Minnesota Sinfonia Music in the Schools Legacy Curriculum Guide

Introducing the Orchestra - the Science Behind the Sound

Dear Teachers,

I am excited to work with you for this year's 2025 Music in the Schools presentation, **Introducing the Orchestra- the Science Behind the Sound**. This year's program focuses on "the science of the sounds created by the orchestra" - how we as musicians produce the lovely sounds you hear in the audience. ***Introducing the Orchestra – the Science Behind the Sound*** relates our music making to the core subject of science. This curriculum guide was created using Minnesota state academic science standards for grade levels K-8 and includes age-appropriate activities to help meet those standards.

Music to be performed will be selected from:

- Ludwig van Beethoven – *Symphony No. 5*, Movement No. 1
- Samuel Coleridge Taylor – *Novelletten No. 1*
- Erik Satie - *Gymnopedies*
- Angel Villoldo– *Yunta Bravo Tango*
- Antonin Dvorak – *Slavonic Dance op. 46, #7*
- Scott Joplin – *Fig Leaf Rag*
- Jay Fishman– *The Text Messenger Fanfare*
- Paul Schulz – *Makin' Music Together*
- Jay Fishman: *All Strings Attached*

Songs for students to sing with Sinfonia on concert day:

- *The More We Get Together*
- *The Orchestra Song*

Music for students to play with Sinfonia on concert day:

- *All Strings Attached*

For the schools without choirs, students in one or two grades can/should serve as the choir. Included in this guide are downloads for simple accompaniments for teachers who can play piano, and for those who do not, there are links for computer-generated accompaniments. For school orchestras, a conductor's score and parts can be downloaded for *All Strings Attached*, which also will be played with Sinfonia musicians on concert day.

Sinfonia will play excerpts from the Beethoven Symphony and Coleridge-Taylor's first Novelletten, and complete renditions of the other works on this program. YouTube links for full performances of all the works to be performed are listed with the composers' bios. Unfortunately, there are no recordings for *Making Music Together, The Text Messenger Fanfare* and *The Field Trip*.

Please make sure that the music is played in class every day, so your students are familiar with it when the Sinfonia comes to your school.

A word of caution. *Some YouTube links have advertisements following the performances, so try to stop the video before they appear. I hope your students enjoy our program and that it will be beneficial for their classroom activities.*

Concert Day Activities – What to Expect

Musician Visits

When the orchestra arrives, please send one or two students from each classroom to the auditorium/gym to escort a musician back to their classroom for a 10–15-minute visit. This visit is an opportunity for the students to ask questions and get to know their musician. Generally, we can send 22 musicians to the classrooms (see next section for exception).

Choir/Orchestra Rehearsal

- **Instead of meeting a musician in their classroom, c**hoir students should report to the gym/auditorium to rehearse for the concert with Mr. Fishman.
- Orchestra students should also report to the performance space during the classroom visits to rehearse with Mr. Fishman and the Sinfonia string players. In this case, 8 Sinfonia wind players will do the classroom visits while string players rehearse with students.

Concerts

After classroom visits, the orchestra will perform two times—once for each half of the student body. If possible, students should be grouped by age, with the younger students in one group and older students in the second.

Evaluations

During the concert, please remember to keep notes on the reactions of your students.
During the Pandemic when Music in the Schools could not be taken into the public schools, Sinfonia musicians created short "how to" instructional videos which for wind instruments explain basics such as proper embouchures, how to hold the instruments, etc. and for string instruments, use of the bow, hand position, holding the instruments, etc. Please make sure to make these available to your students.

See Folder: **Teaching Videos from the Musicians of the Minnesota Sinfonia**

Sinfonia Needs for the Concert Day

- 30 straight back (folding chairs)
- 1 speaking pa system for Mr. Fishman to talk to the students
- Choral risers (optional) for the student choirs
- 22 music stands for the Sinfonia's use (if available)
- For morning performances – please, good strong coffee and treats…..

I hope your students enjoy our program and that it will be beneficial for their classroom activities.

Jay Fishman,
Minnesota Sinfonia Artistic Director

MN STATE MANDATED SCIENCE STANDARDS:

Grade K

Standard: Some objects occur in nature; others have been designed and produced by people. Objects can be described in terms of materials they are made of and their physical properties.

Activities:
Using the pictures (sent separately as color pictures), distinguish instruments made of wood (nature) – violins, violas, cellos, basses, oboes, clarinets and bassoon, and those made of silver - flute, and brass - trumpets and French Horns. Then sort by colors:

- Violins, violas, cellos and bass are reddish brown.
- Flute is silver.
- Oboes and clarinets are black.
- Bassoon is reddish brown.
- Trumpet and French Horns are gold.

Then sort by shapes - strings are all curvy, woodwinds are all straight, and brass are all twisted and wrapped around.

Grade I

Standard: Scientists work as individuals and in groups to investigate the natural world, emphasizing evidence and communicating with others.

Activity:
Experiment: Fill three glass small neck bottles with different levels water. Blow into each of them to create sound. How is the sound made? Which bottle has the higher sound – the one with more or the one with less water?

Second part of the experiment. Blow into two different sized penny whistles. Which whistle makes the higher sound – the smaller or larger whistle?

From these 2 experiments, determine what causes the sounds. Is it the water in the bottles, or the air in the bottles? Is it the size of the penny whistle, and how does the size affect the sound?

Transfer this information to the instruments. Would you expect the violin to produce a higher or lower sound than the cello and why?

Grade 2

Standard: Objects can be described in terms of materials they are made of and their physical properties.

Activity:
Start with the same experiment as for grade one, then put different food coloring in each of the bottles. Does the color affect the sound in the bottles? From this, would you expect the color of the string instruments to affect the sound? Ask the same question about the winds and brass.

Note the different materials that the instruments are made of – the strings wood, the winds, wood, the brass, brass.

Activity:
Take two bowls of water. Fill them both halfway with dark colored water. Put a popsicle stick in one, and a metal soup can without the label in the other. Let them soak for a day. Take out the popsicle stick and note that it changed color. What happened to the soup can? Why would the wood absorb the colored water, and the can did not? The wood is not as dense, and the can is very dense.

Transferring this information to our instruments, why does a violin made of wood sound differently than a trumpet made of brass? The wood of the violin (like the wood of the popsicle stick) is porous (less dense) and absorbs some of the sound waves produced in the belly of the instrument. When the sound comes out of the violin, we hear the influence of the wood, just like we see the influence of the colored water on the popsicle stick.

Because the brass of a trumpet is more danse, the sound waves just bounce around and do not get absorbed – think of the soup can not absorbing water. The air that is blown into the trumpet does not get absorbed by the brass, and it simply bounces around, causing the brass to vibrate, and producing the “brassy” sound.

Grade 3

Standard: Scientific inquiry is a set of interrelated processes incorporating multiple approaches that are used to pose questions about the natural world and investigate phenomena.

Activity:
Observe that when a science investigation is done the way it was done at an earlier time, or even in a different place, a similar result is expected.

Repeat the experiments above, using different colors for the water, and different amounts of water in the bottles. Keep a log of the different observations and come up with good explanations to the changes and the non-changes.

Grade 4

Standard: Identify and investigate a design solution and describe how it was used to solve an everyday problem.

Activity:
Can you make an instrument from everyday materials? Find different size metal cans, metal lids to cans, etc. Also, find plastic cans, etc. Suspend (hang) the "instruments" and then strike them with a drumstick or some other object - a non-lethal club. Note the changes in pitch. Why? Is the difference caused by the size of the "instrument," or its composition?

Grade 5

Standard: Science is a way of knowing about the natural world, is done by individuals and groups, and is characterized by empirical criteria, logical argument and skeptical review.

Activity:
Do the same experiment as grade 4 but do an in-depth analysis as to what and why. Use other materials, and compare sizes of the instruments, versus the materials. Use the same size instruments made from the same materials, but different thicknesses.

Grade 6

Standard: Forces have magnitude and direction and govern the motion of objects.

Activity:
Stretch a good rubber band and pluck it. Note that you can see it vibrate. Stretch it more and pluck again. Note that the pitch gets higher. Why? Now think of a violin, versus a cello. Violin strings are thinner and shorter than cello strings. They are stretched tighter, yielding a higher pitch. The cello strings are thicker and longer - they will vibrate slower than the violin strings.

Grade 7

Standard: Scientific inquiry uses multiple interrelated processes to investigate questions and propose explanations about the natural world.

Activity:
Take the activity of Grade 6, and instead of using a rubber band, find other types of "strings," and investigate what kind of (if any sounds) can be created, and/or heard, and if yes, why and if not, why not?

Grade 8

Standard: Science is a way of knowing about the natural world and is characterized by empirical criteria, logical argument and skeptical review.

Activity:
Note that the standards for several of the grades are similar, and that as the students get older, the analysis and experiments they undertake, even if they start from the same place, must be done with a broader and more encompassing scope.

Introduction and background information:

Sound can be defined as vibrations (waves) of energy that travel through the air or water and can be heard by people and animals. Sounds have different qualities, depending on what creates them. For instance, basketballs bouncing, dogs barking, car tires screeching and people speaking (or screaming) are all different because of their sources. Similarly, musical instruments sound the way they do because of what they are made of and how the sound vibrations are created. All the woodwinds (aside from the flute), are all made of wood – in the old days, flutes were also made of wood. To create their sounds, musicians blow into the instruments (some use reeds), and the breath (air waves) bounce inside the instrument very quickly which then creates the notes. A good example is when the orchestra tunes, the oboist plays an "A" which vibrates the air at 440 times per second!

Brass instruments (trumpets, French horns, trombones, etc.) have a different physical make-up, but the process is the same. The musicians use mouthpieces and buzz (instead of blow) into the instrument, the air bounces around, etc.

For string instruments (violins, violas, cellos and basses), instead of blowing, the musicians either pluck or pull a bow over the strings, which makes the strings vibrate and creates the sound.

The above will be explained with demonstrations in the program.

Composers, their Music & their Relationship to the Instruments

Full Orchestra first:
Ludwig van Beethoven (1770-1827) – *Symphony No. 5, movement 1* [excerpt]

YouTube link: [complete movement]
https://www.youtube.com/watch?v=e3_saVySqjU

- Born 1770 in Bonn, Germany and died 1827 in Vienna, Austria
- He lost his hearing at an early age and still composed some of the most famous music of all time.
- His music has been performed at some of the most important political and historical events in the world, including the fall of the Berlin Wall and President John F. Kennedy's funeral.
- He believed in making the world a better place. He expressed these beliefs in two of his most important compositions: the third and ninth symphonies. Beethoven dedicated his Third Symphony to Napoleon Bonaparte who promised democratic reform. But when Napoleon declared himself a dictator, Beethoven was so distraught that he destroyed the dedication! In the Ninth Symphony, Beethoven composed the *Ode to Joy*, which embodied his desire for human dignity and the triumph of joy over despair.

- The Fifth Symphony (heard in this program) is one of Beethoven's most famous works. It was composed in the key of c minor, which is the key for drama and pathos.
- The motif (theme) of the first movement is only four notes, but very likely the most famous four notes in the entire orchestral repertoire.

Strings: violins, violas, cellos and basses

- These instruments have strings that vibrate to create their sounds.
- Sounds can be generated by plucking the strings (pizzicato), or by drawing the bow across the strings.
- The bows are made of wood and horse tail hair. The hair contains little barbs that grab the string, hence making the strings vibrate.
- Rosin (the same thing that baseball pitchers use to better their grip on the ball) is placed on the bow hair to make it stickier, thus allowing it to "grab" the strings better.
- The smaller the instruments (violins), have shorter the strings, hence these instruments sound higher.
- The larger the instruments (cellos and basses), have longer strings, hence they sound lower.

String orchestra, using the bow and plucking (pizzicato)

Samuel Coleridge Taylor (1875-1912) – *Novelletten No. 1* [excerpt]

YouTube link [complete versions of Novelletten numbers 1 and 2)

https://www.youtube.com/watch?v=aqV7V6Gibn8

- English biracial composer, whose father was an African (black) doctor, and his mother was English and white.
- He was named after the famous English poet, Samuel Taylor Coleridge.
- Harmonically and melodically, his musical output was very typical of English music of the time – it had no relationship to his black heritage, until….
- In 1873 the American Fisk Jubilee Singers toured England, and Samuel was introduced to black American spirituals. He became fascinated with the genre and incorporated some of it into his work.
- He toured America, and while there he conducted the Marine band and met Booker T. Washington and President Theodore Roosevelt.

Wind Instruments: Woodwinds

- All wind players blow into the instruments, which makes the wind vibrate inside the instruments to create the sound.
- Woodwinds are all made from wood (the flute is now silver, but used to be wood), which helps to define the type of sound.
- Woodwind instruments all have holes that can be covered by keys. When the musician blows into the instrument, s/he controls the pitch by pressing down or lifting up the keys, thereby covering or uncovering these holes. The pitches are defined by how far the air has to travel before escaping via the uncovered holes. The longer the journey, the lower the pitch.
- Oboes, clarinets, saxophones and bassoons all use reeds – pieces of cane that are specially shaped so that they can be placed into the mouth. The player then blows into the reed, which makes the reed vibrate, after which the air proceeds into the shafts.

Erik Satie (1884 – 1925) *Gymnopedies*

YouTube link: [piano version]

https://www.youtube.com/watch?v=UWHam1HXo58

- French composer and pianist who was known for his eccentricities and original musical style.
- His compositional style influenced many young composers, six of whom became known as *Les Six* (the six).
- Famous composers who also were influenced by his work included Claude Debussy, Maurice Ravel and Francis Poulenc.
- Most of his musical output was for piano, and many of those works have been arranged for a variety of instrumental combinations, including the first of the three *Gymnopedies*, which conductor Jay Fishman arranged for this program.
- *Gymnopedies* is defined as a religious choral dance originally performed at Greek Festivals.

Wind Instruments: Brass

- Brass instruments are made from brass, which defines the sound.
- Brass instruments are long pipes that are wrapped up so they can be easily managed – the longer the pipe, the lower the sound.
- Trumpets are shorter (4 feet) in length than French horns (8 feet), which in turn are shorter in length than tubas.

- Musicians buzz [blow] into special mouthpieces that are connected to the body of the instruments. Pressing or lifting valves that are attached to the body (pipe) determines how much air is allowed to circulate thereby creating the pitch. The more air that is circulated, the lower the note will sound.

Jay Fishman (b.1947) - *The Text Messenger Fanfare*

No YouTube link

- Conductor, composer and arranger was born and raised on the north side of Minneapolis.
- Founded the Minnesota Sinfonia in 1989 with the expressed purpose of serving audiences with limited financial means and inner-city children.
- Created the Sinfonia's Music in the Schools that works with 18-22 public schools and up to 10,000 children every year.
- As a composer and arranger, he has published over 330 works which include original compositions and arrangements for small orchestra.
- The *Text-messenger Fanfare* is a short except from *Cinderella Updated!* which is one of many stories that he and his son Bernie created for Sinfonia's Music in the Schools.

Percussion:

- Percussion players tap, hit and strike a variety of objects (instruments) that have different compositions (some are metal, some have coverings, other are wood, etc.) to create a wide range of sounds.

Chamber Orchestra:

- The Chamber Orchestra is smaller than a symphony orchestra – generally 18-30 musicians, versus 55-100 for a Symphony.
- The Chamber Orchestra has fewer types of instruments than the symphony orchestra. It generally does not have trombones, tubas, etc.
- Most of the music for chamber orchestra was composed in the 17th and 18th centuries, with some (more romantic) in the 19th and a bit more in the 20th and 21st centuries.
- Because of the small size of the Chamber Orchestra, its sound is small(er), when compared to that of the larger symphony orchestra.

Angel Villoldo (1861-1919)– *Yunta Bravo Tango*

YouTube link: [piano version]
https://www.youtube.com/watch?v=ZaisxqwzP1c

- Argentinian musician who was one of the creators of tango music.
- He played the guitar and harmonica in cafes and bars, and when performing he often told stories to accompany his music.
- In 1889 he published a compilation of Creole folk songs, and in 1916 he published a set of Argentine Popular Songs which celebrated the 100-year anniversary of the Argentine Declaration of Independence.
- He wrote a modern (new) method of learning guitar with symbols which was published in 1917.
- He created many unusual names for his tangos including *Pineral* [a cocktail], *El* Persequido [the persecuted], *La Ley del Barrio* [the law of the neighborhood] and *Yunta Brava* [Excellent girlfriend/wife]
- *Yunta Brava* is a tango (dance) that was arranged for the Sinfonia by Jay Fishman.
- This piece and most tangos have a very distinctive rhythmic pattern in the accompaniment – a long note (dotted eighth note), a short note (sixteenth note) followed by two medium notes (eighth notes)
- The tango dance is filled with aggressive movements, acting out despair and difficult relationships. It was considered indecent for proper society.

Symphony Orchestra Music (but arranged for the Sinfonia's size)

Antonin Dvorak (1841-1904) – *Slavonic Dance No. 7*

YouTube link: [full orchestra version]
https://www.youtube.com/watch?v=8uZxJCY7xXQ

- Czech romantic and nationalist composer who remains one of the most popular composers of his generation.
- Incorporated Czech harmonies, rhythms and music forms in his music.
- Created some of the loveliest, sing-able music in the entire romantic repertoire.
- Originally, the Slavonic Dances were composed for piano four hands - two pianists sitting on the same bench and playing on the same piano.
- The dances became so popular that Dvorak orchestrated them for full orchestra.
- The full orchestra versions became so popular that they have since been arranged for many instrumental combinations, including for Chamber Orchestra.

- Dvorak incorporated many of his native (Czech) harmonies and folk rhythms into his music, giving it a unique character and sound.
- Dance number 7 is a *skocna,* which is a leaping dance.

Scott Joplin (between 1867/68 – 1917) – *Fig Leaf Rag*

YouTube link: [piano version]
https://musescore.com/james_brigham/fig-leaf-rag-scott-joplin-1908?srsltid=AfmBOooFo0GUWwzHdj1A8q9gC4jCmYzRbP0B621b5EeSGVJjAMqRI-0D

- African American composer known mostly for his piano music and composing in the style of "ragtime."
- Most of his rags were composed in a form like the march but were distinguished by a constant syncopated rhythmic pattern (also to be found in jazz).
- The title *ragtime* is short for the "ragged rhythm" just described.
- Joplin was very fond trees and flowers and named many of his rags for flowers and plants (Maple Reaf, Fig Leaf, Rose Leaf, etc.).
- Rag time was very popular in the early part of the 20th century.

Bernie Fishman (b. 1982) *The Field Trip*

No YouTube link

- Started learning piano at age 5.
- At age sixteen started collecting hip hop and jazz vinyl records.
- In his twenties he started writing children's stories to be set to music for Sinfonia, and to date has authored and published contemporary versions-*Cinderella Updated! The Ugly Duckling,* new stories such as *The Life and Times of Benjamin Franklin, Bears, The Field Trip* (heard in this program) and several others.
- Now lives in San Diego, CA where he owns Beat Box Records, works as a professional DJ and creates CDs.

The Field Trip by Bernie Fishman

Hello class. As you know, our school year of 4021 A.E. is coming to a close, and we will celebrate with a field trip day. We will travel across the space-time, but this is a rare chance to observe prehistoric humans in their natural habitat. Everyone get out your notebooks.

Don't forget your notebooks, last time we saw humans eating with primitive utensils they called forks! Also, they had other scooping devices that they called spoons, and can you believe it! They also had...."

"Blah, blah, blah, blah! explained Rosa. That's Mr. Mollweevil, our 5th grade history teacher. He's nice I suppose, but he gets really excited about really boring things. We've spent all semester looking at pictures of strange artifacts from Earth, and I can tell you, our planet is way cooler!

Mr. Mollweevil stared straight at Rosa and asked: "Rosa? Can you tell me what this was used for?" Rosa, as usual, hadn't been paying attention. Mr. Mollweevil was showing her a picture of a violin. Over the centuries these delicate instruments simply got lost, and now pictures were all that remained. Rosa, who was staring off into space responded, "Ummm...a bow and arrow used for hunting?" Mr. Mollweevil enthusiastically replied "Correct! Humans at this time were mostly gatherers, meeting at watering holes they called "grocery" to exchange food, but some would still hunt a creature called the "chicken nugget."

Mr. Mollweevil clearly didn't have a clue. One of his most prized possessions was a toothbrush that he had found on a past trip, and he used it every day - to comb his eyebrows!

As the class began marching onto the bus, Mr. Mollweevil was just finishing setting the trip's coordinates for a remote part of Earth for the year 3212. As he reached to push the final button to take off, Dora slipped while taking a swig on her water bottle, and it flew out of her hand and crashed into the control panel, sending the equipment into a frantic reaction.

WIZZURRRP Everything was going haywire. Mr. Mollweevil had not the foggiest idea of what to do. The machine was already lifting off the ground, and then.. Poof they vanished. Nobody had any inkling where they had gone.

After many frightful hours, all of a sudden they landed with a thud! "Where are we?" Dora peered out the window of the ship. They landed in a big rectangular room. There was a big painting of a gopher (substitute whatever the school's mascot is) on the wall, and rows of small to medium sized humans watching another group of larger humans sitting in front of them who were all dressed like penguins. And, they heard some unusual, but remarkable sounds!

This was an orchestra, The Minnesota Sinfonia to be exact. But one thing it definitely was not, was something that was on Mr. Mollweevil's planned curriculum. Mr. Mollweevil quickly advised: "Be on guard class, I don't know how we ended up here, but this is a rare chance to observe prehistoric humans in their natural habitat. Everyone get out your notebooks. This is clearly a primitive hunting party - you notice the different types of tools they're using? They must have gotten word there's a huge herd of nuggets nearby, and judging by the amount of tools they have, they're in for quite a haul!" He was getting very worked up.

Suddenly they heard a very unusual knock on the window. A strange man in a big penguin suit demanded, "Ummm, what in Beethoven's ghost are you doing?! I am the conductor, and you have interrupted our concert!" "EEEEE!!" shrieked Mr. Mollweevil. "They've surrounded us, they must think we are the nuggets! Everybody get down under the seats!"

As most of the class dove under the seats for cover, Rosa, who was a bit more levelheaded, looked out the window and noticed that many of the humans outside the ship looked like they could be her classmates. Somehow, she doubted that they were under attack. Innocently, she asked, "Excuse me, we're on a field trip, can we just observe while you hunt the chicken nuggets?" Flabbergasted, the conductor replied,

“Chicken nuggets? I don’t know what you’re talking about. Today is pizza day. Now where have you come from? And why did you appear out of thin air at my concert?”

Mr. Mollweevil was temporarily speechless. The conductor noticed him looking suspiciously at the violins. “Har har har, what is this? Have you all never seen these types of instruments before? Please, let me show you! This here is a…”

Mr. Mollweevil rudely interrupted, as he was not about to let someone 2000 years younger than him tell him what’s what. He gestured towards the violins, “we know that these are used to shoot chicken nuggets with arrows, and we believe those - waving towards the horn section, - are used to blow large bubbles to distract the chicken nuggets, making them easier to shoot.”

“Hrmph!” The conductor exclaimed. “Nuggets Schmuggets! These are called instruments, and they are used to make music. Please, take a seat with the other kids, and I’ll show you what we’re talking about.” Mr. Mollweevil was feeling quite flummoxed, and bossily instructed, “OK class, stick together, keep your eyes open, and watch out for trickery.” They were ushered out of the machine and took their seats.

The conductor began. “First, these are known as string instruments, because they have strings. Observe” Mr. Mollweevil shrugged his shoulders. It was like nothing he had ever heard, but he pretended to be unimpressed. The conductor noticed. “Oh, so you’re not impressed yet|? Well let’s take it up a notch, these are the woodwinds!” When the woodwinds jumped in, they added another layer to the sound. Mr. Mollweevil was less confident now. The conductor, sensing that he had to win Mr. Mollweevil over, decided to kick it up yet another notch. “All right, now we need some percussion.”

Rosa and Dora were in love with the sounds, but Mr. Mollweevil held out and shrugged, “Why is all this necessary? Seems like so much effort!” The conductor still had one more trick up his sleeve. With a flick of his wrist, he motioned towards the bright shiny trumpet and horns and they came booming in.

After this little interlude, the entire orchestra joined in, creating incredible, amazing and sumptuous sounds. It was so powerful it rocked Mr. Mollweevil back on his heels. As the orchestra finished the piece, the class rushed up to the front. While Mr. Mollweevil was fawning over the conductor, Rosa, Dora and the rest of the kids were awe-struck and gathered around the musicians.

The conductor explained, “Look, I’m not one to ask too many questions, but I’d like to give you something to take back to wherever it is you came from.” The conductor motioned for Mr. Mollweevil and the class to follow him. “I keep a few spare instruments in my car, just in case a situation ever arises where they’re needed.” And with that, he opened up his trunk, revealing a trunk packed to the gills with instruments. There were trumpets, bassoons, violins and all sorts of stuff! With a sweep of his arms, the conductor exclaimed in a grandiose voice, "It will be glorious, and music will once again regain its…. I want you to take these back to your home and spread these sounds to ears far and wide.”

It seemed the conductor had the same penchant to ramble as Mr. Mollweevil. Dora and Rosa became very excited. Dora had her eye on the flute, and she couldn’t wait to get a chance to play with it.

They loaded back into the time machine, and luckily the control panel had since dried out, and was working perfectly. With a big WIZZZURP, they were gone. The kids were thoroughly excited and raring to get started practicing. They knew that they would have to work hard, but that they could learn to play these

ancient instruments, and some day in the not-too-distant future, they would have great fun making beautiful music together.

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