



ORCHESTRE
SYMPHONIQUE
DE MONTRÉAL

Presented by



DISCOVERING THE OSM

INTRODUCTION GUIDE
YOUNG AUDIENCES



The Youth Concerts are presented by

Fondation J.A. DeSeve

Great-West Life
ASSURANCE OSM COMPANY



STRONGER COMMUNITIES TOGETHER™

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THE OSM: MORE THAN 80 MUSICAL SEASONS AT THE HEART OF THE COMMUNITY

Ever since its founding, the Orchestre symphonique de Montréal has been a leader in the orchestral life of Canada and Québec. A major cultural ambassador for more than 80 seasons now, the OSM is recognized around the world for the quality of its many recordings and its tours.

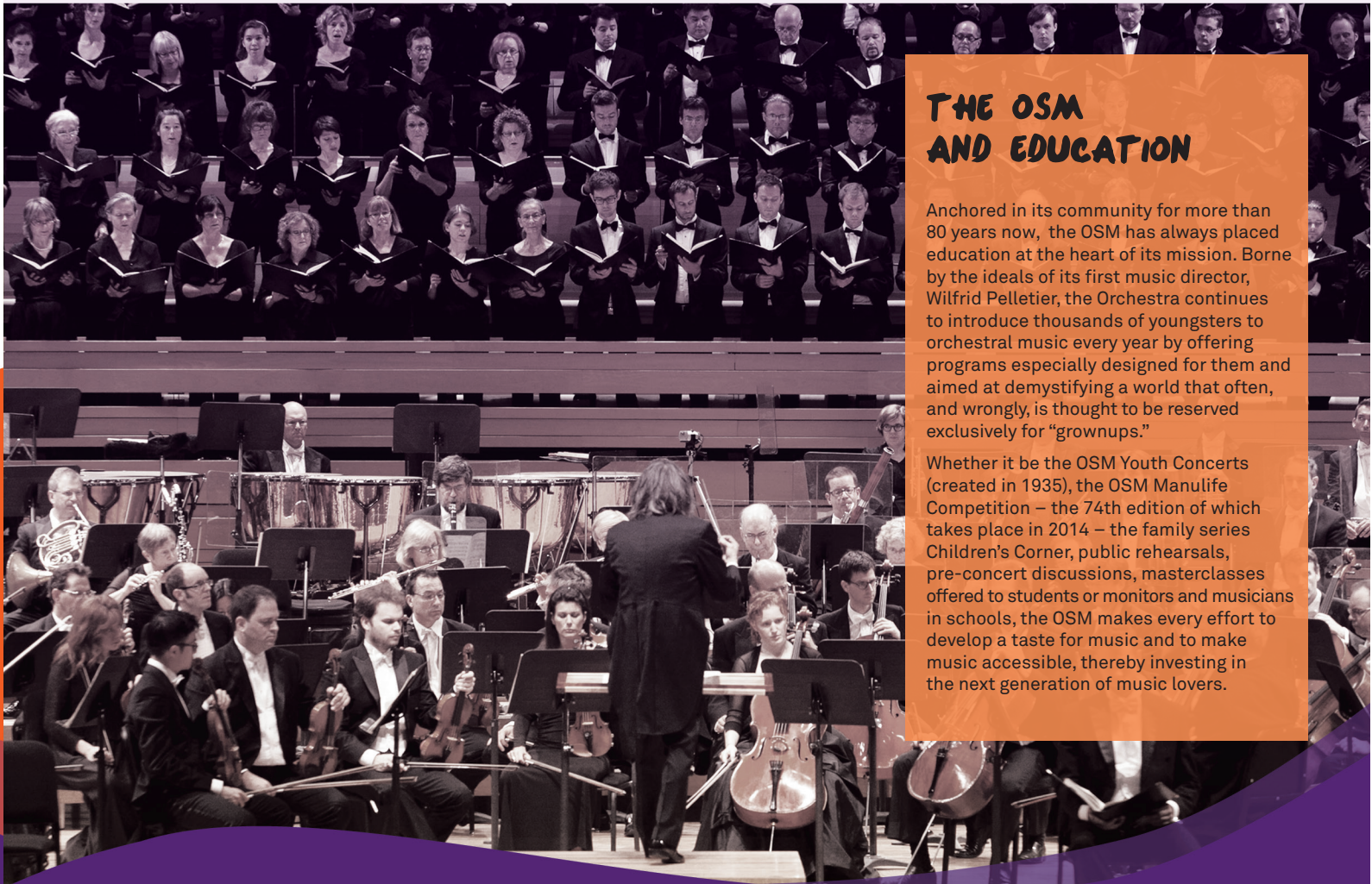
It was on November 16, 1934, that Athanase David, politician and music lover, announced the creation of the Société des concerts symphoniques de Montréal (SCSM), predecessor of the Orchestre symphonique de Montréal. A Montrealer by birth, Wilfrid Pelletier agreed to serve as its first music director – on condition that educational concerts for young audiences be included in the programming.

The first SCSM concert was presented on January 14, 1935, conducted by Rosario Bourdon. It was not until April 11, at the SCSM's fifth concert, that Wilfrid Pelletier himself took to the podium for the first time.

In 1940, Wilfrid Pelletier was succeeded by Belgian conductor Désiré Defauw. Over the decade that followed, renowned guest conductors like Leonard Bernstein, Pierre Monteux and Ernest Ansermet would contribute to the OSM's development. In 1957, Igor Markevitch became artistic director: the Orchestra multiplied its activities and achieved full professional status. From 1961 to 1967, the young conductor

Zubin Mehta took over the reins of the OSM and heightened its prestige: the OSM carried out its first tours and became the first Canadian orchestra to travel to Europe. Succeeding Zubin Mehta were Franz-Paul Decker (1967-1975), Rafael Frühbeck de Burgos (1975-1976) and Charles Dutoit (1977-2002), under whose direction the OSM assumed an important place on the international scene.

Since 2006, Kent Nagano has occupied the position of music director. Under his leadership, the Orchestra has carried on its rich tradition while at the same time distinguishing itself through an innovative programming that endeavors to update the orchestral repertoire and strengthen roots in the community, notably with the young. In September 2011, the OSM and Maestro Nagano inaugurated Maison symphonique de Montréal, the new home of the Orchestra.



THE OSM AND EDUCATION

Anchored in its community for more than 80 years now, the OSM has always placed education at the heart of its mission. Borne by the ideals of its first music director, Wilfrid Pelletier, the Orchestra continues to introduce thousands of youngsters to orchestral music every year by offering programs especially designed for them and aimed at demystifying a world that often, and wrongly, is thought to be reserved exclusively for "grownups."

Whether it be the OSM Youth Concerts (created in 1935), the OSM Manulife Competition – the 74th edition of which takes place in 2014 – the family series Children's Corner, public rehearsals, pre-concert discussions, masterclasses offered to students or monitors and musicians in schools, the OSM makes every effort to develop a taste for music and to make music accessible, thereby investing in the next generation of music lovers.

GOING TO AN OSM CONCERT IS...

- Discovering the orchestra, its musicians and their instruments
- Watching what the conductor does
- Discovering the feelings the music arouses in you

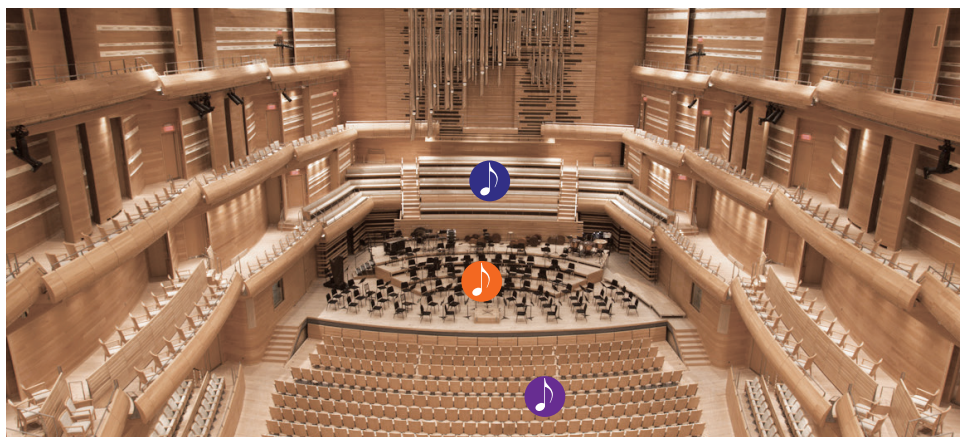
GOING TO A CONCERT ALSO INVOLVES EXPERIENCING THE OSM'S NEW HOME, WHICH OPENED IN 2011!

The opening of Montreal's Maison symphonique in September of 2011 was the fulfillment of a dream that began many years earlier, the dream to provide the OSM with a hall of international stature in which it could rehearse and perform. The hall's amazing acoustics emphasize the OSM's special sound, and its warm visual appearance creates an intimate relationship between the musicians and the audience.

In the Maison symphonique de Montréal, three important factors explain the hall's sensational acoustic environment:

1. The auditorium's rectangular "shoebox" design, which resembles ... well, a shoebox! This is the best shape to project sound.
2. All surfaces of the auditorium are covered in wood, which in this case is a beautiful white beech particularly suited to sound resonance.
3. The hall meets noise criteria N1, at which the basic level of noise in the hall cannot be detected by the human ear. The hall is so well insulated from outside noise that, despite its location right in downtown Montreal, one can hear the proverbial pin drop.

Did you know that the orchestra's new home can accommodate up to 2,100 people in the audience, plus 120 musicians on stage?



THE STAGE

This is the area where the musicians perform. The French traditionally designate the two sides of the stage by the terms *côté jardin* (garden side – the left side as you face the stage) and *côté cour* (yard side, the right). When you are at the concert, make a point of watching from which side the conductor makes his entrance.

THE AUDITORIUM

This is where the audience sits. As you might have noticed, because of the special layout of the OSM's hall, the audience can sit not only out in front of the orchestra, but behind it as well.

THE CHOIR LOFT

For some symphonic works, like the finale of Beethoven's Ninth Symphony (the "Ode to Joy"), singers join the orchestral musicians. They sing in the choir loft, which, when the chorus is not needed, can be used for the general audience to sit in.

BACKSTAGE, THE WINGS, AND THE DRESSING ROOMS

Behind the hall, the musicians get ready for the concert and wait for the signal from the personnel manager to go on stage. We call this area "backstage," or "the wings." Also in this area are several small, private rooms where some of the musicians can rest or receive guests who want to meet them after the concert.

THE CONDUCTOR EXPLAINS ACOUSTICS.

Acoustics is the science of sound. The term "acoustics" comes from a Greek word meaning "to hear" or "to listen." When they build a concert hall, acousticians try to find ways to increase the projection of the instruments' sound out to the audience.



BEFORE THE CONCERT...

It is really important for you to be prepared for a concert. Get to know the works on the program of the concert you will attend, and something about the composers. Use this guide to learn more about the OSM, the instruments and what the conductor does.

For ideas on how to do this, see the section *To Learn More* on page 19 of this guide.

DURING THE CONCERT

While the music is playing, you listen carefully, but you can also watch what the conductor and the musicians are doing. Here are some interesting things to look for:

- Does the conductor use different motions when the orchestra plays softly or loudly, slowly or fast?
- Are all the bows of the string instruments synchronized? (Do they all move in the same direction at the same time?)
- Where do the woodwinds sit? The brass? The percussion? The strings?

ARRIVING AT THE CONCERT...

When you arrive at the hall, you might notice that some of the musicians have already taken their seats on stage. What they are playing may not sound very agreeable, but actually they are just individually warming up.

Shortly before the concert begins, the concert-master walks onstage and all the musicians stop playing to listen to the oboe sound the note A, so everyone can tune up. This ensures that when the concert begins, everyone is playing at exactly the same pitch as the oboe.

After everyone has tuned, the conductor comes out. The audience applauds (claps) to welcome him.

Let the concert begin!

CAN YOU KEEP QUIET?

When you enter the concert hall, all the lights are still on so you can easily find your seat. When the lights go down, that is the signal that the concert is about to begin, and that you must now keep quiet.

You can practice doing this in class. Enjoy chatting with your classmates until a sign from the teacher indicates that the lights are about to go down. Remain quiet until the teacher turns the lights back on. See how long you can keep quiet and remain absolutely silent, without any laughing or talking. You can then have a competition with other classes to see which one can keep quiet the longest.

Use this listening guide as an outline of things to listen for during the concert:

Musical term	What does it mean?	Examples	Questions to ask
MELODY	This is the musical line one can sing	Frisky, lively, lyrical, repetitive, smoothly connected, leaping	Can I remember a melody? Can I hum a melody I heard at the concert?
THE BEAT, OR METER	This is the rhythmic aspect of the music, the part we tap our feet to. Sometimes it suggests the heart beating.	Stable, variable, in binary or ternary meter (a pulse of 2 or 3)	Can I follow the beat by tapping my foot to the music? Does the beat change?
TEMPO	This is the speed at which the music moves along. In the score, the composer usually uses Italian terms to indicate the desired tempo.	Adagio (very slow); Andante (moderately slow); Allegro (fast); Presto (very fast)	Is the tempo slow or fast? Does the tempo change in the course of a piece?
RHYTHM	This is the pattern of long and short note values (eighth notes, quarter notes, half notes, etc.)	Fast notes: eighth and sixteenth notes Slow notes: quarter, half and whole notes	Do the rhythmic patterns seem long or short? Are the patterns repeated?
DYNAMICS	Dynamics are the different volume levels in music.	Pianissimo (pp, very soft); Piano (p, soft); Forte (f, loud); Fortissimo (ff, very loud)	Do the dynamics change gradually (crescendo or decrescendo) or abruptly? Which instruments are playing when the music is fortissimo? Pianissimo?
TIMBRE	This refers to the individual, unique sound of each instrument. One could also call it tone color.	Nasal, raspy, bright, clear, pure, somber, piercing	Which instruments have a bright timbre? Does one particular timbre seem rather strange to you? If so, can you identify the instrument making it?
HARMONY	This is the arrangement of notes into what we call chords. Chords can be used to support a melody or to create mood in music.	Sad, joyful, mournful, melancholic, dreamy, amusing	What feelings do I get from the music? Do these feelings change as the music changes?

WHEN DO I APPLAUD?

You applaud (clap) at the end of each piece of music. However, sometimes it is a bit hard to know when the piece is really over, since some pieces have several separate sections called movements. Here is a bit of advice for you: when the conductor lowers his arms and turns toward the audience, this means the music is finished and you can begin to clap. At the end of the concert, the conductor will signal to the musicians to stand up. Then you can clap to show how much you enjoyed hearing everyone play the concert for you.

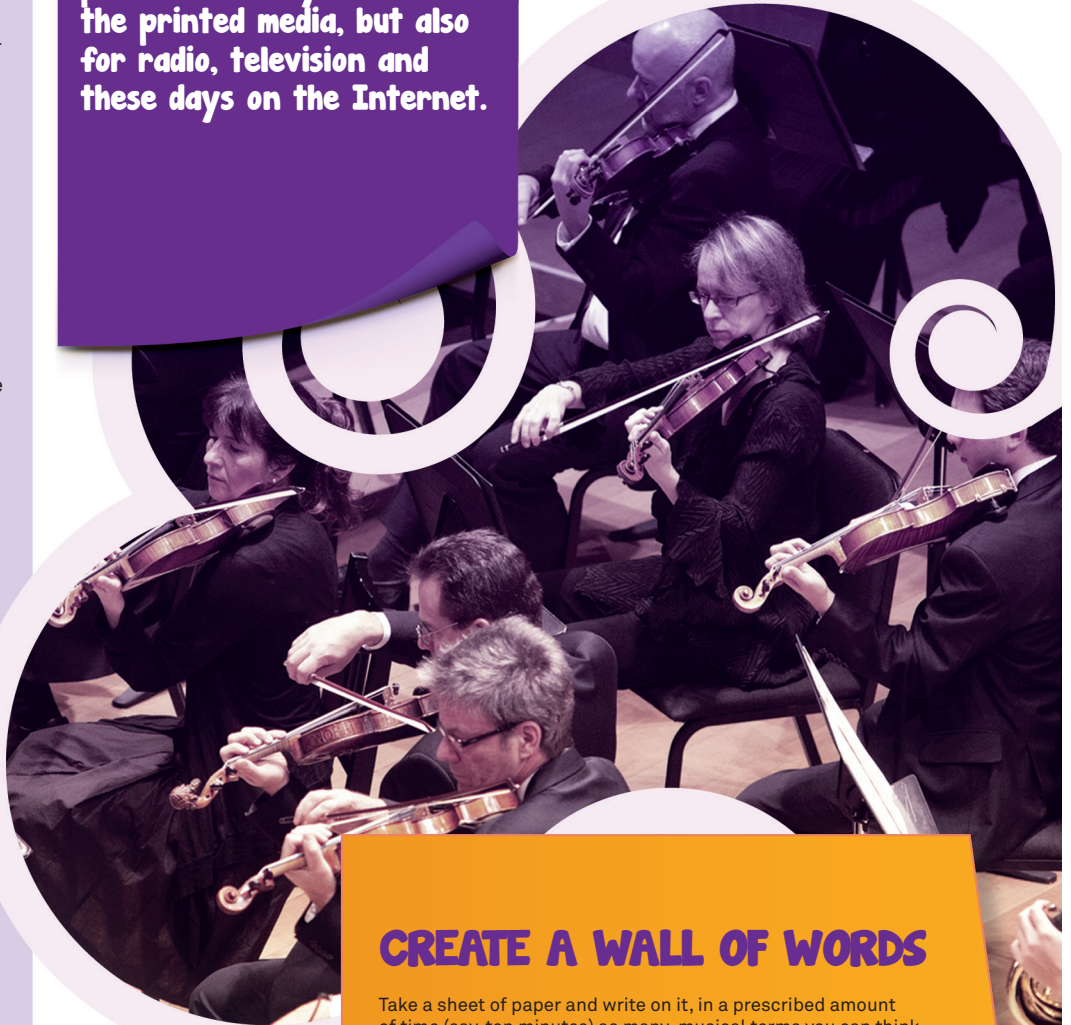
AFTER THE CONCERT...

When the lights go up in the hall, make sure you haven't forgotten anything on or under your seat. Walk slowly toward the exit. Take time to talk with your classmates and friends about your impressions of the concert.

FOR SURE YOU FELT VARIOUS EMOTIONS DURING THE CONCERT. DIDN'T YOU? HERE ARE SOME KEY QUESTIONS YOU CAN ASK YOURSELF OR YOUR CLASSMATES ABOUT THE EXPERIENCE:

- Generally how did you feel about the concert?
- What did you especially like about it?
- What moment in the music really affected you, and why?
- What did you think of how the musicians played? Of how the conductor did his job?
- Which instrument was the most interesting to you, and why?
- What work on the program did you like the best? Why?
- What images or feelings did the music stir in you? Can you explain what was happening in the music at the time?
- In a few sentences, how would you evaluate your experience at the concert?

Did you know that the journalist who writes his opinions about a concert is called a music critic? This person, who has musical training just like the performers, may write for the printed media, but also for radio, television and these days on the Internet.



CREATE A WALL OF WORDS

Take a sheet of paper and write on it, in a prescribed amount of time (say, ten minutes) as many musical terms you can think of from this guide or from the concert itself.

Compare your list with those of your classmates. Write all the words on the blackboard or on a large cardboard box.

Then arrange the words into categories: those that refer to the instruments, the conductor, musical qualities, composers, types of music, historical periods, etc.

You will be building a wall of words about music.

You can make your wall even larger by adding pictures or cutouts from magazines. Keep adding to this wall throughout the year as you make new musical discoveries.

THE ORCHESTRA AND ITS FAMILIES OF INSTRUMENTS

THE ORCHESTRA IS MADE UP OF FOUR
FAMILIES OF INSTRUMENTS:
STRINGS, WOODWINDS, BRASS AND PERCUSSION.

TODAY'S MAJOR
SYMPHONY ORCHESTRAS
HAVE AN AVERAGE OF

80 TO 100
MUSICIANS.



PERCUSSION



WOODWINDS



STRINGS

Did you know that the word "orchestra" comes from the Greek term that originally referred to part of a theater? Now the word is used to designate a musical ensemble consisting of a large number of players.



BRASS

THE STRINGS

THE VIOLIN

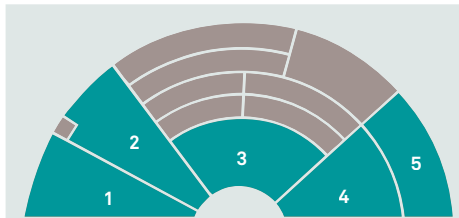
The violin is the smallest of the string family, and the one with the highest range. In an orchestra, violins are divided into two sections, firsts and seconds. Generally speaking, a composer writes different parts for each section.

THE CONCERTMASTER

During the eighteenth century, the concertmaster was both a player and conductor. Today, this person has become a sort of “right arm” to the conductor.

If you have already been to a concert, you have surely been impressed by how the motion of all the bows are coordinated. This does not happen by chance. It is the work of the concertmaster. Before a rehearsal begins, the concertmaster decides which notes will be played “up bow” and which will be “down bow.” These instructions are written into every player’s part, and everyone follows them.

The concertmaster is also the one who plays passages intended for just a single violinist. Such passages are written to be played *solo*, which is Italian for “alone.”



1. First violins
2. Second violins
3. Violas
4. Cellos
5. Double Basses

PARTS OF THE INSTRUMENT

HEAD

tuning pegs

fingerboard

neck

BOW

head

stick

hair

frog

bridge

soundhole

tailpiece



String instruments are played with a bow, the long hairs of which come from horse tails. The bow is held in the right hand, and the player draws it across the strings, hence the expression “bowed strings.” (The guitar, by contrast, is a plucked string instrument.)

Sometimes a bowed string instrument may be played *pizzicato*. To do this, the player plucks the strings with his pinched fingers. (The bow is not used.)

A luthier is a person who makes or repairs string instruments. Antonio Stravivari (1645-1737) is surely the most famous luthier of all time.

Did you know that the larger an instrument is, the lower its sound?

Can you identify which instrument in the string family has the lowest range? Which has the highest?



viola



cello



double bass



piano



harp

THE VIOLA

The viola is slightly larger than the violin, but it is held exactly the same way, on the left shoulder tucked under the chin.

THE CELLO

The cello is much larger than the violin, and its range is much lower. It is played sitting down, with the instrument held between the legs. At the bottom of the instrument is a metal rod that rests on the floor to support it.

THE EXTENDED STRING FAMILY

THE HARP

The harp is one of the oldest of the plucked string instruments. To play it, the harpist rests the instrument against his or her right shoulder and plucks the strings using all the fingers of both hands, with the exception of the pinkies. The harp is also fitted with seven pedals, which can change the pitch of the strings.

THE DOUBLE BASS

The double bass is the largest member of the string family, and its sound is the lowest. It is about two meters high, which means that the player must either stand while performing or sit on a high stool.

THE PIANO

The piano is an instrument with strings that are struck, which means it is also a percussion instrument. The piano's sound is produced by felt-padded wooden hammers that strike metal strings within the instrument.

EXPLORING SOUND

To understand how string instruments work, you will need:

- a hardcover book, which will serve as the body of your instrument
- 4 elastic bands, which will be the strings
- 4 erasers, which will be the bridges

Wrap the four elastics around the book.

Prop each eraser under an elastic so that the elastics do not touch one another.

When all the erasers are lined up, pluck the elastics one after the other with your fingers and listen to the results.

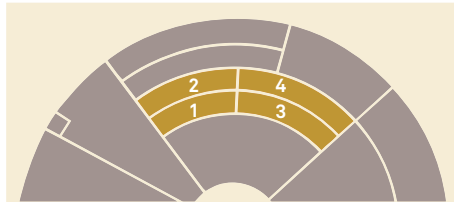
What happens to the sound when you move an eraser?

The pitch changes!

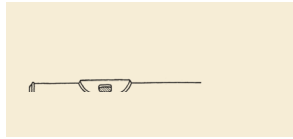
You see that when you move the eraser, the shorter the vibrating string (or elastic) the higher the pitch, and that the longer the string (elastic), the lower the pitch.

THE WOODWIND FAMILY

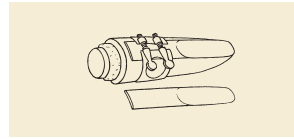
All woodwind instruments are made of a long tube with holes in it. All are made of wood except the flute, which is made of metal. Sound is produced in one of three ways: by blowing across a hole, by causing a single reed to vibrate, or by causing a double reed to vibrate.



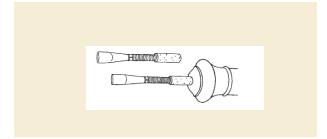
1. Flutes and piccolo
2. Clarinets and Bass Clarinet
3. Oboes and English horn
4. Bassoons and contrabassoons



The clarinet and bass clarinet are single-reed instruments. Their sound is produced by the vibration of a thin cane reed against the mouthpiece.



Sound is produced from the flute and piccolo by blowing across a hole.



The oboe, English horn, bassoon and contrabassoon are double-reed instruments. The double reed consists of two strips of cane fastened together with thread. Sound is produced by blowing air into the reed, setting up a vibration. Musicians make their own reeds.

EXPLORING SOUND

Sometimes it can look easy to play the flute, especially when you see professional musicians in the orchestra playing at full speed. However, flutists have to practice many hours to get a good sound out of their instruments, the kind of sound you hear in a concert.

You can practice playing an imaginary flute by blowing across the top of an empty bottle. Place your lips over the top of the bottle so that you can blow into it without completely covering the opening. This way the air can escape. The air you force into the bottle produces a vibration that makes a sound. Got it?

The stronger and more direct the air stream you force into the bottle, the more brilliant and clear will be the sound you get, close to what a real flute sounds like.

For more fun, add various amounts of water to the bottle and hear what different pitches you can produce!



flute piccolo clarinet bass clarinet oboe English horn bassoon contrabassoon

THE FLUTE

In the eighteenth century, the transverse flute replaced the recorder in the orchestra. It consists of a long metal tube with an arrangement of keys that allow the performer to play a rapid stream of notes by covering the keyholes using his fingers. There are generally two flutes in the orchestra.

THE PICCOLO

The word "piccolo" means "small" in Italian, and as the name suggests, the piccolo is smaller than the flute, which also means it is higher in pitch. The piccolo was used for the first time in a symphony in Beethoven's Fifth. [It was previously used in opera orchestras, i.e., Mozart's *Entführung aus dem Serail*.]

THE CLARINET AND BASS CLARINET

The clarinet came into the orchestra during Mozart's time, in the late eighteenth century. There are usually three clarinets in the orchestra, one of them being the bass clarinet, whose greater length and upward-curved bell give it a deeper and lower sound.

THE OBOE

The oboe is the first instrument you hear at a concert, when it sounds the A for the orchestra to tune up. It has a singing tone, which one can recognize by its slightly nasal quality. An orchestra usually has two oboes.

THE ENGLISH HORN

At first sight, this looks a lot like an oboe, but a closer look will show that the instrument is longer and that it has a pear-shaped bell. These qualities contribute to its characteristic tone color, which is warm and somewhat melancholic.

THE BASSOON AND CONTRABASSOON

The bassoon's sound is deep and solemn. The instrument also has amazing agility. There are generally two bassoons in an orchestra, plus a contrabassoon. The tubing of the latter instrument extends more than six meters, making it the lowest instrument in the orchestra.

THE BRASS FAMILY

The brass are the most powerful instruments in the orchestra. The family consists of four types of instruments: trumpets, horns, trombones and tuba. They all have three components: a long, coiled metal tube, a bell and a mouthpiece.

THE TRUMPET

The trumpet has three pistons. Most orchestral works require two or three trumpets. The instrument is instantly recognizable by its brilliant, gleaming sound.

THE HORN

You can quickly recognize the horn by its circular design, a long tube nearly five meters long all coiled up into a small package. The player puts his right hand into the bell and the left hand on the valves, which are slightly different from the trumpet's pistons. There are usually four horns in the orchestra. The sound of the horn is warm and romantic.

THE TROMBONE

The trombone is the only brass instrument that uses a slide rather than valves or pistons. Notes on the trombone are produced by the player adjusting a slide with the right hand. There are three trombones in the orchestra, one of which is the bass trombone. Their sound is majestic and mighty.

THE TUBA

The tuba has the lowest range of all the brass instruments. It contains of about 7.5 meters of tubing, and its bell points up toward the ceiling. Some tubas have valves, some have pistons. There is only one tuba in an orchestra.



trumpet



trombone



horn



tuba

Brass players get a sound out of their instruments by vibrating their lips against a mouthpiece. They can muffle or otherwise modify the sound by inserting a mute into the bell!

THE CONDUCTOR EXPLAINS HOW PISTONS AND VALVES WORK

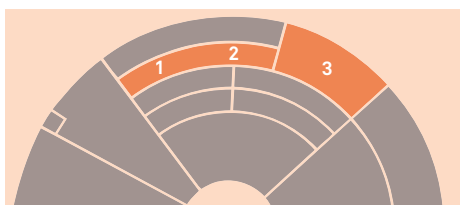
The system of pistons (or valves) allows the player to lengthen the tubing through which the air is being blown. Lengthening the tubing means lowering the pitch.

When the pistons are not in use, the air stream takes the most direct path to the bell of the instrument. We call this a "natural" tone.

If the player pushes down one of the pistons, this opens an additional length of tubing, so the air takes a slightly longer path to the bell, which means a slightly lower note.

If the player pushes down two pistons, the air stream goes through two additional lengths of tubing, resulting in an even lower note. The same for three pistons.

Brass were used sparingly until the nineteenth century, when the invention of pistons and valves opened up greater possibilities for composers to write more notes for them to play.

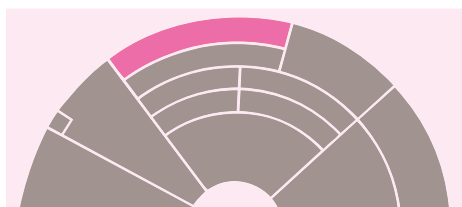


1. Horns
2. Trumpets
3. Trombones and tuba



THE PERCUSSION FAMILY

The percussion family includes a wide range of instruments made from wood and metal, plus a sub-family of drums, which are made from a skin stretched over a frame. There are basically two types of percussion instruments: pitched, which can play tunes, and unpitched, which are used to create sound effects but which do not play “notes” or pitches.



PITCHED:

THE TIMPANI

Timpani are among the earliest percussion instruments used in the orchestra. Each drum (tympanum) consists of a large copper bowl over which is stretched a piece of calfskin. The exact pitch can be adjusted by tightening or loosening the tension on the skin. In the twentieth century, pedals were added to make this job easier. There are usually two, three or four timpani in an orchestra, played by one musician.

THE GLOCKENSPIEL

The meaning of this German word is exactly as it says: “bells” (Glocken) – “play” (spiel). It consists of thin steel bars, which the player hits with a mallet.

THE CELESTA

The celesta looks like a small upright piano. Its sound, which resembles that of small bells, is produced by wooden hammers striking small metal bars.

THE XYLOPHONE

The xylophone is made of a series of wooden bars that are struck with small mallets. Under each bar is a metal tube that amplifies the sound.

THE CHIMES (TUBULAR BELLS)

Chimes consist of a series of suspended metal tubes of varying length. They are struck with a wooden hammer.

UNPITCHED:

THE CYMBALS

The cymbals are impossible to miss in an orchestra, such is the great noise they can make. A single cymbal can be suspended horizontally and hit with one or two wooden sticks, or two can be crashed together vertically.

THE BASS DRUM

The bass drum stands upright and rests on a platform. The player strikes the skin of the drum with one or two padded sticks. Its deep, muffled sound is perfect for imitating the sound of thunder or cannon shots.

THE TAM-TAM

The tam-tam is a flat, circular metal disc suspended vertically and struck with a large padded mallet. Its sound is impressively deep and resonant.

THE SNARE DRUM

Often used to accompany military operations, this drum has a unique quality: metal threads are stretched across the skin on the underside of the drum. The vibrations caused by wooden sticks hitting the skin on the upper side of the drum cause the threads on the lower side to vibrate as well, producing a characteristic sound.

THE TAMBOURINE

The tambourine is a small, single-headed drum held in the hand. Tiny metal discs mounted on the rim (“jingles”) give the instrument its characteristic sound. The player can either shake or strike the tambourine with the hand, knuckles or fingers.

THE TRIANGLE

The triangle is a small metal rod bent in the shape of a triangle and struck with another, smaller metal rod. Its sound is bright, clear and penetrating, so that despite its small size, it can easily be heard.

EXPLORING SOUND

In playing percussion instruments, the performer must know how to make them vibrate. This may be done through hitting, shaking, rubbing, scraping or clapping them together.

Look around you for objects that you might use as percussion instruments. What do you have to do to get a sound out of them?

Some fun things you can do: How would you “play” a blackboard eraser? A pencil case? A water bottle?



timpani



glockenspiel



celesta



xylophone



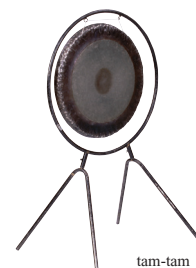
chimes



cymbals



bass drum



tam-tam



snare drum



Tambourine



triangle

Did you know that pitched percussion instruments resemble string instruments? That's because the longer the vibrating surface (the string, the tube, the metal bar), the lower the pitch produced. The reverse is also true: the shorter the vibrating surface, the higher the pitch.

THE CONDUCTOR (MAESTRO)

It is said that the conductor “plays the orchestra” like a musician plays his instrument. The job of the conductor, or “maestro,” is much more complicated than it might at first seem. Before coming to the rehearsal, he must have thoroughly studied the orchestral score in great detail (see following page). He must not only be familiar with the different lines in the score, but must also have a first-hand knowledge of the different kinds of compositions, of musical periods, and a keen ear in order to hear mistakes in the notes, poor intonation or imprecise attacks.

THE BATON

Did you know that conductors started using a baton only in the nineteenth century? The story of conducting goes back to Ancient Greece. Time then was marked by tapping the floor with a small metal plate attached to the shoe. In the Middle Ages, they used a stick held in the left hand to keep the beat. Then the duty passed to the lead violinist (today called the concertmaster), who beat time with his bow. In churches, the choirmaster beat the floor with a large wooden stick. By the time Beethoven appeared on the scene musical notation had become far more complex. This is when the baton as we know it today came into general use, something smaller and easier to use. The batons today varies in length according to the preference of each conductor, but it is usually white so the musicians can see it easily.

HOW DOES GESTURING WORK?

The right arm, which holds the baton, keeps a steady tempo. It also indicates dynamics (loud or soft, depending on the size of the gesture) and various kinds of articulation, for example staccato or legato, detached or smoothly connected.

The left arm cues in the various musicians when they are supposed to play.

The conductor's facial expressions serve as a kind of third arm. A glance can transmit information that cannot be expressed with a baton, as for example the feelings evoked by the music.

Hence, the conductor can convey to the musicians not only the beat but also a multitude of interpretive details.

Perhaps you have already asked yourself how the conductor can lead so many musicians at the same time with only a small stick. Actually, he is also using body language, especially with his arms, as well as with his hands, and also with facial expressions to communicate with the musicians. All this is called gesturing.

OK, GRAB YOUR BATONS!

It's your turn to be a conductor and learn how to lead a group of musicians.

1- Divide the musicians (your classroom friends or members of your family) into four groups representing the four major groups of instruments found in a symphony orchestra.

2- Ask each group to pick a sound. Each group will have fun making various kinds of sounds like nasal, sweet, low, high, etc. using objects or just the voice alone.

3- Arrange the groups in a semi-circle in front of you, like an orchestra.

4- Explain the signals you will use so that they musicians understand exactly how you will indicate to them when and how they are to make their sounds.

Directional signals:

Play: When you point to a group with your left hand open, they should begin to play.

Stop: When you point to a group with your left hand closed in a fist, this means stop.

5- Try this: Point to a group, then stop it by closing your left hand. Do this with each group.

Tempo: The faster you beat your arms down and up, the faster the tempo, and the faster the group you are pointing at has to play. The reverse of this is that the slower you beat, the slower the musicians play.

6- Try this: Repeat step 5, but this time show tempo changes with the baton.

Dynamics: Using the range of vertical motion with your right hand, you can show the volume of sound you want. A slight motion will result in a low dynamic level, while a large motion indicates more volume.

7- Try this: Repeat step 5 again but this time show the changes in dynamic level using the baton.

You are now ready to conduct an orchestra. Have fun making first one group alone, then several together play according to the tempos and dynamic levels you indicate. Surprise them with rapid changes. Use facial expressions (smile, frown, etc.) to show the musicians what feelings you want them to express.

Change places with a friend and then be one of the musicians. You'll see, it's not so easy to follow a conductor exactly!



THE SCORE

The conductor must have exceptional reading abilities. His score contains every note for every instrument in the orchestra playing that piece. This allows him to know at all times what everyone has to do.

As you can see below, each line of the conductor's score corresponds to a part of an orchestral musician. The woodwinds are at the top, followed by the brass, then the percussion (the timpani always get a line to themselves), then the chorus, and finally the strings at the bottom.

Reading an orchestral score is like reading more than twenty lines of a book at the same time!

In addition to keeping a steady beat, the conductor has to clearly bring in each part (for example strings in the fourth measure, the chorus in the fifth). He also has to convey interpretive details like tempo, dynamics and articulations.

The composer of the score below, the famous Ludwig van Beethoven, wrote into the music a tempo indication and some words indicating the character he wanted in this section of the fourth movement of his Ninth Symphony.

It is to be played presto, which means very fast. He also provided a metronome marking of half note = 132, which means the number of beats per minute. This information tells the conductor how much energy he must transmit to the musicians.

Everyone is to play *fortissimo* (*ff*, or very loud) and with tremendous energy. The *sforzandos* (marked *sf* in the score) are strong accents that must cut through the dense mass of sound, and the inverted triangles called *marcato* signs indicate that the notes are to be played short and sharply articulated.

Symphonie Nr. 9

d-moll
op. 125

316 **Presto** $\text{♩} = 132$

Fl. picc. *ff*

Fl. II *a2* *ff*

Ob. II *ff*

Clar. I in La/A *ff*

Fag. II *ff*

Cfg. *ff*

Cor. I in Re/D *ff*

Cor. II in Re/D *ff*

Cln. I in Re/D *ff*

Trb. I *ff*

Trb. II *ff*

Trb. III *ff*

Timp. *ff*

Trgl. *ff*

Cin. *ff*

Gr. Tamb. *ff*

Sop. *f* Seid um-schlun-gen Mil-li - o-nen! Die-sen Kuß der gan-zen Welt!

Alt. *f* Seid um-schlun-gen Mil-li - o-nen! Die-sen Kuß der gan-zen Welt!

Ten. *f* Seid um-schlun-gen Mil-li - o-nen! Die-sen Kuß der gan-zen Welt!

Bass. *f* Seid um-schlun-gen Mil-li - o-nen! Die-sen Kuß der gan-zen Welt!

Presto $\text{♩} = 132$

Viol. I *ff*

Viol. II *ff*

Vle. *ff*

Vc. e B. *ff*

HELP THE CONDUCTOR FIND HIS PLACE IN THE SCORE ABOVE BY CIRCLING THE COMPOSER'S MARKINGS:

- Circle in **BLUE** all the dynamic markings
- Circle in **RED** all the *sforzandos*
- Circle in **GREEN** the *marcato* signs
- Circle in **YELLOW** the tempo markings

A LITTLE HISTORY...



VIVALDI

(1678-1741)

I wrote the famous work *The Four Seasons* in 1725

1760

English victory in the battle on the Plains of Abraham



MOZART

(1756-1791)

I wrote more than 626 compositions, including over 55 symphonies

1880

"O Canada," a song by Calixa-Lavalée, is performed for the first time

1880

The incandescent light bulb is patented by Thomas Edison



GERSWHIN

(1898-1937)

I was highly influenced by jazz, as you can hear in my *Rhapsody in Blue*, among other works.



2006

Kent Nagano becomes music director of the OSM

1908

The Model T Ford becomes the first car widely available

THE BAROQUE PERIOD
(1600-1750)

THE CLASSICAL PERIOD
(1750-1825)

THE ROMANTIC PERIOD
(1825-1900)

THE TWENTIETH CENTURY

THE TWENTY-FIRST CENTURY

1600

1750

1825

1900

2000



J. S. BACH

(1685-1750)

Even though I had twenty children in my large family, I was one of the most prolific composers in the history of music



BEETHOVEN

(1770-1827)

I revolutionized symphonic writing but I unfortunately became deaf in later years



TCHAIKOVSKI

(1840-1893)

In 1892, near the end of my life, I wrote the famous ballet score *The Nutcracker*



GILLES TREMBLAY

(b. 1932)

I am a Quebec composer writing modern music

2011

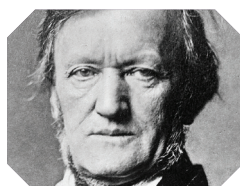
Opening of the Maison symphonique de Montréal

1934

The OSM is founded

THE 1940s

The birth of rock music.



WAGNER

(1813-1883)

I wrote an operatic tetralogy lasting fourteen hours, *The Ring of the Nibelung*

1969

Man sets foot on the moon

1973

The first cell phones appear



SOME GAMES FOR YOU TO PLAY!



FILL IN THE BLANKS

Little mice have been nibbling away at the conductor's text. Help him make it whole again by filling in the blanks with the words below.

Greetings to all of you who came to _____ to music.

I am very pleased to welcome you all to the Maison symphonique de Montréal. On _____ today, the musicians of the orchestra and I, the _____, will play for you some examples of great classical music. Let's begin our concert with a bit of the famous *Four Seasons* by _____. In this work, you will be amazed at the virtuosity of the _____, who sometimes plays alone.

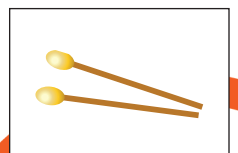
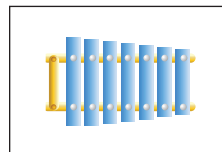
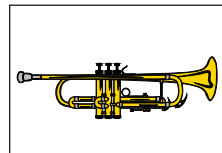
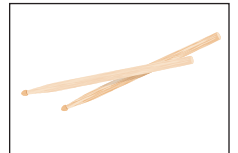
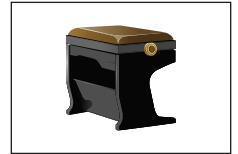
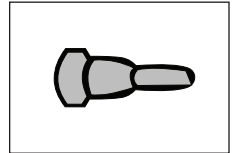
Next you will hear a movement from a _____ by Ludwig van Beethoven. Open your ears wide for this impressive music, because the _____, despite its small size, makes a big noise! Our _____ program ends with a grand finale, a work that features all _____ families of instruments of the orchestra.

I hope that you will have a good time listening to us make music. And now, on to the _____!

musical - four - symphony - concert - stage - Vivaldi
listen - conductor - piccolo - concertmaster

MAKING PAIRS

On the way to the concert, some of the OSM musicians lose part of their instruments. Help them find the missing pieces by connecting one photo from the left column with one on the right.



MUSICAL ACROSTIC

Test your musical knowledge by solving the clues below. Each correct answer will give you an additional letter that will reveal the hidden word in this musical acrostic.

Hidden word: In the past, I referred to a place in the theater; now I am an important musical ensemble.

1. _____ _____
2. _____ _____
3. _____ _____
4. _____ _____
5. _____ _____
6. _____ _____
7. _____ _____
8. _____ _____
9. _____ _____

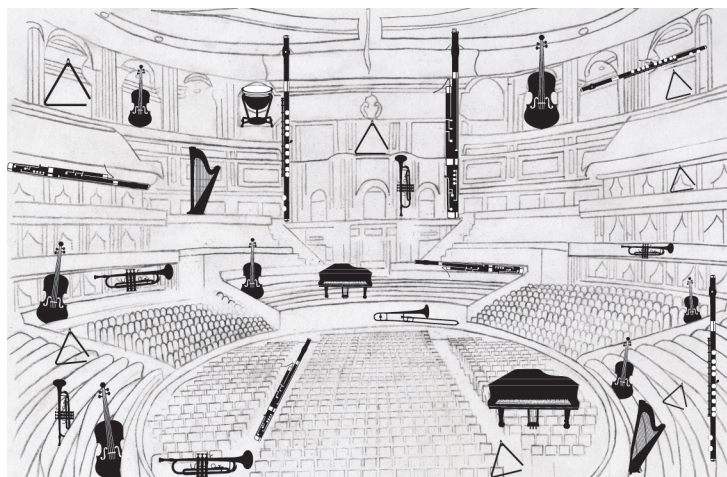
Answer : _____

Riddles:

1. I am a member of the string family.
2. I am a musical term that refers to the particular tone quality of an instrument.
3. I am the science of sound.
4. I am a famous composer of symphonies.
5. I am the highest member of the woodwind family
6. This is what you get when an instrument plays alone in an orchestra.
7. I am the lowest member of the brass family.
8. This is what the conductor "reads" while the orchestra is playing.
9. I am one of the four principal members of the woodwind family.

HIDE AND SEEK

Some strange character has played a trick on the musicians of the orchestra and has hidden their instruments in the concert hall! Find the concealed instruments and indicate how many of each there are:



___:vi <u>o</u> lins	___:flute <u>s</u>	___:ba <u>s</u> soon
___:ti <u>m</u> pani	___:tri <u>a</u> ngles	___:pia <u>n</u> os
___:tr <u>u</u> m <u>p</u> ets		

Next, keep only the instruments for which there is an even number, in ascending order:

Now replace the name of the instrument with the letter to which it corresponds and you will find out who has hidden all the instruments.

Who did it?

ANSWER: _____

Did you find other instruments in the hall? Which ones?



MUSIC: STRONG FEELINGS IN COLOR

Levels 1 and 2 /

An activity for listening, appreciation and artistic expression

In a concert, the listener feels many emotions when listening to an orchestra. It is not always easy to express these emotions in words, especially when dealing with an art form as abstract as music. Here is a creative exercise to help students acquire a vocabulary for artistic expression.

First, discuss with the students the listening guide on page 5 to ensure that they are completely familiar with the vocabulary for music appreciation. This will then allow them to express themselves about what they have heard.

Then have them listen, attentively and in silence, to an orchestral piece of about five minutes' duration. (Refer to the section *To Learn More* for a list of excerpts.)

Next, pass out paper and colored pencils to the students and explain that they now have to draw what they feel or imagine while the music is played for a second time.

Encourage the students to change colors when they hear important changes in the music (changes in tempo, dynamics, key, etc.) that lead to new feelings or images.

Play the music a second time.

After the music is over, allow time for the students to finish their drawings.

Finally, allow the students or teams to show their drawings to the class. Encourage them to find relationships between their artistic choices (colors, forms, images, etc.) and the music they heard by using the vocabulary found in the listening guide on page 5.

SOME ACTIVITIES TO DO IN CLASS

INTERVIEW AFTER THE CONCERT

Levels 2 and 3 /

Listening activity for appreciation and writing

It often happens that journalists approach concert-goers after a concert to ask for their opinions. Journalists prepare a list of questions about music appreciation in advance. They write the responses to these questions on a memo pad and prepare a summary for the newspaper.

For students who will become journalists for a day ...

Help them prepare interview questions by getting ideas from the listening guide on page 5 and from the post-concert questions on page 6.

Divide the students into pairs. Each student will in turn be a critic, then a listener.

Have them listen to an orchestral piece of about five minutes' duration. (Refer to the section *To Learn More* for a list of excerpts.)

After listening, one student plays the role of journalist and asks questions from to his or her companion. Responses are noted on paper.

Now the students change roles, with the journalist becoming the listener and the listener the journalist.

Suggest to the students that they compare their questions and answers as a team. Then, time permitting, have them summarize the interviews.

MI MI MI MI MIME!

Levels 1, 2 and 3 /

Action activity based on musical knowledge

The teacher chooses a student who will mime in front of the class, using movement only, the playing of an orchestral instrument (drawing the bow across the strings of a violin, blowing into a trumpet, blowing into a flute, etc.) or a musical description as found in the listening guide on page 5 (loud or soft dynamics, fast or slow tempos, etc.). The other students must guess what their classmate is miming. The student with the right answer gets to be the next mime.

For students in the first and second levels, the teacher can whisper quietly the activity that he or she has to act out.

ANSWERS TO THE GAMES

FILL IN THE BLANKS

Greetings to all of you who came to **LISTEN** to music.

I am very pleased to welcome you all to the Maison symphonique de Montréal. On **STAGE** today, the musicians of the orchestra and I, the **CONDUCTOR**, will play for you some examples of great classical music. Let's begin our concert with a bit of the famous *Four Seasons* by **VIVALDI**. In this work, you will be amazed at the virtuosity of the **CONCERTMASTER**, who sometimes plays alone. Next you will hear a movement from a **SYMPHONY** by Ludwig van Beethoven. Open your ears wide for this impressive music, because the **PICCOLO**, despite its small size, makes a big noise! Our **MUSICAL** program ends with a grand finale, a work that features all **FOUR** families of instruments of the orchestra.

I hope that you will have a good time listening to us make music. And now, on to the **CONCERT**!

HERE ARE THE PAIRS

Box 1 – Box 2

Box 2 – Box 5

Box 3 – Box 3

Box 4 – Box 1

Box 5 – Box 6

Box 5 – Box 6

Box 6 – Box 4

MUSICAL ACROSTIC

- 1- Violin
- 2- Timbre
- 3- Acoustic
- 4- Beethoven
- 5- Flute
- 6- Solo
- 7- Tuba
- 8- Score
- 9- Clarinet

Mot caché : **ORCHESTRA**

HIDE AND SEEK

Number of instruments in the picture:

- | | |
|--------------|---------------|
| 7 : violins | 6 : triangles |
| 3 : flutes | 2 : pianos |
| 4 : bassoons | 5 : trumpets |
| 1 : timpani | |

Even numbers in ascending order,
with names of instruments

Timpani, piano, flute, bassoon, trumpet,
triangle, violin

Answer : **MAESTRO**

TO LEARN MORE

MUSICAL EXCERPTS FOR CLASS ACTIVITIES

Access *Naxos Music Library* by visiting
BAnQ (Bibliothèque et Archives
nationales du Québec) digital resources:
numerique.banq.qc.ca
It's free!

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orchestra through the strange adventures
of Léo and Marie

WEB SITES YOU WILL ENJOY

education.osm.ca

Orchestre symphonique de Montréal's
website where you'll find useful
information about our youth concerts
and links to learn more about symphonic
music. Read our concert guides and
watch our educational videos!

classicsforkids.com

an English site containing a multitude
of interactive activities for students
and much information on the musical
instruments and composers.

sfskids.org

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symphonic music where you can learn,
listen and play!

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