soirée du hockey from 1968 until 2008, the CBC was unable to renew their license for the theme, and it was purchased by CTV for use in perpetuity instead and could be heard starting in 2008. Following this announcement, CBC ran a national contest to find a new theme song.

Did you know?

Dolores Claman and her writing partner and husband, Richard Morris, composed over 3000 commercial jingles!
Abigail Richardson-Schulte
Host & Composer

Composer Abigail Richardson-Schulte was born in Oxford, England, and moved to Canada as a child. Ironically, she was diagnosed incurably deaf at 5. Upon moving to Canada, however, her hearing was fully intact within months. Her music has been commissioned and performed by major orchestras, presenters, music festivals and broadcasters including the Festival Présences of Paris. Abigail won first at the prestigious UNESCO International Rostrum of Composers which resulted with broadcasts in 35 countries. She won the Karen Kieser Prize (CBC/University of Toronto) and the Dora Mavor Moore Award for “Best New Opera”. Abigail has been Affiliate Composer with the Toronto Symphony Orchestra and now curates Ancillary Events in the TSO New Creations Festival.

She wrote the very popular music for the classic Canadian story, *The Hockey Sweater* by Roch Carrier, in the country’s first triple co-commission by the TSO, National Arts Centre Orchestra, and the Calgary Philharmonic Orchestra. Already within its first four seasons, this work has been seen by nearly 60,000 audience members and been performed by most orchestras across Canada. In 2014, Abigail wrote a WWI memorial piece, *Song of the Poets*, with choir and orchestra for NACO’s UK tour. The work was co-commissioned by NACO, The World Remembers, CPO, and TBSO and was performed across the UK and Canada. Recent projects include a complete children’s orchestra concert for soprano and orchestra commissioned by the Calgary Philharmonic Orchestra and TSO using Dennis Lee’s *Alligator Pie*, as well as a trumpet concerto commissioned by the Hamilton Philharmonic Orchestra and Group of 27. Abigail has been Composer in Residence with the Hamilton Philharmonic Orchestra since 2012 and serves as Artistic Director of the HPO’s What Next Festival.
Program Notes

The Hockey Sweater

When the CBC originally asked Roch Carrier to answer the question “What does Quebec want?” he worked for several weeks to write an essay, which he felt was dull. Upon returning to CBC to discuss his answer to the question, he was encouraged to write about something he felt was important to him. After this discussion, he returned to his table and thought about what he felt. The response that came to him was about when he was young, little and would put on his skates, with Eaton catalogues strapped on his legs for padding. When he stood up like that, he felt taller than his mother, and with a hockey stick in his hands, he felt stronger than his brother. He began to write a response based on that, which ultimately became the story of *The Hockey Sweater*.

*The Hockey Sweater* was first published in 1979 under the title *Une abominable feuille d’érable sur la glace* (An abominable maple leaf on the ice) in a collection of his works called *Les Enfants du bonhomme dans la lune*. It was translated to English that same year by Sheila Fishman and published as part of an English collection of Carrier’s works called *The Hockey Sweater and other stories*.

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**Virtual Museum**

Check out the Virtual Museum of Canada's Online Archive about Roch Carrier and *The Hockey Sweater*. Learn more about Roch’s hometown, hockey legend Maurice Richard and mail order catalogues here.

**Did you know?**

Astronaut Robert Thirsk, brought a copy of *The Hockey Sweater* with him on his 6-month mission to the International Space Station in 2009.

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Watch the National Film Board Short Film based on *The Hockey Sweater*
Roch Carrier **Author & Narrator**

Roch Carrier was Canada’s National Librarian and the beloved author of many Canadian classics for both adults and children. In 1968 he published his hugely successful novel, *La Guerre, Yes Sir!*. He has written many novels, short stories, plays, film and television scripts, essays, travel books, and poetry. Several of his works have become classics and are used in schools and universities around the world. His much-loved children’s story, *The Hockey Sweater*, remains a timeless favorite for all ages.

In 1991, Roch Carrier was awarded the Stephen Leacock Award for Humour for *Prayers of a Very Wise Child*. Among his many other awards and honors, Mr. Carrier is a Fellow of the Royal Society of Canada, an Officer of the Order of Canada, and the holder of many honorary doctorates. There are also two elementary schools in Ontario that bear his name. His hometown village, Sainte-Justine in Quebec, now has a brand new library – the Roch Carrier Library.

Sheldon Cohen **Illustrator**

A native of Montreal, Mr. Cohen’s most notable film is *The Sweater* (1981), based on Roch Carrier’s classic childhood tale. It won the BAFTA (British Academy Award) and over a dozen other international prizes. In addition to his work in film, Sheldon Cohen is an accomplished painter.

Perhaps best-loved for his illustrations in *The Hockey Sweater* published by Tundra Books, he has also received the Governor General’s Award for Illustration (1991) and First Prize at the Chicago International Children’s Film Festival for *I Want a Dog* (2003). The animated short, and a subsequent TV Special, *Snow Cat* (1998), are based on children’s books by the late Dayal Kaur Khalsa, both of which were placed on the prestigious American Library Association’s list of notable videos. Interested in helping students develop their own film ideas, Mr. Cohen spent the 1998-1999 academic year teaching film animation at Harvard University. A compilation DVD containing 30 years of his work has been released by the National Film Board of Canada, entitled, *FROM BOOK TO FILM: Animated Classics by Sheldon Cohen*. 
### Lesson Plans

## Lesson 1: Reflecting and Responding

### Ontario Curriculum Expectations (Overall, Grades 1-3):

2. Reflecting, Responding, and Analyzing: apply the critical analysis process… to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences

3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their social and/or community contexts.

### Focus:
- Responding to music
- Listening for tempo, pitch, and dynamics
- Analyzing music

### Learning Goals:
- Students will be able to identify tempo, pitch, and dynamics
- Students will communicate their feelings and ideas in response to music

### Prior Knowledge:
- Students should be familiar with tempo (fast/slow), pitch (high/low), and dynamics (piano, mezzo forte, forte, fortissimo)

### Grouping | Lesson Strategies | Materials
--- | --- | ---
Individual | Minds On
Give each student a copy of **Listening to Music** (Handout 1)

Explain to students that they will be listening to a familiar song. They are to listen along and silently draw/write what they see, hear, and feel.

Afterwards, have students share with the class or with a partner. Note some differences and similarities. Ask:

*what does Canada look like? What do Canadians look like? How is that communicated through the music?*

| Whole class/Partner Share | Action
MINGLE TO MUSIC: Play the recording again and pause every 5-20 seconds. Students will face the nearest person and answer the question being asked. You may wish to post or enlarge the questions. You may wish to record some of the responses, or have students record some as well.

1. What colours do you see?
2. Do you see living things?
3. What is the ground like?
4. What is the sky like?
5. What are people doing?
6. What emotions do you feel? | **Mingle to Music Questions**

Audio of *O Canada*, instrumental version without lyrics

**Listening to Music**
Handout, 1 per student
### Lesson Plans

| Groups of 3-5 | Review and post key terms for the **Elements of Music** handout.  

“Music can have different *Dynamics* – (volume) loud or soft, *Tempo* – (speed) fast or slow, and *Pitch* – high like a mouse or low like an elephant”  

Have students work in groups to fill out the **Elements of Music** sheet for this piece. | Elements of Music handout |
| --- | --- |
| Groups of 4/Whole Class | **Consolidation** – So What?  

Come together as a class. You may want to share and compare/contrast some of their ideas.  

Ask: so what? What does it mean? What was the composer trying to say? What message do you get? What is the message about Canada?  

Explain that composers, just like authors try to tell a story and leave a message. Their job, as listeners, is to feel and hear the message. What is the message of *O Canada*? What is *O Canada* about?  

Walk through the **Exit Ticket** and have students complete on their way out. Encourage students to use the prior activities and think about feelings and about how the Elements of Music help to support those ideas.  

You may wish to use this activity with different pieces to build students’ ability to actively listen to music and to make meaning of what they hear and feel. Some groups may need a slower approach with more scaffolding for the consolidation activity. | Exit Ticket |
| Individual | --- |
Lesson 2: Telling a Story

Ontario Curriculum Expectations (Overall, Grades 1-3):

1. Creating and Performing: apply the creative process… to create and perform music for a variety of purposes, using the elements and techniques of music
2. Reflecting, Responding, and Analyzing: apply the critical analysis process… to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences

Elements of Music Focus:
- Duration (specifically tempo) – fast or slow
- Dynamics – loud or soft (quiet–)
- Pitch – varying the pitch while reciting the poem

Learning Goals:
- Students will create and perform their own musical variation to work towards a performance of the chosen poem

Prior Knowledge:
- It would be helpful if students had some exposure to Dynamics (loud vs. soft), Tempo (fast vs. slow), and Pitch (high vs. lower sounds)

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<th>Grouping</th>
<th>Lesson Strategies</th>
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<td>Whole Class</td>
<td>Minds On&lt;br&gt;Read <em>The Hockey Sweater</em>. If you are unable to get a copy, you can also watch the NFB animation: <a href="https://www.youtube.com/watch?v=ZZyDsF-Gp3o">https://www.youtube.com/watch?v=ZZyDsF-Gp3o</a>&lt;br&gt;However, reading the book would be ideal since there is music in the animation.</td>
<td><em>The Hockey Sweater</em> or Computer/Projector to watch <em>The Sweater</em></td>
</tr>
<tr>
<td>Whole Class</td>
<td>Action&lt;br&gt;How can music tell a story? Using the elements from Lesson 1, plan a background track for the narrator’s experience at the hockey rink. Each group will get 1 line from the narration and will need to plan how to read it and what to include in the background as supporting music. You can use whatever materials you have available. If you are using pitched instruments, you may want to limit students to a few tones (example sol, mi, do) to simplify.</td>
<td>Variety of instruments: xylophones, drums, sticks, body percussion, vocals, piano app on tablet or computer, Boomwhackers, etc</td>
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<tr>
<td>Groups of 3-5</td>
<td>Create Success Criteria together so students know what’s expected of them. Example:&lt;br&gt;- Pick and use Dynamics (2 changes for older students)</td>
<td><em>Narration Lines</em></td>
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<td><strong>Lesson Plans</strong></td>
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| **- Pick and use Tempo**  
**- Use 2 different pitches (high and low – plus middle for older students)**  
**Students are to work in groups to make choices and rehearse their line. Circulate to give feedback and assess.** |
| **Whole Class** |
| **Consolidation – Performance!**  
Have students perform their lines one group at a time.  
Have the audience give feedback, encouraging students to use Elements of Music vocabulary.  
At the very end, perform the whole excerpt as a whole, with each group going after another.  
Listen to clips from the Vancouver Symphony Orchestra’s performance of *The Hockey Sweater* to hear how the composer, Abigail Richardson-Schulte, interpreted the same section.  
[https://soundcloud.com/vso-education-72924086](https://soundcloud.com/vso-education-72924086) |
| **Assessment Checklist** |
| **Technology to listen to clips** |
| **Possible extensions:**  
**- Have students compose a melody for their line using pitched instruments.**  
**- Repeat this activity with another story. You can connect to other subject areas**  
**- Connect with Dance/Drama/Art and have students create movement or a visual art piece to go along with their line**  
**- Literacy extension: have students write the story from another perspective (mother, another player)** |
NAME: _____________________________

LISTENING TO MUSIC

TITLE OF PIECE: _______________________

COMPOSER: __________________________

Draw a picture based on the music you hear:

Write about what is happening:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
MINGLE TO MUSIC
QUESTIONS

1. What colours do you see?
2. Do you see living things?
3. What is the ground like?
4. What is the sky like?
5. What are people doing?
6. What emotions do you feel?
# ELEMENTS OF MUSIC

## DURATION:

Is the tempo fast or slow? ________________________________

Can you find the beat? ________________________________

## PITCH:

Is the beginning high, medium, or low? ________________________________

Is the middle high, medium, or low? ________________________________

Is the ending high, medium, or low? ________________________________

Draw the shape of the pitch:

## DYNAMICS:

*piano = quiet, mezzo forte = medium, forte = loud, fortissimo = very loud*

What are the dynamics in the beginning? ________________________________

What are the dynamics in the middle? ________________________________

What are the dynamics in the end? ________________________________
Exit Ticket

Name: _______________________

What is *O Canada* about?

___________________________________
___________________________________
___________________________________

Exit Ticket

Name: _______________________

What is *O Canada* about?

___________________________________
___________________________________
___________________________________
NARRATION LINES

TEACHER EXAMPLE: When I arrived at the skating rink in my blue sweater, all the Maurice Richards in red white and blue came one by one to look at that.

*Example will vary depending on the type of instruments available in your class. Include a variety while you are reading the line, as well as between pauses in the punctuation.*

1. The referee blew his whistle and I went to take my usual position.

2. The coach came over and told me to wait; I would be on the second line.

3. By the third period, I still hadn’t played. One of the defensemen was hit on the nose by a stick and started to bleed and I jumped onto the ice.

4. My moment had come! When the referee saw my Maple Leaf sweater he gave me a penalty because there were already five players on the ice.

5. That was too much, it was too unfair. “This is persecution” I shouted. “It’s just because of my blue sweater!”

6. And out of spite I crashed my stick against the ice so hard that it broke!
**Assessment Checklist – Lesson 2**

<table>
<thead>
<tr>
<th>Student</th>
<th>Participates in group planning, decisions</th>
<th>Apply chosen Tempo accurately*</th>
<th>Apply chosen Dynamics accurately</th>
<th>Apply chosen Pitch accurately</th>
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*For each of Tempo, Dynamics, Pitch: look that student performance/rehearsal matches the choice the group has made. For example, if students decide the first 5 words will be loud (forte), a student will demonstrate applying this accurately by reading those words using a louder volume.*
Every year, over 33,000 young students experience the TSO in performance. In consultation with Music Coordinators from the Boards of Education, TSO staff design School Concerts to help teachers deliver the Ontario Music Curriculum at each level. The concerts are entertaining yet firmly based on educational concepts. Four different programs address the learning needs of Primary (Kindergarten to Grade 4), Junior/Intermediate (Grades 4 to 8), Intermediate/Senior (Grades 7 to 12), and French-language students (Kindergarten to Grade 5). We’ve created free Study Guides and podcasts, available on our website, to help students prepare for the concert. Download these free resources here.

Founded in 1922, the Toronto Symphony Orchestra is one of Canada’s most important cultural institutions, recognized internationally. Peter Oundjian, now in his 12th season as the TSO’s Music Director, leads the Orchestra with a commitment to innovative programming and audience engagement through a broad range of performances that showcase the exceptional talents of the Orchestra along with a roster of distinguished guest artists and conductors. The TSO also serves the larger community with TSOUNDCHECK, the original under-35 ticket program; the Toronto Symphony Youth Orchestra; and music education programs that reach tens of thousands of students each year.
Alain Trudel **Conductor**

Praised by La Presse for his “immense talent as conductor, musician and performer”, Canadian conductor Alain Trudel is Music Director of l’Orchestre Symphonique de Laval and Principal Youth and Family Conductor of the National Arts Centre Orchestra. He is also Principal Guest conductor of the Ottawa Symphony Orchestra, was Principal Guest Conductor of the Victoria Symphony Orchestra, and guest musical advisor for the Manitoba Chamber Orchestra. Trudel was also the CBC Radio Orchestra conductor, taking the orchestra to new heights of artistic quality, as well as public and critical acclaim.

He has conducted every major orchestra in Canada as well as orchestras in the UK, USA, Sweden, Italy, Russia, Japan, Hong-Kong, Malaysia and Latin America. Trudel made his Opera de Montréal debut in 2009 and conducted the live recording of their 30th anniversary gala. In 2010 he also made his debut at l’Opéra de Quebec conducting their Gala and Die Fledermaus in 2011. Trudel is also musical director of Operas at the University of Western. Always committed to upcoming generations of musicians, Trudel was Conductor of the Toronto Symphony Youth Orchestra and has regularly been invited to conduct the National Youth Orchestra of Canada.

First known to the public as “the Jascha Heiftz of the trombone” (Le monde de la musique), Alain Trudel has been a guest soloist with orchestras worldwide including Philharmonique de Radio-France, Hong-Kong Philharmonic, Austrian Radio Orchestra, Festival Musica Strasbourg (France), Klangbogen Festival (Vienna), Akiyoshidai and Hamamatsu festival (Japan). Alain is also a respected composer with performances across America and in Asia.

Alain Trudel was the first Canadian to be a Yamaha international artist, and is the recipient of numerous awards including the Virginia Parker, Charles Cros (France), Opus prize and Heinz Unger prizes. He has been named an Ambassador of Canadian Music by the Canadian Music Centre and received a Queen’s Jubilee Medal in 2012.
Musical Term Glossary

**A cappella**: music sung without instrumental accompaniment. In Italian, *a cappella* means “in the style of the chapel.”

**Accented Beats**: these are the beats in a rhythm pattern that are stronger because they are emphasized or stressed. Accented notes are indicated using a “>” symbol which goes above or below the note to indicate that that note should be stressed or accented.

**Amplify**: to make a sound stronger or louder. The hollow body of an instrument amplifies its sound.

**Arco**: to play a stringed instrument using a bow.

**Bar**: another name for a measure.

**Bar line**: a vertical line on a musical staff that divides the beats into small groups or bars.

**Baton**: a small stick used by the conductor to beat time. A stick helps to make the motion more easily visible to the members of the orchestra.

**Beat**: a beat is a regular pulsation. It is a basic unit of length in musical time.

**Clef**: a sign at the beginning of the staff to fix the position of one note. The most common are the treble and bass clefs.

**Chord**: a series of notes, usually three or more, that are sung or played together to create harmony.

**Col legno**: Italian for “hit with the wood”, this is a bowing technique where players strike the string with the stick of the bow, rather than by drawing the hair of the bow across the strings.

**Concertmaster**: the leader of the first violin section who tunes the orchestra and works closely with the conductor.

**Conductor**: leader of the orchestra who makes decisions about how the music will be played with respect to tempo and dynamics, and keeps the musicians together during a performance.

**Crescendo**: gradually increasing in loudness.

**Decrescendo**: gradually decreasing in loudness.

**Double-stop**: a technique on string instruments in which two notes are played simultaneously. Triple stops and quadruple stops can also be played, in which three and four (respectively) notes are played simultaneously.

**Dynamics**: the intensity, or loudness and softness, of music.

**Erbouchure**: the way the mouth is held to play a woodwind or brass instrument.

**Fingerboard**: the strips of wood on a stringed instrument’s neck over which the strings are stretched and fingered to change the pitch.

**Harmony**: the sound created when two or more notes are played at the same time.

**Improvisate**: to make up music as you go, without using scores or musical notation that is written down. Many jazz musicians incorporate improvisation into their performance.

**Legato**: notes played smoothly and in a connected manner, without any noticeable break or articulation between them.

**lietmotif**: a phrase or melodic cell that signifies a character, place, plot element, mood, idea, relationship or other specific part of an opera of symphonic work.

**Measure**: the notes and rests between two bar lines.

**Metre**: a regular pulse made up of strong and weak beats.
Melody: a sequence of musical notes that make up a tune.

Movement: a section of music which contains certain musical ideas, much like a chapter in a book.

Notes: representation of musical tones using written symbols.

Octave: the distance between one tone of a scale and the next higher or lower tone of the same pitch; for example, middle C and C above middle C are an octave apart.

Pitch: the highness or lowness of a sound.

Pizzicato: to play a stringed instrument by plucking the strings with the fingers.

Pluck: to pull up or down on a string with your finger, thumb or a pick.

Podium: the raised platform in front of the orchestra on which the conductor stands.

Reed: a thin piece of cane or other material, attached to an instrument at one end and free to vibrate at the other. Found on oboes, clarinets, saxophones and bassoons.

Resonator: the part of an instrument, usually the body, that amplifies the sound caused by vibrating strings or air column.

Rests: a pause or interval of silence between two tones.

Rhythm: patterns of sound and silence in a piece of music.

Scale: music arranged in ascending or descending pitches. The C major scale consists of the notes c,d,e,f,g,a,b,c.

Score: music in written form with all the parts set down in relation to each other.

Sound Wave: when something vibrates, or moves quickly back and forth, it causes molecules in the air to move, creating sounds that move in waves in your ear.

Spiccato: a bowing technique that uses a semi-off-the-string style to produce a light “bouncing” sound. Watching the musicians it looks like the bow is bouncing up off the string the second it makes contact. Spiccato is usually performed at the balance portion of the bow. The balance portion of the bow refers to the area of the bow where weight is distributed evenly on both sides, allowing for maximum control.

Staff: five parallel horizontal lines, on which notes are written in the spaces, on the lines, or above and below the staff using ledger lines.

Strum: to play long strokes across all the strings of a string instrument, one after another very quickly using your thumb, fingers or a pick.

Symphony Orchestra: a large group of musicians, led by a conductor, who perform together on string, woodwind, brass and percussion instruments.

Tempo: the speed at which a piece of music is played.

Time Signature: appears at the beginning of the staff. The lower figure shows the kind of notes taken as the unit of measure, while the upper figure shows the number of these notes that can fit in a measure.

Tone: the tone is the quality of musical sound, such as rich, mellow, harsh, brilliant, etc.

Tremolo: a rapidly repeated note.

Unison: two or more instruments sounding the same note.

Valves: the mechanisms on some brass instruments that make it possible for the musician to change pitches and play all the notes of the scale.
The string family is the largest family of instruments in the orchestra. The violin, viola, cello, and bass are made of carefully carved wood and have a set of four strings stretched across them. The strings themselves are made of nylon, steel and sometimes gut. The bow is made of wood and the strings of the bow are either synthetic or horsehair from actual horse tails! The harp is very different from the other string instruments and has a set of 47 strings. It is one of the oldest string instruments and is often considered part of the string family.

Sound is produced by plucking the strings or drawing the bow across them, causing them to vibrate. The bodies of string instruments are hollow inside to allow sound to vibrate within them. Players apply a substance called rosin to their bows to help the strings vibrate. Rosin is primarily made up of pine sap and helps the hairs on the bow grip the strings. The harp doesn't use a bow but sound is also produced by plucking or strumming the strings.

Players can tune the violin, viola, cello and bass strings using either tuning pegs or fine tuners. To change pitch, players use their left hand to press down their fingers on the fingerboard while their right hand moves the bow or plucks the strings. Players tune the harp using a tuning key to adjust the tuning pegs. The harp is played with both hands and feet! There are seven foot pedals that are used to add accidentals or sharps. The violin, viola, cello, double bass and the harp make up the large string family.
Instruments of the Orchestra

The String Family

Violin

The violin is the smallest member of the string family and has the highest voice. There are more violins in the orchestra than any other instrument (up to 30!). The four strings of the violin from the lowest to highest are G, D, A, and E. In an orchestra, the violins are divided into two groups: first violin and second violin. The first violins usually play the melody and the second violins support them by playing intricate harmonies and rhythms. They work together as a team to create complex inner voices and harmonies. The concertmaster is the leader of the first violins and sits to the left of the conductor.

Viola

The viola looks like a slightly bigger violin. It has thicker strings and produces a lower and warmer sound. The four strings of the viola from the lowest to the highest are C, G, D, and A. The viola is a perfect fifth lower than the violin. Although the violin and viola share three strings (G, D, A), the tone and sound are very different. Music for viola is usually written in the alto clef (also known as the viola clef or C clef). In the alto clef, Middle C is on the third line of the staff. In an orchestra there are usually between ten and fourteen violas.

Cello

The cello looks like a very large violin or viola. It is around 4 feet long and has thicker strings than either the violin or viola. The four strings of the cello from the lowest to the highest are C, D, G, and A—same as the viola! However, the cello is tuned an octave below the viola. The cello is held between the knees instead of being held under the chin like the violin and viola. The cello rests on the ground and is supported by a metal peg called the end pin. The cello has the closest range to the human voice—which is why people find it so calming to listen to. In an orchestra, there are usually between eight and twelve cellos.
The String Family

Double Bass

The double bass is the largest and lowest voice of the string family. It is over 6 feet long and has the longest strings. The four strings of the double bass from lowest to the highest are E, A, D and G. To increase their range, bassists will occasionally add a fifth string or install a mechanical extension to help lower their bottom string to C. The double bass is the only string instrument tuned in fourths (though some players will tuned in fifths). The double bass is so big that a player must stand or sit on a high stool in order to play it. Like the cello, the double bass also has a metal spike (or end pin) at the bottom, which allows it to rest on the floor. In an orchestra, there are usually between six and eight double basses.

Harp

The harp is one of the oldest instruments. The concert harp stands about two metres tall and covers a range of over 6 ½ octaves. It has 47 strings and seven foot pedals, and is played by strumming or plucking the strings with both hands, and by pressing the pedals with your feet. The pedals are used to add accidentals (sharps and flats) so that the harp can play in different keys. The harp is usually considered part of the String Family because the strings create the sound. However, it is very different from all other stringed instruments and isn’t played with a bow, so it can sometimes be classified in a separate category all on its own.
Many of the earliest woodwind instruments were originally made of wood. Today’s modern woodwind instruments are made of variety of different materials such as wood, metal, and plastic. All woodwinds are played with mouthpieces and share a similar shape (a narrow cylinder or tube with holes). Sound is produced by blowing air through the instrument. The mouthpieces for some woodwinds, including the clarinet, oboe and bassoon, use a thin piece of wood called a reed, which vibrates when you blow across it. The clarinet uses a single reed made of one piece of wood, while the oboe and bassoon use a double reed made of two pieces of wood that are joined together.

The pitch is changed by opening or closing the holes with your fingers. Metal caps called keys cover the holes of most woodwind instruments. Similarly to string instruments, the smaller sized woodwinds play higher pitches and the longer and larger instruments play lower pitches. The flute, oboe, clarinet and bassoon make up the woodwind family.
The Woodwind Family

Flute

The flute was originally made from wood, stone, clay or bamboo. Today’s modern flutes are made of silver, gold or platinum. The flute is held sideways and to the right of the musician’s mouth. Sound is produced by blowing across a hole in the mouthpiece of the flute which causes the air inside to vibrate. The smaller version of the flute, called the piccolo, is half the size of the flute and is one of the highest sounding instruments in the orchestra. In an orchestra, there are usually between two and four flutes.

Oboe

The oboe is the first instrument you hear at an orchestra concert. It plays a single note (an “A”), and all other instruments tune their instruments to the oboe’s pitch. Sound is produced by blowing air through a double reed at the top of the instrument. This double reed is made up of two very thin pieces of wood that are tied together and vibrate when air passes through them. In an orchestra, there are usually two to four oboes. It often plays important melodies because of its distinctive sound.
The Woodwind Family

Clarinet

The clarinet is very similar to the oboe in shape and size. Its mouthpiece however, uses a single reed instead of a double reed. The clarinet is made of wood or molded plastic and has a smooth, mellow tone. They can come in a variety of sizes from the small, e-flat clarinet to the large, bass clarinet. In an orchestra, there are usually between two and four clarinets.

Bassoon

Like the oboe, the bassoon is another woodwind instrument that uses a double reed. The modern bassoon can be made from wood or plastic. The bassoon is second the largest woodwind instrument followed by the contrabassoon, which has the lowest voice in the orchestra. If you took apart the bassoon and laid the different pieces from end to end, it would measure 2 ½ metres long and the contrabassoon would be 5 metres long! In an orchestra, there are usually between two and four bassoons and they have a similar range to the cello. Most woodwind instruments don’t require much use of the thumb; however, the bassoon is unique in that it has 13 keys which are only played by the thumb.
Early ancestors of the brass family were made of materials such as animal horns, tusks, wood or even shells. Today’s modern brass instruments are made of brass, gold and silver. Brass instruments are made up of a very long pipe which has been curved and coiled into different shapes. This makes them easier to hold and play. Did you know that if you stretched out a French Horn it would measure more than 6 metres in length?

To make a sound, players buzz their lips together into the mouthpiece. The trumpet, french horn, and tuba have valves attached to their long pipes. To change the pitch, players can press down different combinations of valves, or change the pressure and shape of their lips. Brass players sometimes use a combination of these techniques to change the pitch. Instead of valves, the majority of trombone use a slide to change pitch by pushing the slide in or out. The trumpet, french horn, trombone, and tuba are most commonly used in an orchestra.
The Brass Family

French Horn

The very first horns were made from the horns of animals and were used to send signals to people beyond calling distance. The hunting horn is the French Horn’s ancestor and was designed so that the tubing wrapped around in a circle, making it easier to carry over the hunter’s shoulder. Valves were added to the instrument in the 1800s, increasing the range of the instruments. In an orchestra, there can be anywhere between two and eight French Horns at a time. The player uses their left hand to press the valves, and inserts their right hand into the bell of the instrument to change the quality of the sound.

Trumpet

Famous for sounding alarms, calls to war, or hunting, the trumpet as a musical instrument has had a long and rich history. Its ancestors were made of conch-shell, animal horn, wood or metal. The trumpet is the smallest and highest pitched member of the brass family. Today’s modern trumpet has three attached valves which creates a wider range of notes than its ancestors. There are typically between two and four trumpets in an orchestra.
Trombone

Invented in the 15th century, the trombone was first called a sackbut. It is the only instrument in the brass family to use a slide instead of valves to change pitch. Two U-shaped pipes are linked at opposite ends to form an “S”. One pipe slides into the other so you can extend or shorten the total length of the pipe. Players use their right hand to change pitch by pushing the slide in or out. In 1808, Beethoven helped popularize the trombone in orchestral music after writing a trombone part in the finale of his Fifth Symphony. The trombone family is made up of three trombones: alto, tenor and bass. In an orchestra, there are typically two tenor trombones and one bass trombone.

Tuba

The tuba is the biggest and lowest pitched instrument of the brass family. Invented in 1835, the tuba is the youngest member of the brass family! It has a very rich, deep sound and if you stretched the tuba out into one long piece, it would measure about 5 ½ metres. Typically, there is only one tuba in an orchestra and it usually plays harmony rarely the melody. The tuba is related to the euphonium (a smaller, high-pitched tuba) and the sousaphone (an instrument invented by John Philip Sousa, and used a lot in marching bands).
The percussion family traditionally includes any instrument that produces sound when struck, shaken or scraped. Percussion instruments can be classified into different categories: pitched or unpitched. Pitched instruments, such as the xylophone, timpani, or piano, play specific pitches just like the other instrument families. Unpitched instruments, such as the bass drum, tambourine, or cymbals, produce no definite pitch. Percussionists will often play many different instruments in one piece of music. In the orchestra, the percussion section is one of the most versatile sections and provides a huge range of timbres, rhythms, unique sound effects and textures. The snare drum, bass drum, glockenspiel, xylophone, triangle, tambourine, cymbals, timpani, and piano are the most commonly used percussion instruments in an orchestra.
The Percussion Family

Timpani
The timpani, sometimes called kettledrums, are made of a large copper bowl with a drumhead stretched across the top. These large, pitched drums are used frequently in orchestral music. The pitch of each timpani depends on the size of the bowl, as well as the tension of the drum head; the tighter the skin, the higher the note. The range of timpani is approximately two octaves. To change notes, players use a foot pedal located at the base of the timpani. Timpani were the first drums to be used in the orchestra, with most orchestras using three or four in their setup.

Snare Drum
The snare drum has a crisp, and bright sound. It has two heads stretched over a hollow metal or wood frame. The top head is struck with two wooden drum sticks. The bottom head has strings of wire or gut stretched across it called snares. The snare produces a rattling sound as it vibrates across the head. The snares are loosened for softer notes and tightened for a crisper or sharper tone.

Bass Drum
The bass drum is the largest drum in the orchestra and has a low, deep sound. It is constructed like the snare drum but without snares. The bass drum is played on its side so that both sides can be played. The bass drum is played with a bass drum beater which is a large wooden stick with sheep’s wool or felt covering one end. Both the snare and bass drums were originally used in the military before they became members of the orchestra’s percussion section.

Tambourine
A tambourine is a small frame drum with a calfskin or plastic head stretched across one side. Inside the frame, there are several small metal discs attached that jingle when moved. Sound is produced by shaking, rubbing, or striking the head.
The Percussion Family

**Triangle**
A triangle is a piece of metal bent into a triangle shape. It is commonly made out of steel and is suspended on a nylon loop. It is played by striking it with a metal beater. The triangle produces a shimmering, tinkling sound similar to a bell.

**Cymbals**
Cymbals are two slightly curved brass plates, which are held with leather straps. When hit together they produce a resounding ring. Cymbals come in a variety of sizes and can produce a wide range of sound effects. A single cymbal can also be suspended from a stand and struck with drumstick or padded mallet.

**Piano**
The piano is a pitched keyboard instrument with 88 black and white keys. It has the largest range of any instrument in the orchestra. When a player presses the keys it causes a small hammer to strike the corresponding strings inside the instrument. The piano is often classified as a percussion instrument because sound is produced by hammers striking the strings.

**Xylophone**
The xylophone is a pitched mallet instrument consisting of tuned wooden bars mounted on a metal frame. The wooden bars are usually made of rosewood but can also be made of synthetic materials. The bars are arranged in two rows similar to the keys of a piano. The xylophone produces a bright, sharp, short tone. Sound is produced by striking the bars with hard mallets. The xylophone sounds one octave higher than written. The origin of the xylophone is unclear, but similar instruments were known in Africa and Asia, dating back to the 14th century.

**Glockenspiel**
The glockenspiel is a pitched mallet instrument and is often called "bells". It is made of tuned steel bars that are arranged in two rows like the keys on a piano. The glockenspiel has a very bright and piercing tone. The range is generally two and half octaves and it sounds two octaves higher than written. Sound is produced by striking the steel plates with hard mallets.
## Members of the Orchestra

### STRINGS

**VIOLINS**

Jonathan Crow,  
CONCERTMASTER

Mark Skazinetsky,  
ASSOCIATE CONCERTMASTER

Marc-André Savoie,  
ASSISTANT CONCERTMASTER

Etsuko Kimura,  
ASSISTANT CONCERTMASTER

Paul Meyer,  
PRINCIPAL SECOND VIOLINS

Wendy Rose,  
ASSOCIATE PRINCIPAL SECOND VIOLINS

Eri Kosaka  
ASSISTANT PRINCIPAL SECOND VIOLINS

Atis Bankas  
Sydney Chun  
Carol Lynn Fujino  
Amanda Goodburn  
Terry Holowach  
Bridget Hunt  
Amalia Joanou-Canzoneri  
Mi Hyon Kim  
Shane Kim  
Leslie Dawn Knowles  
Sergei Nikonov  
Hyung-Sun Paik  
Young-Dae Park  
Semyon Pertsovsksy  
Peter Seminovs  
Jennifer Thompson  
Angelique Toews  
James Wallenberg  
Virginia Chen Wells  
Arkady Yanivker

**VIOLAS**

Teng Li,  
PRINCIPAL

Eric Nowlin,  
ASSOCIATE PRINCIPAL

Theresa Rudolph  
ASSISTANT PRINCIPAL

Daniel Blackman  
Gary Labovitz  
Diane Leung  
Charmain Louis  
Mary Carol Nugent  
Christopher Redfield  
Kent Teeple

**CELLOS**

Joseph Johnson,  
PRINCIPAL

Emmanuelle Beaulieu  
Bergeron  
ASSOCIATE PRINCIPAL

Winona Zelenka,  
ASSISTANT PRINCIPAL

Igor Gefter  
Marie Gélinas  
Robertta Janzen  
Britton Riley  
Kirk Worthington

**DOUBLE BASSES**

Jeffrey Beecher,  
PRINCIPAL

Theodore Chan  
Timothy Dawson  
Charles Elliott  
David Longenecker  
Paul Rogers

**WOODWINDS**

**FLUTES**

Nora Shulman,  
PRINCIPAL

Julie Ranti,  
ASSOCIATE PRINCIPAL

Leonie Wall  
Camille Watts

**PICCOLO**

Camille Watts

**OBOES**

Sarah Jeffrey,  
PRINCIPAL

Keith Atkinson,  
ASSOCIATE PRINCIPAL

Cary Ebli  
Sarah Lewis

**ENGLISH HORN**

Cary Ebli

**CLARINETS**

Joaquin Valdepeñas,  
PRINCIPAL

YaoGuang Zhai,  
ASSOCIATE PRINCIPAL

Joseph Orlowski

**E FLAT CLARINET**

YaoGuang Zhai

**BASS CLARINET**

Amy Zoito

**BASSOONS**

Michael Sweeney,  
PRINCIPAL

Catherine Chen,  
ASSOCIATE PRINCIPAL

Samuel Banks  
Fraser Jackson

**CONTRABASSOON**

Fraser Jackson

**BRASS**

**HORNS**

Neil Deland,  
PRINCIPAL

Christopher Gongos,  
ASSOCIATE PRINCIPAL

Audrey Good  
Gabriel Radford

**TROMPONES**

Gordon Wolfe,  
PRINCIPAL

Vanessa Fralick  
ASSOCIATE PRINCIPAL

**TUBA**

Mark Tetreault,  
PRINCIPAL

**PERCUSSION**

**TIMPANI**

David Kent,  
PRINCIPAL

**PERCUSSION**

John Rudolph,  
PRINCIPAL

Patricia Krueger

**KEYBOARD**

Patricia Krueger,  
PRINCIPAL

**HARP**

Heidi Van Hoesen Gorton,  
PRINCIPAL

**LIBRARIANS**

Gary Corrin,  
PRINCIPAL

Kim Gilmore

**PERSONNEL**

David Kent,  
PERSONNEL MANAGER
Members of the Orchestra

THE MUSICIAN’S KIT

Joaquín Valdepeñas
TSO Principal Clarinet

1. I play Yamaha clarinets—I particularly like their German-style instruments, like this one. German clarinets [compared to French] tend to sound a little darker, a bit more concentrated, due to the different shape of the bore [the inside of the clarinet]. I had a part in the development of this clarinet’s initial design. It has extra keys at the bottom that help open up the low notes, which otherwise tend to sound very flat on a French instrument.

2. I always have my phone (a OnePlus) with me—I’m always multi-tasking.

3. When I’m warming up backstage, my case acts as the perfect makeshift music stand.

4. I use this cloth to remove the condensation that accumulates inside the clarinet when I play it. The cloth has a string with a plastic-covered metal weight at one end to help me pull it through the inside of the instrument. When the plastic wears out, exposing the metal weight, I know I need to get a new cloth, otherwise the audience will hear the weight rattling through the clarinet if I’m drying it during a performance.

5. Every musician needs to have a pencil but, more importantly, [to remove old markings from rented music] you need to have a good eraser! This eraser is the best, and I’ve found them only at a store in Yorkville.

6. I take my clarinets to Tomoji Hirakata at Yamaha in New York City for maintenance. He creates all sorts of tools for me, including this spring-adjustment tool that allows me to adjust the springs underneath the clarinet keys. The springs open and close the keys for greater agility.

7. I play on Vandoren reeds, which I shape using a reed-shaper.

8. And a reed knife.

9. A clarinet reed needs to be adjusted to fit the mouthpiece to which it is to be attached. I’ve had these tools for a long time.
THE MUSICIAN’S KIT

Members of the Orchestra

Teng Li
TSO Principal Viola

I play a viola—loaned to me through the generosity of Dr. William Waters—that was made in 1703 by Girolamo Amati (Hieronymus I) in Cremona, Italy. He only made about three or so violas. This is a rare and historically significant instrument because it’s in its original size, not a viol that had been cut down to a smaller size. It has been a part of many people’s collections but it had been “asleep” (not played) for a century before it was owned by Dr. Waters. I’ve been playing this instrument for nine years now and it’s been quite an amazing experience. This viola has a remarkable and unique sound colour. It practically has its own soul—when I play it, it just knows what to do.

I use two bows—one made of snakewood and the other made of pernambuco. Snakewood is a dense and heavy wood while pernambuco is, by comparison, softer and more flexible—I choose which bow to use depending on the kinds of sound qualities I wish to create.

Since the US ivory ban, I make sure to always carry documentation that certifies that my bows are okay to cross the border.

I keep a tube of used strings in case those on my instrument suddenly go “false” or break and I have to replace them. These are stretched out and ready to go.

I use Dampits to make sure my instrument is properly humidified. I soak these green tubes in water, squeeze out the excess liquid, and insert them into my viola. The humidity indicator tells me the humidity level of the environment I’m playing in.

I’ve had this fish charm for almost nine years. In Chinese, the word for “fish” [yu] sounds the same as the word for “surplus” or “leftovers.” During Chinese New Year, you always have fish because it goes with the blessing that one will always have a bit more than what one needs and will never experience shortage in financial matters, health, and friendship.
Date you attended:  __________________________________________

Name of school (optional): __________________________________________

1. What was your favourite part of the concert and why?

2. What was your least favourite part of the concert and why?

3. Describe how you felt during one of the pieces on the programme. Why do you think you felt that way?

4. Was there anything that surprised you during the concert?

5. If you were given the task of putting together a concert for the TSO, what two pieces would you recommend and why?

Other comments ...
Teacher Evaluation Form

Date you attended: __________________________________________
Name of school (optional): __________________________________________

1. Please circle the appropriate rating:

<table>
<thead>
<tr>
<th>Audience Response</th>
<th>Excellent</th>
<th>Very Good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Educational Value</td>
<td>Excellent</td>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
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<tr>
<td>Conductor's Rapport with the Students</td>
<td>Excellent</td>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
<tr>
<td>Teachers' Study Guide</td>
<td>Excellent</td>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
</tbody>
</table>

2. Was this the first time you brought a group to the TSO School Concerts?  Yes  No
   If not, how long have you been bringing students to the TSO School Concerts?

3. What did your students like most?

4. Did you use the Teachers' Study Guide? Yes  No
   If so, which section did you find most useful?

5. Did you use the podcast? Yes  No
   If so, did you find it useful?

6. Is there anything you’d like to share with the generous donors who support the TSO School Concerts?

Any additional comments? We greatly value teacher feedback and would love to hear from you!

PLEASE RETURN TO: MAIL: School Concerts - Toronto Symphony Orchestra, 212 King St W, 6th Floor, Toronto ON M5H 1K5
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