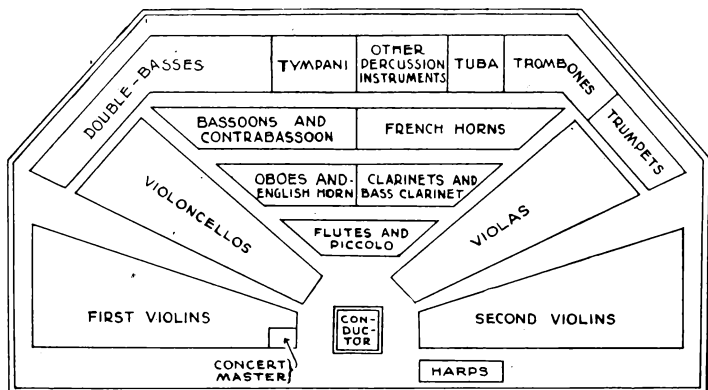


MUSIC APPRECIATION SECTION**The Symphony Orchestra**

By BERT PAUL OSBON *

(Continued from the April number)

V. THE SEATING PLAN

*Seating Plan of the Orchestra*

WE are told by Harold D. Smith in a book called *Instruments of the Orchestra* that "the orchestra takes its name from the place it occupies in the modern theatre. In the theatre of the ancient Greeks, the orchestra was the semi-circular dancing space for the chorus, between the audience and the stage. Early in the nineteenth century the name of the place [or-

chestra] was given to the group of musicians who occupied it."

The development of modern orchestral music dates largely from the performance of the first opera at Florence, Italy, in the year 1600, although it was Haydn who later arranged the symphony orchestra largely as it is today.

If you have read carefully the articles about the symphony orchestra which have appeared in *The Young Citizen* during the last few months, you have a good general

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idea of the sections of the symphony orchestra. You will remember, perhaps, that these are (1) the string section (the most important), (2) the woodwind section, (3) the brasswind section, and (4) the percussion section.

Now let us examine the diagram on page 172 which illustrates the usual seating plan of the symphony orchestra. Some conductors change this arrangement slightly, but in general this is the usual plan.

In the first of these articles there was a diagram of the seating plan of the string section; this diagram is now included in the seating plan of the entire orchestra. Notice that all the string instruments—except the double-basses—are placed in the front part of the orchestra. The first violins are always at the left of the conductor as he faces his players, with the concert master at his immediate left. Generally the second violins are just opposite on the right of the conductor. The violoncellos are usually—but not always—behind the first violins, and the violas are frequently—but not always—behind the second violins. The eight or ten ponderous double-basses are on the left side and at the rear of the orchestra. The one or two harps are placed near the front wherever the conductor wishes them.

Now examine the location of the woodwind section. All woodwind instruments are in the center of the orchestra, with the smaller instruments—flutes and piccolo—in front. Behind the flutes are the oboes and the clarinets, while the bassoons are usually farther

back, because they produce lower, deeper tones.

The brasswind instruments are placed well toward the rear of the orchestra. The French horns are near the woodwinds, because the tone of the French horn blends well with the tone of woodwinds. Notice that the trumpets and trombones are near to each other, while the tuba is near the trombones, but behind the other instruments of the orchestra on account of its deep, heavy tone.

The tympani (kettle drums) and other percussion instruments are usually placed in the rear of the orchestra. However, if a celesta is used it is placed somewhere near the front of the orchestra.

The following table shows the number of instruments generally used in a symphony orchestra of about one hundred players. Write these numbers on the seating plan on page 172. There are usually 18 first violins, 16 second violins, 14 violas, 12 cellos, 8 to 10 double-basses, 1 or 2 harps, 1 piccolo, 3 flutes, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 3 or more trumpets, 4 French horns, 3 trombones, 1 tuba, 1 pair of tympani (sometimes 3 or more), 1 bass drum, 1 snare drum, 1 each of triangle, cymbals, bells, and other instruments of percussion, several of which are often played by one player. Other percussion instruments are used if called for in the music. This is true of the saxophone, the small trumpet, and a few other instruments, which are used only when the composer of the music wishes them used.

(Please turn to page 180.)

SYMPHONY ORCHESTRA

*(Continued from page 178)**The Score*

The music which the players read while performing is called the score. Each player has before him only the music for his own instrument, but the conductor's score contains all the parts exactly as each one appears before each player, so that the conductor can tell just what each performer is supposed to be playing at any given moment. Some of these parts are transposed (the trumpet and the clarinet are transposing instruments), and some are written with other clef signs than the familiar treble and bass clef signs. The viola, the 'cello, and the bassoon use various clef signs, such as the treble clef, the alto clef, the tenor clef, or the bass clef.

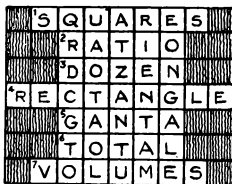
All in all, the business of conducting a symphony orchestra is, indeed, a very complex affair. Some modern conductors memorize entire

scores of long compositions, and this, when actually done, requires a gigantic intellect.

The pupil who is interested in the symphony orchestra is now advised to study the articles about the symphony orchestra which were printed in previous issues of *The Young Citizen*, and to memorize the names of the instruments in each section. Then study and copy the general seating plan as given on page 172. In further articles to be published each instrument will be discussed briefly.

(To be continued)

CROSS-WORD PUZZLE



HOW TO HAVE GOOD GOOD TEETH

*(Continued from page 175)**Other Permanent Teeth.*

As the second teeth develop and begin to take their place, be especially careful that the first teeth are removed neither too early nor too late. The greatest number of first molars are lost from one or two causes: Either the parents fail to recognize this important tooth as a permanent tooth, or the child is afraid to have a dentist take care of it. It is important that the child visit a good dentist during the entire period when the permanent teeth are appearing.

(To be continued)

SOME BIRD RIDDLES

(Answers from page 161)

I. Calao or hornbill II. Crow
III. Oriole IV. Hawk V. Woodpecker.

PARTS OF YOUR BODY

(Answers from page 171)

1. Palm
2. Trunk
3. Hare (hair)
4. I (eye)

COMMONWEALTH OF THE PHILIPPINES
Department of Public Works and Communications
Manila

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