

# Musical Mystery

**2021 Educator Guide**





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## **2021 Educational Concert**

Thursday, April 8, 2021 10:00 a.m.

Virtual

*The Mystery of the Missing Music* (world premiere) ..... Jordan Kuspa

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Special thanks to Mandi Jo Hanneke, Jordan Kuspa, and Tianhui Ng, who created this Educator Guide.

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# Musical Mystery Playlist

## 1. Kuspa, *Lemonade Battery* <https://youtu.be/MnZz2vKWJIY>

This is my most performed orchestra piece and is a good example of my style. The title is a play on the idea of making a battery out of a lemon, which is a common elementary school science project.

## 2. Kuspa, *Flavin Installation* <https://youtu.be/8KUUiNKhji4>

This piece uses almost the same ensemble that *The Mystery of the Missing Music* does. It's not a full orchestra, but what instruments can the students hear?

## 3. Riley, *In C* <https://youtu.be/XdpYk9JypzU>

This is a (very short) version of this piece for a group of all cellos. Usually this piece takes almost an hour to play, but here they play all of the music in just over six minutes. This piece inspired me to create some of the textures that listeners will hear under the action of the story. Fun fact: I play the cello (but not in this video!).

## 4. Debussy, *Syrinx* <https://youtu.be/RNjroFNI7mA>

This famous piece for solo flute not only shows off the beautiful sound of the flute, but also shows how much music can be made by just one instrument playing completely solo.

**5. Barber, Violin Concerto, movement 3** <https://youtu.be/Q5hP5likHcI>

Samuel Barber is my favorite composer, and his violin concerto is one of my favorite pieces. In this finale, the soloist almost never stops, creating an incredible energy that is so exciting to listen to.

**6. Nakagawa, Trisense** <https://youtu.be/s8fJBTwoFmk>

The trombone is a very versatile instrument. It is one of the loudest instruments in the orchestra, but it can also play very light and fast, and of course, it can do the famous trombone slide, also known as a glissando. Fun fact: I love the name of this trombone quartet--they call themselves the SLIDE MONSTERS.

**7. Glennie, A Little Prayer** <https://youtu.be/ToJaLhqRBYI>

This beautiful piece for marimba is written and performed by Evelyn Glennie, a world-famous percussionist who is all the more incredible because she performs and composes while being nearly completely deaf. She performs barefoot in order to feel the vibrations of the sound, and often talks about using her body to hear.

**8. Tchaikovsky, Waltz of the Flowers** <https://youtu.be/NLnfP9XTn-k>

In the course of *The Mystery of the Missing Music*, students will have to solve certain riddles. Without giving away too much, these next few pieces are related to the riddles in the story. We start with a famous piece from Tchaikovsky's ballet, *The Nutcracker*.

**9. Puccini, Nessun Dorma** <https://youtu.be/raJkCwQB2CY>

The students will have to find out the country where opera was born. Of course the answer is Italy! Italy has had so many great opera composers: Bellini, Donizetti, Monteverdi, Rossini, Verdi, and so on, but my favorite operatic aria (a solo song) is by Puccini from his last opera, *Turandot*.

**10: Elgar, Enigma Variations: Finale** <https://youtu.be/JD4KtV4WcBI>

The Enigma Variations are a series of pieces that depict Elgar's various friends and loved ones. In the finale, he portrays himself, a sort of musical self-portrait.

**11. Penderecki, Threnody to the Victims of Hiroshima** <https://youtu.be/Dp3BIFZWJNA>

Not all classical music is pretty. Sometimes, a composer wants to portray something scary, or painful, or both, like war. In this piece, Penderecki uses string instruments played in unconventional ways to make new sounds that both shock us and make us think.

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## Greetings from Maestro Tianhui Ng

Dear Fellow Educators,

What a year this has been for all of us in education! We've wrestled with the ever changing targets, virtual and hybrid modes of teaching and learning, PPE and a whole bunch of acronyms that we didn't know just one year ago, and the list continues.

It may have been simpler for the PVS to go into hibernation like so many other arts organizations, but we know how much

the community appreciates this Education Program and we offer it to you now in solidarity. As we wrestle to "reinvent the



wheel" for our students, it is our hope that this education package will be useful to you, and will engage your students. We have aimed to provide a program that brings new material of educational merit to you.

My dear friend and colleague, composer Jordan Kuspa, and I have long talked about how to build on the successful but limited menu of educational compositions, like *Peter and the Wolf* and *Carnival of the Animals* to create new, more diverse pieces.

When we first started building *Mystery of the Missing Music* more than a year ago, we never could have imagined the coronavirus pandemic. But Dr. Kuspa's ingenious script that interweaves logic puzzles for critical thinking with a made-for-virtual musical presentation will translate the value of our usual education concert into this new medium.

Feel free to use this guide in any way that will help your students become more familiar with the music. We look forward to seeing you soon, virtually. We always appreciate your and your students' feedback and reminiscences, which you can send to us by email at [education@pvso.org](mailto:education@pvso.org) or by uploading to <https://drive.google.com/drive/u/3/folders/1VpiuX3-gmLVIEjlpN-w1V0LMswy3v0OG>.

We look forward to seeing you virtually on your favorite platform. We would appreciate any feedback and written evaluations from you and your students after the concert. Thank you for all that you do for our community's young people. Enjoy!

Sincerely,  
Tianhui Ng  
Music Director



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## 1.1 Synopsis

### From the Composer

#### **Jordan Kuspa: The Mystery of the Missing Music**

##### **Synopsis:**

The music for the new world premiere is missing! Was it misplaced, or did somebody steal it? Listen closely and search for clues, as you help the dynamic detective duo of Jake and Gemma Nye to solve the case and save the concert!

**The Setting:** Just about anywhere, present day

**The Ensemble:**

Jake and Gemma Nye: Twin brother and sister who operate the Jake and Gemma Nye Detective Agency. They are of an unspecified age, but are most likely in their early teens. Speaking only.

Maestro: The leader of the ensemble, they interact with Jake and Gemma throughout the story, and also lead the ensemble, providing cues and conducting the opening and closing sections.

The Musicians: An asterisk (\*) means that the part is a speaking part as well.

Flute*	Bassoon	Trumpet Trombone*	Violin 2
Oboe		Piano	Viola
Clarinet	<b>Introduction:</b>	Percussion*	Cello
	Horn	Violin 1*	Double Bass

The idea for this project came out of a question I have been asking myself for a long time: what can we do to integrate music education with the wider school curriculum, and how can we use music to teach students about more than just music? There is an abundance of educational pieces for narrator and orchestra that are constructed to teach students about the instruments of the orchestra. These pieces form the core of the family concert repertoire: *Peter and the Wolf*, *The Young Person's Guide to the Orchestra*, *Carnival of the Animals*. And more recent additions to this very specific genre are also common, such as Lemony Snicket's *The Composer is Dead* and Paul Dooley's *The Conductor's Spellbook*. All of these pieces are wonderful stories with excellent music, but they each do more or less the same thing from an educational perspective: introduce students to the names and sounds of the instruments of the orchestra. I see this as a limitation of music's potential to educate, entertain, and inspire.

In *The Mystery of the Missing Music*, listeners will meet performers of instruments from each of the instrument families in the orchestra, and will get to see and hear all of these wonderful instruments. However, the primary educational intent of the story is actually to encourage students (and all listeners!) to engage their critical thinking and problem solving faculties. In addition, the clues in the story will draw upon topics and information that can readily point to other subjects, with the hope that some listeners will be encouraged to explore these and other topics further. For our twin sibling protagonists, Gemma and Jake, knowledge and logic are not only tools to help them solve the case, but an essential part of what makes them cool.

I think that a musical mystery story is an ideal vehicle both to entertain and to inspire learning. Stories of teenage detectives have long been popular, from the adventures of Nancy Drew and the Hardy Boys, right

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up to the present continued popularity of the Harry Potter series. Kids seem to truly connect with these detective heroes, finding in them a reflection of their own abilities to learn, grow, and test their knowledge and skills in the real world.

With the COVID-19 pandemic continuing to wreak havoc on live music events, I have envisioned a way to present this piece in a variety of configurations. Because safety guidelines for the pandemic are constantly changing, I have created slightly different versions of the piece that can be adapted into a wide variety of live/ prerecorded and in-person/virtual configurations. In this way, PVS will be able to safely perform one or more versions of this piece, after taking into consideration the health and safety conditions in the area. For this PVS Education Concert world premiere, you will enjoy a hybrid presentation that mixes live playing with pre recorded portions, all enjoyed over a virtual connection to hundreds of students.

### **More about the educational content:**

The primary educational goal of this piece is to encourage and develop logic and critical thinking skills, including knowledge acquisition, analysis, and deductive reasoning. By following along with our detective protagonists, students will learn how to recognize and synthesize clues. Beyond the logic/problem solving

component, I hope to encourage students to explore other subjects by crafting clues that hint at the value of knowledge in science, art, history, and literature. The clues and conversations that Jake and Gemma have with the members of the orchestra will present little morsels of information, all of which might provide opportunities for teachers and students to do further exploration, connecting the wider school curriculum to the story.

Finally, there is the musical element. By choosing to include most of the major orchestral instruments, the piece still provides the opportunity to familiarize students with the instruments and their sounds. It won't be the main focus, but it will still be present as another important educational angle to the piece.

## 1.2 Program Notes

### From the Composer

#### More about the story:

The text is read by the conductor, several members of the ensemble, and two additional teen actors. The conductor enters the music library to find that the sheet music for a new piece is missing. With the world premiere scheduled for this very weekend, the conductor quickly calls in two local teenagers, Jake and Gemma Nye. The twin brother and sister pair are crack detectives, and quickly scour the library for clues. Then, a mysterious text message challenges the siblings to a game of riddles to find the missing music, and the pair must enlist the help of the musicians in the orchestra to solve the puzzle. After learning many new things about a variety of subjects including art, botany, chemistry, geography, and world history, the audience and our intrepid detectives are able to put the clues together and decipher the location of the missing music! With the sheet music restored, Gemma and Jake have saved the day! Now all that is left is to enjoy the premiere! But the question remains, who would have played such an unusual prank?

#### More about the music:

The composition consists of a brief introductory passage for the full 14-piece ensemble, which sets the stage for the suspenseful mystery to come. Then, in order to maintain maximum flexibility, much of the music that underscores the narration is constructed of motives that are vamped (repeated) and interlaced with inexact timing. This allows for freedom for the speakers to time their text naturally, while also making any live but also

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remote performances possible. As the two gumshoes investigate, they speak with several members of the ensemble in turn. These conversations are punctuated by soloistic moments from each player, as they present snippets of the music they are practicing for the upcoming performance. Ultimately, after the missing music is restored, the piece concludes with a performance of the now returned composition, which is an exciting 2-3 minute finale for the full ensemble. Overall, the piece lasts 30-40 minutes.

## 1.3 *The Mystery of the Missing Music* The Story

**THE CASE OF THE MISSING MUSIC**

bored. Enter GEMMA.]

case, Jake?

[JAKE is staring at his phone, looking

GEMMA: Got any leads on a new

JAKE: Hey, Gemma. Unfortunately,

no. Ever since the lockdown it seems that nothing ever happens around here.

GEMMA: Well, at least we're healthy. Besides, the lack of cases has given me time to catch up on my reading.

JAKE: Oh? What are you reading?

GEMMA: The encyclopedia.

JAKE: Ugh! That sounds so boring!

GEMMA: No! I love it! I learn so many things! And when I find something new that excites me, I can always do more research.

JAKE: What letter of the encyclopedia are you on, then?

GEMMA: I'm still reading 'A.' It's a big volume!

JAKE: Looks like we have a long way to go....

[GEMMA's phone rings. She picks up.]

GEMMA: Hello?

MAESTRO: Hello? Is this the Jake and Gemma Nye Detective Agency?

GEMMA: Yes, this is Gemma Nye speaking.

MAESTRO: You're the team that helped the art museum recover that stolen statue?

GEMMA: Yes, that was my twin brother and me.

MAESTRO: Excellent! You're just the person I need to talk to. I'm Maestro Tianhui Ng, conductor of the Pioneer Valley Symphony. We have a terrible situation and we could really use your help.

JAKE: [Whispering to GEMMA] Is it a case?

GEMMA: [Waving JAKE away] I certainly hope we will be able to help you, Maestro. I'm going to put this call on speakerphone so my brother can hear what you have to tell us.

MAESTRO: Great! Thank you for your help!

JAKE: Hi, Maestro, this is Jake Nye. Please tell us what has happened.

MAESTRO: Yes, of course. You see, we have a big concert coming up. We've been planning this for a long time, and we commissioned a composer to write a new piece of music to celebrate the occasion. Our rehearsals are supposed to start this week, the concert is this weekend, and now all of the parts for the new piece are missing!

GEMMA: I'm sorry Maestro, but what do you mean, "the parts?"

MAESTRO: The sheet music—the papers that tell all of the musicians in the orchestra what notes to play. They're gone, and there is no time to

make new ones. We need to find this missing music ASAP!

JAKE: Okay, Maestro. Can you tell us how you discovered the music is missing?

MAESTRO: Of course. I got a message this morning from our music librarian saying that the parts had just arrived.

GEMMA: They only arrived today? But didn't you say the concert is this weekend?

MAESTRO: Well, you know how composers are—always leaving things to the last possible minute.

GEMMA: Sounds like Jake with his homework....

JAKE: Hey! I always get it done eventually—

GEMMA: Anyway, so you got the parts today.

MAESTRO: Yes, and the musicians were told to go to the music library and pick up their part. I headed over there right away, because I needed to pick up the score.

JAKE: The score?

MAESTRO: Yes, that's the sheet music that has all of the parts on the same page, so the conductor can see what all of the instruments play at the

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same time. But when I got to the office, there was no score, no parts—there was nothing at all! I called our librarian and she told me she had definitely left the music there. Soon, all of the musicians came in to get their parts and we all realized something terrible had happened. Do you think you will be able to help us?

GEMMA: We will do our best, Maestro.

MAESTRO: Thank you! Thank you!

JAKE: Don't worry, Maestro, we'll find the missing music. As I like to say, "When you have a mystery to solve, the answer is Nye!"

GEMMA: Oh, brother.... Maestro, we'll head to the music library to see if we can find some clues.

MAESTRO: Thank you again. Please let me know if there is anything I can help you with.

GEMMA: Will do! Come on, Jake. Let's go!

[There is a short musical interlude. When we return, GEMMA and JAKE are in the music library, looking for clues.]

JAKE: Wow, there is so much music in here!

GEMMA: There is! I think it would be so cool to learn to read sheet music. Think of all the different kinds of music I could play!

JAKE: Definitely. But Gemma, what if the missing music is just mixed up in all of this? It would take ages to find!

GEMMA: That's true. Let's try to find some clues before we go looking through all of that.

[GEMMA gets a text.]

JAKE: Who is that from?

GEMMA: I don't know ... the number is blocked.

JAKE: Well, read it!

GEMMA: Oh, wow, what is this?

JAKE: Read it!

GEMMA: [Reading aloud]

“I see you’re on the case—  
Don’t ask me how I know.  
I like to play my tricks  
Wherever I may go.

“To find the missing music  
I have a game for you.  
You’ll have to do some research  
To understand my clues.

“The members of the orchestra  
Will help you on your way,  
So ask them lots of questions  
To find your prize today.”

JAKE: What? This person stole the  
music and now they want to play a  
game?

GEMMA: Hang on, there’s more:

“First, find the musician  
Who plays a silver pipe.  
To help you solve this riddle  
They’ll be just the type.

“I want to know the word  
For a special grain.  
You’ll find it in the garden,  
The forest, and the plain.

“Don’t be too confused.  
Don’t let it make you sneeze.

This should be very simple.  
It’s carried on the breeze.

“It flies upon the wind  
Or sometimes on a bee,  
The grain that is required  
Before you get a seed.”

JAKE: Wow, this is crazy.

GEMMA: Did any of that make sense  
to you?

JAKE: The word for a special grain?  
Carried on the breeze? Or flies on a  
bee? Let’s go back to the beginning.

GEMMA: Good idea. It says, “Find the  
musician who plays a silver pipe.”

JAKE: A silver pipe? That sounds like  
a flute!

GEMMA: You’re right! Let’s call up the  
flutist and see if they can help us figure  
this out.

[GEMMA calls the flutist and puts the  
phone on speaker.]

FLUTIST: Hello?

GEMMA: Hi, this is Gemma Nye. I’m  
here with my brother, Jake. We’re  
trying to track down the missing music  
and we thought you might be able to  
help us.

FLUTIST: Well, I’m happy to help. We  
musicians really need that sheet music  
so we can practice!

GEMMA: Thank you. Now, Jake and I  
just received an anonymous message

saying that if we want to find the  
missing music, first we should find the  
musician who plays a silver pipe.

FLUTIST: Wait a minute—you don’t  
think I had something to do with this?!

GEMMA: No, nothing like that. But the  
message said that you would be able  
to help us solve a riddle.

FLUTIST: I don’t know, I’m not very  
good at riddles.

JAKE: Then why do you think the  
message said we should ask  
you?

FLUTIST: I have no idea. I’m a  
botanist, not a detective!

JAKE: I’m sorry, what’s a botanist?

FLUTIST: Botany is the study of  
plants, so a botanist is a scientist who  
studies plants.

JAKE: Hmm, well, maybe we should  
tell you the riddle. Gemma?

GEMMA: Right. The message says,

“I want to know the word  
For a special grain.  
You’ll find it in the garden,  
The forest, and the plain.

“Don’t be too confused.  
Don’t let it make you sneeze.  
This should be very simple.  
It’s carried on the breeze.

“It flies upon the wind

Or sometimes on a bee,  
The grain that is required  
Before you get a seed.”

JAKE: I was trying to think of different  
types of grain, like wheat, oats, or rice,  
but you don’t really find those in a  
garden.

GEMMA: I thought it could be grains of  
sand, because if the wind blows, sand  
can definitely fly. I’m not sure what  
sand has to do with seeds though.

JAKE: And I’ve certainly never seen  
sand flying around on a bee. You can  
see we’re pretty stumped.

FLUTIST: Well, I think the answer  
must be pollen.

JAKE: Pollen?

FLUTIST: Yes! It fits everything! Pollen  
is made by plants. Sometimes they  
make it in flowers, and sometimes in  
cones, so you can definitely find it in  
the garden, forest, and plains, and  
really almost anywhere you find plants.  
Plants use pollen to fertilize their  
eggs—

JAKE: Wait, plants have eggs?

FLUTIST: Not like birds eggs, but sort

of. Plant “eggs” are called ovules, and  
once those ovules are fertilized by  
pollen, the plant begins to turn them  
into seeds.

GEMMA: Then what does that have to  
do with flying on the wind, or bees?

FLUTIST: In order for the fertilization  
to happen, pollen has to move from  
flower to flower. Sometimes, it’s blown  
by the wind, or sometimes it hitches a  
ride on a pollinator, like a bird or an  
insect. Bees are very important  
pollinators.

GEMMA: That all sounds like it fits, but

what does it mean, “Don’t let it make you sneeze?”

FLUTIST: Pollen in the air can really irritate some people, making their nose run, their eyes water, and yes, making them sneeze. Pollen allergies are the most common allergy in the United States.

JAKE: Well, pollen definitely seems like the answer. Thank you for your help!

FLUTIST: My pleasure! Good luck! [Hangs up.]

JAKE: Quick, text “pollen” back to our anonymous trickster and see what they say.

GEMMA: Okay! [GEMMA texts.] Look, we’re getting another message! [She reads.]

“That was just a warmup,  
Now the game is hot.  
You’ll need to ask the leader  
For you to have a shot.

“I’m thinking of a mountain  
With fire at its core.  
You’ll find it in the country  
Where opera was born.

“This mountain’s on an island,  
The largest in the sea.  
It’s famous for its ruins—  
Can you guess which it might be?

“Find the flaming mountain,  
I only want the name

Before I give the next clue  
Of my little game.”

JAKE: A flaming mountain sounds like a volcano, but which one? There are around 1500 active volcanoes in the world! What else is in the riddle?

GEMMA: The country where opera was born.

JAKE: I don’t know much about opera. And didn’t the message say the volcano is on an island? So many volcanoes are on islands, like Hawaii, or Japan, or New Zealand!

GEMMA: We should get help. The message says to ask the leader. Should we call the Maestro?

JAKE: I think so—the conductor is the leader of the orchestra, right?

GEMMA: Give him a call.  
[JAKE dials MAESTRO on the phone.]

JAKE: Hi Maestro, this is Jake Nye.

MAESTRO: Jake! Have you found the music?

JAKE: Not yet, but we are hot on the trail. We have some questions we thought you might be able to answer.

MAESTRO: Anything I can answer, I will.

JAKE: First, could you tell us the country where opera was born?

MAESTRO: Oh, yes. That would be Italy. The first operas were written and

performed there over 400 years ago, and to this day, opera is extremely popular in Italy.

JAKE: Italy! That narrows things down a lot. Maestro, this may seem strange, but do you know of any volcanoes in Italy?

MAESTRO: Volcanoes? In Italy? What does this have to do with finding the missing music?

GEMMA: Hi, Maestro, this is Gemma. We got an anonymous tip that said we need to find the name of a volcano in Italy, on a big island famous for ruins. This should help us find the music. Do you have any idea what this volcano could be?

MAESTRO: No idea at all!

JAKE: Really? Our tip said we should ask the leader of the orchestra.

MAESTRO: But I’m not a geography expert—wait, maybe you should ask our concertmaster!

JAKE: What’s a concertmaster?

MAESTRO: Well, the first violinist in the orchestra is called the concertmaster. They are responsible for tuning the orchestra and for things like telling the string section what direction their bows should move. It’s a very important job. In fact, in Britain, they call the concertmaster the “leader.”

GEMMA: Do you think they can help

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us?

MAESTRO: I hope so! Give them a call!

JAKE: We will, Maestro. Thanks!  
[JAKE hangs up and calls the first VIOLINIST.]

VIOLINIST: Hello?

JAKE: Hi, I’m Jake Nye. My sister and I are working to find the missing music and we were hoping you might be able to help us.

VIOLINIST: Of course. What can I do for you?

JAKE: We were hoping you could help us solve a geography riddle.

VIOLINIST: Ooh! I love geography! I think it’s so cool to learn about different parts of the world! It really makes me wish I could travel....

JAKE: Yeah, well, we need to know the name of a volcano in Italy—

VIOLINIST: Is it Mount Vesuvius? That’s a really famous volcano in Italy. Almost 2000 years ago, Mount Vesuvius erupted and destroyed several cities in in the ancient Roman

Empire, including the city of Pompeii.

GEMMA: Is Vesuvius on a big island?

VIOLINIST: No, it’s on the mainland.

GEMMA: Well, that can’t be it. We need a volcano on a big island famous for ruins.

VIOLINIST: Oh! Then it must be a volcano on Sicily, which is the biggest island in the Mediterranean Sea. Sicily is famous for many things, including many ancient ruins from several thousand years ago.

JAKE: Gemma, look up what

volcanoes are on the island of Sicily.

GEMMA: I've got it! It must be Mount Etna, the highest volcano in Western Europe. Etna is almost 11,000 feet high!

VIOLINIST: Etna! That's right! Well done.

GEMMA: Thanks for your help!

VIOLINIST: Anytime! [Hangs up.]

JAKE: Quick, text "Etna" to our mystery messenger.

GEMMA: I'm on it! [GEMMA texts.] Done!

JAKE: Let's see if we get another riddle.

GEMMA: It looks like we will.... Here it is:

"I'm thinking of a painting  
Like looking in a mirror.  
I think it's very simple,  
But maybe I'll be clearer.

"All artists need to try this  
Before they are a master,  
So find yourselves an artist  
To make the game go faster.

"Now, to find an artist,  
Don't look far and wide.  
Just ask the musician  
Whose instrument can slide."

JAKE: Hmm, that's a little shorter this time. Not much to go on.

GEMMA: "A painting like looking in a mirror?"

JAKE: We should get help right away.

GEMMA: We need a musician whose instrument can slide.

JAKE: But can't all instruments slide?

GEMMA: I bet this means the instrument is made of a slide, but I don't think there is a slide whistle in the orchestra.

JAKE: No, but there is a trombone.

GEMMA: That has to be it. Let's call the trombonist. [GEMMA calls.]

TROMBONIST: Hey! Who's this?

GEMMA: [Taken aback.] Um, hi. This is Gemma Nye, and I'm trying to find the music that disappeared.

TROMBONIST: Yeah, we really need to get that music back!

GEMMA: We're doing our best. Do you think you could help us?

TROMBONIST: I'll certainly try.

GEMMA: Thank you. Our clue says we need to find an artist.

TROMBONIST: That's me! I'm mostly a painter, but I also like to draw with charcoal and pastel. But why do you need an artist?

GEMMA: We received a clue and we need to know of a painting that is, "like looking in a mirror." Is there a famous painting that is super shiny or

something?

TROMBONIST: Not that I can think of. What a strange clue!

JAKE: Jake Nye here. The clue also says, "all artists need to try this before they are a master."

TROMBONIST: Interesting. That makes it sound less like a specific painting and more like a type, or genre, of painting. Something like looking in a mirror that every artist needs to try ... of course! It must mean a self-portrait!

GEMMA: Oh! I can't believe I didn't think of that! We did self-portraits in school once.

TROMBONIST: Yes, a self-portrait is any piece of art where an artist depicts themselves. A self-portrait is often a drawing or painting, but it could be almost anything, like a sculpture or a mosaic. Many artists produce self-portraits when they are learning, because you always have your face with you when you want to make art—all you need to see it is a mirror!

GEMMA: Excellent! Thank you!

TROMBONIST: No worries! I hope you find the music soon! [Hangs up.]

JAKE: Gemma, this is all fine, but we need to hurry. How many more riddles can there be?

GEMMA: I don't know. I've just texted "self-portrait." We just have to hope we won't be on a wild goose chase all day.

JAKE: This is such a strange case!

GEMMA: It really is.... Here we go, another riddle.

JAKE: This better be the last one!

GEMMA: I think it is. Listen:

"So now we come upon  
The heart of the matter,  
But don't expect this clue  
To be served on a platter.

"This is a thing so small  
That you could never see it,

But it is quite explosive  
When you make it split.

"It's part of every thing—  
The air, the sea, the ground,  
But not in energy  
Like light, or heat, or sound.

"If this seems very tricky  
Then find yourselves a wit  
Who has an instrument  
They really love to hit."

JAKE: Oof. This sounds like the

hardest one yet!

GEMMA: I agree! Who do you think we should talk to for help? Who loves to hit their instrument?

JAKE: Drummers hit their instrument, but do they have drummers in orchestras?

GEMMA: I haven't seen many orchestra concerts with rock drums, but they have snare drums and bass drums, and those big bell-shaped drums called timpani.

JAKE: You're right! What do you call the musician who plays those?

GEMMA: Let me look at the list of musicians.... It must be the percussionist!

JAKE: Call them up!

[GEMMA calls.]

PERCUSSIONIST: Hello?

GEMMA: Hello! We are investigating the case of the missing music and we would like your help.

PERCUSSIONIST: Sure, I'll do what I can.

JAKE: Great! But first I have a question for you. Do you really love to hit your instrument?

PERCUSSIONIST: [Laughing] As a percussionist, I play many instruments, and all of them are either hit, scraped, or shaken to make a sound. The percussion family has dozens of instruments, and I have to play all of them! Today, I'm practicing my marimba. I use mallets to hit these bars, and each bar is a different note.

JAKE: That's really cool!

GEMMA: It is, but unfortunately, that's not what we need to talk about, Jake.

JAKE: You're right. Let's solve this riddle.

PERCUSSIONIST: You need help solving a riddle?

GEMMA: Yes, and the riddle suggested that you might be the best

person to help us.

PERCUSSIONIST: I don't know why—when I'm not playing percussion, I'm a chemist.

GEMMA: Well listen to this riddle and maybe it will make more sense to you than it does to us.

"This is a thing so small  
That you could never see it,  
But it is quite explosive  
When you make it split.

"It's part of every thing—  
The air, the sea, the ground,  
But not in energy  
Like light, or heat, or sound."

JAKE: I'm stumped! What could be so small that you can't see it, but is explosive too?

PERCUSSIONIST: It is tricky, but I can see why I was meant to help you. My field, chemistry, is the science of chemicals—elements and compounds that make up everything in the universe. We study the structure of things and how they behave when they interact with each other.

JAKE: But what's so small—

PERCUSSIONIST: We call all of these things "matter." Everything you can touch is matter. And all matter is made up of tiny particles called atoms.

GEMMA: Atoms! As in, atomic bomb?

PERCUSSIONIST: That's right! When you break an atom apart, it releases energy. And if you break certain kinds

of atoms, you can release a lot of energy, even enough to create a bomb. But we usually use atomic energy to produce electricity to use in our homes and other buildings.

JAKE: But the riddle says this isn't a thing in energy.

PERCUSSIONIST: Atoms aren't energy, but they work with energy. It's all very connected.

GEMMA: Are you sure that atom is the answer?

PERCUSSIONIST: I'm pretty sure. Atoms are the building blocks of all matter.

JAKE: I just remembered! "Now we come to the heart of the matter!" That was part of the clue too!

GEMMA: You're right! Then atom must be right!

PERCUSSIONIST: That's great!

GEMMA: You've been a huge help! Thanks, but we have to run!

PERCUSSIONIST: Alright! Best of luck—we need you two to come through! [Hangs up.]

JAKE: Gemma, text the answer and let's see if we finally learn where this music is hidden!

GEMMA: Done! [A moment later, another message comes in. Gemma looks up at Jake and reads.]

"Now here's the final clue  
To put it all together.

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Take all the other clues  
But just the first two letters.

"Then put them in a row  
And learn the final stop  
Where I left the music  
It's at the very top."

JAKE: The final clue! Quick, what were all the other clues?

GEMMA: The first clue was "pollen."

JAKE: Okay, so the first two letters are

P-O.

GEMMA: Then we had "Etna."

JAKE: E-T. Wait, P-O-E-T. Poet?

GEMMA: The third clue was "self portrait."

JAKE: Right. S-E.

GEMMA: And lastly, "atom."

JAKE: A-T. S-E-A-T, seat. Poet Seat.

GEMMA: Oh my goodness, the Poet's

Seat Tower! The final stop—where I left the music!

JAKE: At the very top!

GEMMA: Call the Maestro!

[JAKE is already dialing.]

JAKE: Maestro! The music! We think it's at the top of the Poet's Seat Tower!

MAESTRO: You do? I'm really close to that—let me go see if it's there!

JAKE: Perfect! Let us know! [Hangs up.]

GEMMA: [Quietly] Jake, I've been thinking ... who would do something like this?

JAKE: Huh?

GEMMA: I mean, this is a strange and elaborate prank. Riddles on riddles and asking all these musicians questions ... all for what?

JAKE: You're right. It is bizarre. Whoever did this went to a lot of trouble. Those riddles didn't write themselves.

GEMMA: Yeah, and remember how I got that text almost as soon as we got to the music library? And how did they get my phone number?

JAKE: Now that I have a moment to think about it, it seems extremely odd. [The phone rings. JAKE picks up.] Maestro?

MAESTRO: You did it! You solved the case! The music is all here! Our concert is saved!

JAKE: That's fantastic!

MAESTRO: You and Gemma are heroes! Absolutely brilliant! Thank goodness we had you on the case!

GEMMA: We were happy to help. In a

way, it was actually fun!—

JAKE: Stressful fun!

MAESTRO: [Laughing with relief] I truly cannot thank you both enough. You must be my special guests of honor at the concert.

GEMMA: We would love to!

MAESTRO: Yes, yes. Calling you two was the best decision I could have made.

JAKE: Maestro, not to put a damper on things, but who do you think might have done this?

GEMMA: Yes, was there any clue on the music as to who hid it up there?

MAESTRO: No, it was all in its box.... Wait, there is something....

GEMMA: What is it?

MAESTRO: It's a small card.... There are no words on it, just a sort of logo. It sort of looks like a tortoise shell, or maybe a helmet? And it has wings....

JAKE: We'll definitely want to see that card, Maestro.

MAESTRO: Of course, of course! Honestly, I'm just overjoyed our concert can go on as planned. Thank you again! We will see you at the performance! I have to get this music

to the musicians!

GEMMA: Bye, Maestro.

JAKE: See you soon! [Hangs up.] A winged tortoise helmet?

[GEMMA's phone buzzes.]

GEMMA: Jake, look. [She holds up the phone, then reads the message.]

"You've done so well. I'm quite impressed. I'll be back soon. You'll need your best. -H"

[JAKE and GEMMA look at each other. As the music fades, we hear the sound of applause rising. The MAESTRO, in concert dress, acknowledges the applause and cuts it off.]

MAESTRO: Thank you. We would not be able to perform this piece for you tonight if it were not for the extraordinary efforts of two brilliant young detectives, who jumped into action and saved the day when all seemed lost. We, the members of the Pioneer Valley Symphony, would like to dedicate this world premier performance to Jake and Gemma Nye!

[The orchestra performs a short, upbeat curtain raiser.]

THE END.

## 2.1 Composer Biography



Jordan Kuspa's music has been praised in the New York Times as "animated and melodically opulent" and "consistently alive and inspired." His works juxtapose a bristling rhythmic drive with expansive textures and sinuously interwoven counterpoint. Explorative and eclectic, Kuspa's music encompasses intricate motivic developments, carefully-wrought formal structures, and unexpected detours of wit and whimsy.

His compositions have been performed by ensembles such as the Pittsburgh Symphony, New World Symphony, Greater Bridgeport Symphony, Yale Camerata, 21st Century Consort, Aspen Contemporary Ensemble, Choral Arts Initiative, Ensemble SurPlus, Quartetto Indaco, Quartet Metadata, loadbang, Sandbox

Percussion, and Trio Fibonacci, in venues such as Carnegie Hall's Weill Recital Hall, the Smithsonian American Art Museum, and the Oper Leipzig, and he has been a composition fellow at programs including the Aspen Music Festival, Atlantic Center for the Arts, Intimacy of Creativity, June in Buffalo, and MusicX. Kuspa's music has won honors from ASCAP, the American Composers Orchestra, the Foundation for Modern Music, the Garth Newel Music Center, the Lake George Music Festival, the League of Composers, and the National Association of Composers–USA.

Kuspa is the Founding Director of the [Del Mar International Composers Symposium](#), which presents a week

long new music festival to encourage the sharing of new musical ideas between composers, performers, and the community in Del Mar, California. Kuspa's commitment to building community through musical expression is a longstanding feature of his creative work. At age 16, Kuspa founded the Houston Young Musicians, a group that sought to broaden interest in classical music among new listeners as well as promote the works of American and other contemporary composers. He was also co-founder and Artistic Director of the Sonus Chamber Music Society, an organization that presented an interactive concert series in the Houston museum district. Kuspa continued his community engagement work in schools across Connecticut as an artist teacher in the Yale Music in Schools program, leading projects that included interdisciplinary collaborations with students in writing, drama, filmmaking, and visual arts. He currently is a Teaching Artist for the San Diego Youth Symphony's Community Opus program in Chula Vista.

Kuspa earned his Doctor of Musical Arts from the Yale School of Music and also studied at Rice University's Shepherd School of Music. From 2012-2017 he served on the faculty of Richland College in Dallas, where he taught composition, music theory, and cello, and directed the Richland String Orchestra. Kuspa is currently Executive and Development Associate for [Choral Arts Initiative](#), and he has also served as Composer-in Residence with the Dallas Neo-Classical Ballet.

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## 2.2 Contributors

### Education Assistant

Originally from Florida, Emese Nemeth, Research Assistant at Mount Holyoke College working on music education projects. She is completing her

Bachelor of Music degree ('23) and is hoping to pursue a career in both Opera performance and Music Education. Emese is an incredibly passionate

musician who has devoted a majority of her grade school education to support the arts, as well as to grow a deeper understanding about her field.

When she isn't singing, Emese is a full time college athlete and has been competitively swimming since the age of six. Emese is glad to be working with the Pioneer Valley Symphony.



## 3.1 Call for Student Artists: Visual Arts Component

## Participation Guidelines

The Pioneer Valley Symphony Orchestra is seeking artwork from participating 3rd and 4th graders to accompany the PVS's April performance of *The Mystery of the Missing Music*. A selection of the submitted artworks will be displayed during the performance.

Interested students are asked to create an artwork (smaller than 11x14) of any 2D media representing any part of *The Mystery of the Missing Music* story.

### Examples of accepted 2D media

Colored pencil, pastel, other dry media, graphite, pen and ink, printmaking, painting, or digital

art. **All artwork must be received by March 15th.**

Kindly send submissions to:

Email: [education@pvso.org](mailto:education@pvso.org)

Upload: <https://drive.google.com/drive/u/3/folders/1VpiuX3-gmLVIEjlpN-w1V0LMswy3v0OG>

Questions:

Contact Emese Nemeth at [education@pvso.org](mailto:education@pvso.org) with any questions regarding art submission guidelines.

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## 4.1 Student Activities

### Understanding the Music

- *Draw while Listening:* While you listen to a short piece of music, try to hear the different instruments and begin to doodle. Can you make lines or use colors that look like how the music sounds? For example, if the music is happy you might use bright colors. Or you might draw squiggly lines to follow a violin solo.
- *Writing for Instruments:* Write a story about an adventure that happens to your favorite instrument.
- *Interpreting Stories through Music:* Think of a story you like. Imagine you are a character in the story. What sounds would you hear? What would the other characters sound like? What music might sound like how the characters feel?
- *Create a dance.* Listen to a piece of music. How does it make you feel? Is it fast or slow? Try to move your body to match the music.
- *Create your own rhythm.* What can you use to make sounds? What does tapping your pencil sound like? What about two pencils at the same time?
- Draw a picture of yourself playing your favorite instrument, or the one that you would like to learn.
- *Make a clapping symphony.* Count to 4 together. Clap 1, 2, 3, 4 together. Divide the class into multiple sections. Give each group a rhythm to clap. (Group 1: count 1, clap, 3, clap) (Group 2: clap, clap, clap, clap) (Group 3: clap, 2, 3, 4) (Group 4: 1, 2, 3, clap) After each group has individually mastered clapping their rhythm together, have the groups count and clap their rhythms simultaneously.

- *Music History*: Especially for the students who have received the Returning Participants workbook, discuss where the composers fit into the history of orchestral music. What characteristics of the period can they identify?

### Thinking more about *The Mystery of the Missing Music*:

- Play a piece from the playlist and ask students to brainstorm what setting the music might be invoking. What scene can they imagine while listening? What might the music be about?
- Having identified several possibilities for each excerpt's musical scene, explore why students gave the answers they did. What was it about the music that told them what it was about? Answers might include elements of tempo, dynamics, instrumental color, rhythm, melody, and so on.

### After the Concert

Please ask your students to write or draw a thank-you letter to Pioneer Valley Symphony. Be imaginative with drawings as you tell them about what you learned in the classroom and what you especially liked about the Pioneer Valley Symphony's Education Concert this year. Send to: Pioneer Valley Symphony, 91 Main Street, Greenfield, MA 01301, email to [education@pvso.org](mailto:education@pvso.org) or upload to <https://drive.google.com/drive/u/3/folders/1VpiuX3-gmLVIEjlpN-w1V0LMswy3v0OG>.

## 5.1 Instrumental & Classical Music Reading

### Reference Books

**Story of the Orchestra: A Child's Introduction to the Instruments, The Music, The Musicians and the Composers** by Robert T. Levine. Black Dog & Leventhal, 2000 (ISBN: 1579121489)

Eye-catching illustrations, straight-forward text and musical selections on the accompanying 70-minute CD lead children on an educational tour through the instruments and music of the orchestra. With over 100 original drawings and photographs, the book is broken into three sections: an introduction to each instrument of the orchestra, the stories of famous composers, and an explanation of different musical styles from Baroque to Modern. Listening examples carefully follow the book.

**A Young Person's Guide to Music** by Neil Ardley, Music Score by Poul Ruders. Dorling Kindersley Publishing, 1995 (ISBN: 0789403137)

With a broad theme of classical music and a specific focus on one performance that can be heard on the accompanying compact disc, this book offers music students a range of options. The book's first part, "Making Music," briefly discusses each instrument and places it within its family. Photographs show musicians playing the instruments; diagrams show how the sounds are created, and a companion CD offers listening examples. The second part of the book surveys the history of classical music. A rich resource for young people who

want to understand orchestral music.

**The Young Person’s Guide to the Orchestra—Benjamin Britten’s Composition Narrated by Ben Kingsley.** Harcourt, 1996 (ISBN: 0152013040)

Accompanying this book on orchestral music is a CD featuring Britten’s “The Young Person’s Guide to the Orchestra.” The book begins with an overview of the orchestra and then centers on groups of instruments, explaining their history and their sound’s distinctive quality. The book also introduces eight famous composers, world music, and Benjamin Britten, and the background of “The Young Person’s Guide to the Orchestra.”

### Picture Books

**The Philharmonic Gets Dressed** by Karla Kuskin, Marc Simont (Illustrator). HarperTrophy 1986; (ISBN: 006443124X)

The 105 members of the orchestra are shown showering, dressing, traveling, and setting themselves up on stage for an evening’s concert. Winner of many awards since its original publication in 1982.

**The Composer is Dead** by Lemony Snicket, Music Score by Nathaniel Stookey, and illustrated by Carson Ellis. Harper Collins, 2009; (ISBN: 978-0-06-123627-3)



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**The Remarkable Farkle McBride** by John Lithgow, C. F. Payne (Illustrator). Simon & Schuster (Juv) 2000; (ISBN: 0689833407)

In comical verse Actor John Lithgow creates the story of Farkle, a little boy with astounding talents. Each year he gets bored with his instrument, takes up and masters a new one, and then gets bored with that. In the end, Farkle realizes that the whole orchestra is his instrument as he finds satisfaction as a conductor.

**Beethoven Lives Upstairs** by Barbara Nichol, Scott Cameron (Illustrator). Orchard Books 1994; (ISBN: 0531068285)

This best-selling piece of historical fiction is presented in the form of letters to and from a ten-year-old boy and his uncle, discussing the boy’s upstairs neighbor—Ludwig van Beethoven.

**Sebastian: A Book About Bach** by Jeanette Winter. Browndeer Press, Harcourt Brace & Co. 1999; (ISBN: 0-15-200629-X)

A simple picture book designed for 2nd- 4th grade, this biography, in picture-book format, is both an introduction and a tribute to Johann Sebastian Bach. Through the use of fluid prose and colorful folk art illustrations, the author manages to describe Bach's contrapuntal style in a clever and simple way.

**Wild Symphony** by Dan Brown, Susan Batori (Illustrator). Rodale Kids, 2020; (ISBN: 0593123840)

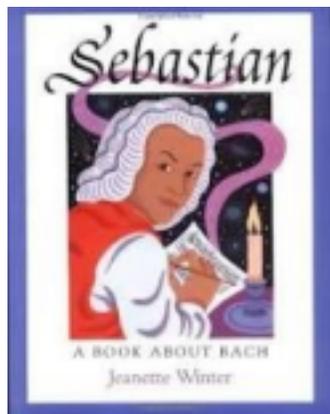
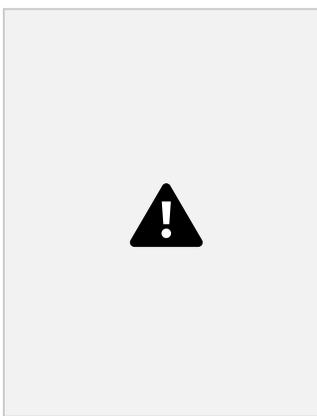
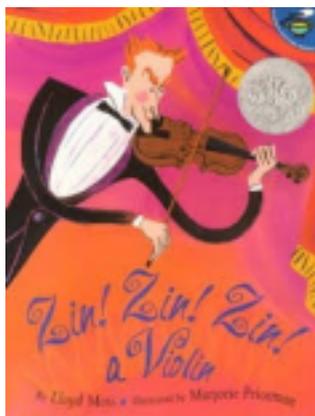
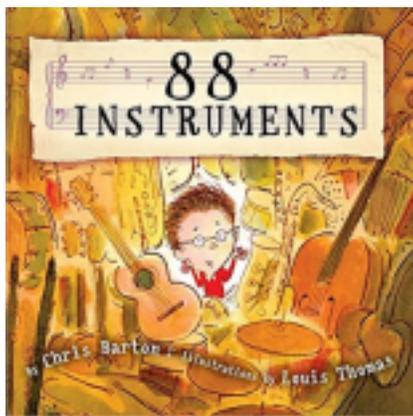
Travel through the trees and across the seas with Maestro Mouse and his musical friends! Young readers will meet a big blue whale and speedy cheetahs, tiny beetles and graceful swans. Each has a special secret to share. Along the way, you might spot the surprises Maestro Mouse has left for you- a hiding buzzy bee, jumbled letters that spell out clues, and even a coded message to solve! With a free interactive smartphone app, children can choose to listen to original musical compositions as they read--one for each animal.

**Zin! Zin! Zin! A Violin** by Lloyd Moss, Marjorie Priceman (Illustrator). Simon & Schuster (Juv)1995; (ISBN: 0671882392)

A 1996 Caldecott Honor Book written by New York City classical radio station host Lloyd Moss. Clever, rhythmic verses echo the sounds various instruments produce beginning with a trombone playing solo and adding different instruments to the group until a full orchestra is assembled. Beautifully fluid illustrations.

**88 Instruments** by Chris Barton. Knopf Books for Young Readers, 2016; (ISBN: 0553538144)

A bespectacled boy is given the opportunity to learn an instrument, but when his parents bring him to a music shop, he has trouble choosing among his 88 options. What ensues is a playful exploration of sound and the vast (and cacophonous) world of musical instruments. The boy's overwhelmed parents follow him as he tries out the triangle, trombone, tuba, harp, and drums and everything else in between. Barton's use of superlatives results in a hilarious onomatopoeic romp through the shop: "Do I pick the squeeziest? The wheeziest? The easiest and breeziest? But how about the slideyest...the squonkiest...the blowiest...?"



# 5.2 Music Education Websites

## General Sites

**Classics for Kids** <http://www.classicsforkids.com/>

Offers plentiful information on instruments, composers and their pieces, as well as educational games that help young people develop a better understanding of composing and reading music.

**Creating Music** <http://www.creatingmusic.com/>

Elementary-age students can enjoy exploring, creating, and manipulating music.

**Inside the Orchestra** <https://insidetheorchestra.org>

Aims to bring orchestra music to young children, cultivating music appreciation and enhancing education. Contains resources for educators and parents, including complete activity guides.

**Making Music Fun** <https://makingmusicfun.net/>

Offers free lesson plans and music education activities, along with lots of information that is easy for kids to understand.

## Symphony Orchestra Sites

**Dallas Symphony Orchestra** <https://www.mydso.com/dso-kids/>

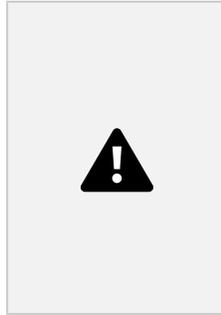
The Learn & Listen section plays audio selections by individual Instruments or by a lengthy list of Composers from Baroque to today; with the composer excerpts individual biographies of each composer are displayed.

**New York Philharmonic** <http://www.nyphilkids.org/index.html>

A very interactive website that offers a variety of games, in-depth information on each instrument, and hands on activities that are great for any age.

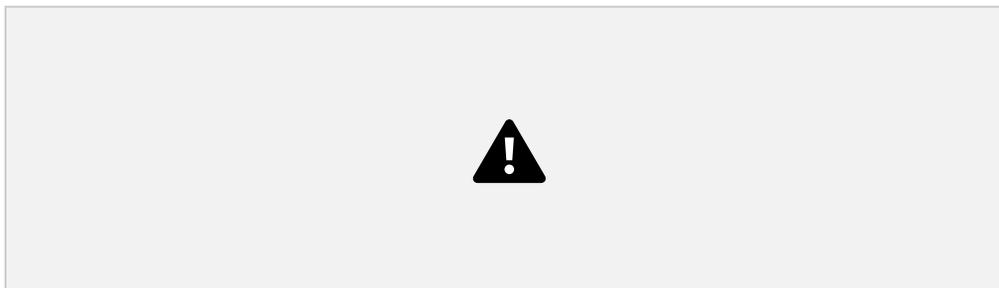
**San Francisco Symphony** <http://www.sfskids.org/>

Offers a variety of games and activities that cover conducting, composing, performing, listening and more. The site also provides a large amount of information that kids can easily comprehend.



## Pioneer Valley Symphony Youth Orchestra

Founded in 2013, the Pioneer Valley Symphony Youth Orchestra (PVSYO) includes musicians ages 8-18 from across the region. Director Steven Bathory-Peeler conducts this ensemble. During a traditional year, the PVSYO performs in concerts alone and with the PVS Orchestra, and tours local schools to perform for their peers. Are you interested in bringing the PVSYO tour to your school, when it is again safe to do so? Contact [youth@pvso.org](mailto:youth@pvso.org).



## Pioneer Valley Symphony Discovery Series

**The Pioneer Valley Symphony's *virtual* Discovery Series, [Musical Mosaic: America's Composers of Color](#)** features award-winning composers, conductors, and nationally recognized scholars from across the country discussing their lived experience, their work, and the rich contributions Black, Native, Asian, Latinx and Arab composers have had in American musical tradition. We created this series to challenge the Euro-centrism of western classical music by shedding light on how composers of color are actively shaping classical music in the U.S. today.

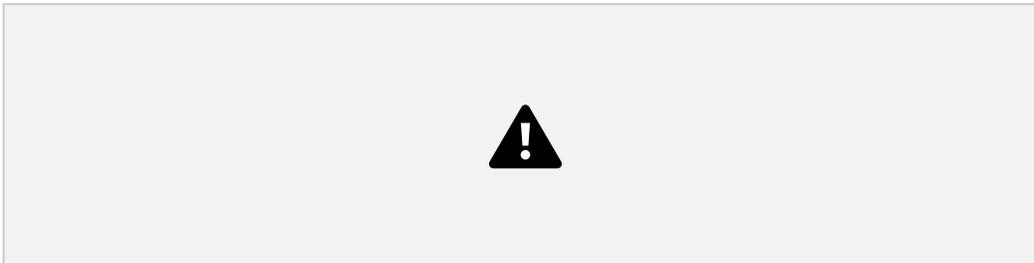
The five sessions can be viewed individually or as a series, live or on-demand, with topics including Black choral music, the Asian immigrant experience, and the personal artistic journeys of contemporary Indigenous, Arab and Latinx artists and composers.

The Musical Mosaic series continues on March 24th with Kareem Roustom's interactive presentation "Juzoor wa Ghusoon (Roots & Branches)" From Ottoman era rhythms to contemporary harmonies, composer Kareem Roustom discusses music from his native Syria and how it has shaped his artistic voice.

**The PVS wants to make sure that everyone can participate**, regardless of financial ability, so we have

made a *limited* number of free tickets available for students using the check out code **STUDENT82**. Additional free accesses are available through more than 30 regional libraries. Regularly priced tickets are \$15 per device, or \$60 for the series (a 20% discount). We are hoping you can **help spread the word** among your students and faculty colleagues.

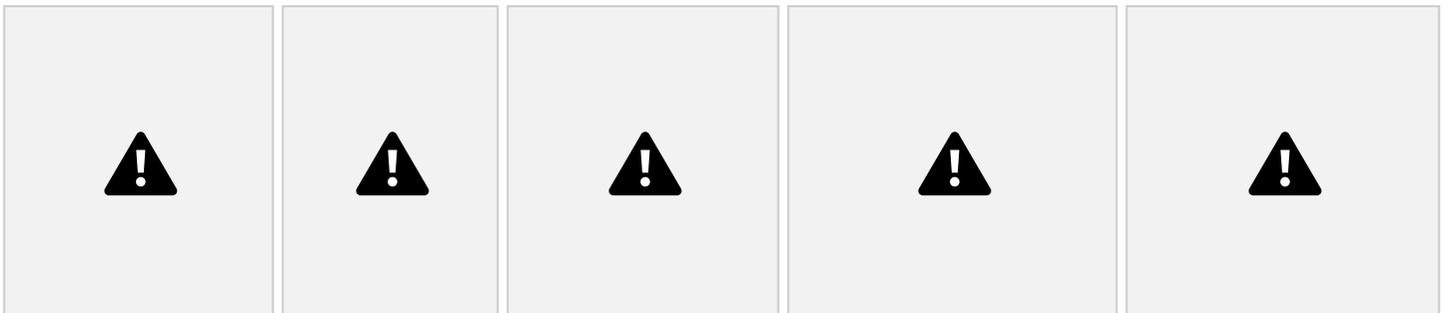
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The Pioneer Valley Symphony is dedicated to introducing young people to live, symphonic music through the annual Education Concert, family friendly programming, and youth orchestra ensembles.

We hope that you will consider attending one of our season concerts. We endeavor to keep ticket prices affordable for families. The musicians and singers of the PVS donate their time and talents to ensure the beauty of orchestra and choral music is accessible to all.

**We are your community orchestra and chorus. Find more information about us at [PVSOC.ORG](http://PVSOC.ORG).**



The Pioneer Valley Symphony Education Program is made possible by generous grants from the Mary Stuart Rogers Foundation and the Massachusetts Cultural Council, a State agency. This program is also supported by grants from the following Local Cultural Councils:

Amherst • Ashfield • Belchertown • Bernardston • Buckland • Charlemont-Hawley • Colrain • Deerfield • Greenfield • Leverett • New Salem • Northampton Arts Council • Northfield • Shelburne • Shutesbury • Whately

**Pioneer Valley Symphony**



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