CONCERT PREPARATION GUIDE

Swingin’ Nutcracker

YOUNG PEOPLE’S CONCERTS
DECEMBER 2-4, 2015, 10AM & 11:35AM
ORCHESTRA HALL
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Dear Teachers,

We want you and your students to have a GREAT DAY at Orchestra Hall. Please help us by following these simple guidelines:

BEFORE YOU LEAVE SCHOOL
1) Please give a copy of your ticket to every bus driver and group leader on the day of the concert.
   • Tickets will be e-mailed to you approximately 2 weeks prior to the concert and will give detailed parking, arrival and seating instructions.

2) Please ensure all adults in your group are wearing the nametags provided.
   • Nametags will be mailed to you prior to the concert. Safety is our first priority at Orchestra Hall and we appreciate your help in ensuring a safe environment.

WHEN YOU ARRIVE AT ORCHESTRA HALL
3) Please keep a single file line from your bus to your assigned seats.
   • HOMESCHOOLERS: Please park private vehicles in nearby parking ramps.

   • SCHOOLS: Police officers and ushers will greet your bus as you arrive and help you park. You will be directed to your arrival door and led directly to your seats.

   • SEATING: We have assigned your school to a specific section of Orchestra Hall. You will be seated from front to back according to when you arrive.

ONCE YOU ARE SEATED
4) Please let the usher seat your group BEFORE:
   • Sending students to the restrooms (must be accompanied by an adult)
   • Re-arranging the seating of your students

Thank you for your cooperation! If you have any questions about the Minnesota Orchestra Young People’s Concerts, please feel free to call the Logistics Coordinator at 612-371-5671. Enjoy the concert!

Jessica Leibfried
Director of Education
612-371-5650

Chris Johnson
Young People’s Logistics Coordinator
612-371-5671
PREPARING FOR THE CONCERT

Whether your student learners are brand new to the orchestra or veteran classical music listeners, here are some steps you can take to prepare for the concert!

REVIEW CONCERT ETIQUETTE
Use the concert etiquette chant below to review five behavioral expectations for the concert. At the end of the chant, have students make an “etiquette promise” by giving a high five to a teacher or parent. We love “high five students” at Orchestra Hall!

Number 1-eyes wide (to take it all in)
Number 2-ears open (for all that listenin’)
Number 3-voice off while the musicians play
Number 4-calm body in your chair, OK?!
Number 5 and the last, most important of this rhyme, Follow all these rules and you’ll have a great time, SHOW FIVE!

Videotape your class’ performance of the concert etiquette chant and send it to education@mnorch.org.
Your video may be selected for our social media sites or for projection at the concert!
(Disclaimer: Teachers, by sending any video content to the Minnesota Orchestra, you acknowledge that all students recorded in the video have appropriate media releases on file at school.)

REVIEW INSTRUMENTS OF THE ORCHESTRA
Go to page 8 to learn about the instruments of the orchestra. You’ll discover what the instruments look like and where they are located within the symphony orchestra! To hear what each instrument sounds like, visit:
http://www.dsokids.com/listen/by-instrument/.aspx

CONNECT WITH THE MINNESOTA ORCHESTRA

Homeschool Families: We offer complimentary pre-concert workshops to help prepare your family for the Young People’s Concert. To register, visit our web site and click on the concert you are attending:
https://www.minnesotaorchestra.org/learn/teachers-students-and-parents/young-peoples-concerts

Schools: Our education staff offers complimentary student workshops to help prepare your students for the Young People’s Concert. Workshops are typically 30 minutes long and are scheduled on a first-come, first-serve basis. To register, email education@mnorch.org.

Instrument demonstrations are available to students and families registered for a Young People’s Concert. Demonstrations are typically 30 minutes long and are scheduled on a first-come, first-serve basis. To register, email education@mnorch.org.

LISTEN TO THE MUSIC
To listen, click on the title of the piece of music on the program page.
(Disclaimer: These are YouTube links and have been vetted for their audio content. However, advertisements may appear on the screen prior to the video that contain unsuitable content for children so please plan accordingly.)

When introducing a new piece of music to your students, consider asking the following questions to create an inquiry-based, focused discussion in class.
(Review these questions prior to listening to the music for the first time.)
1) What did you hear?
2) What did you hear that makes you say that?
3) What more did you hear?

Listen to Tchaikovsky’s Nutcracker Suite.
Full Suite:
https://www.youtube.com/watch?v=M8J8urC_8Jw
Movements: Separate links for each movement are provided in the Preparatory Activities section.

Listen to Ellington/Strayhorn’s Nutcracker Suite.
Full Suite Playlist:
https://youtube/3MihqGJ4PkJy?list=PLEE9A9CF5OF4E1576
Movements: Separate links for each movement are provided in the Preparatory Activities section.

CHECK OUT THE PREPARATION ACTIVITIES!
All activities are aligned with Minnesota State Standards.
Click here for an interactive guide to the orchestra.
### SWINGIN' NUTCRACKER

Featuring

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The concert program is subject to change.

Learn more about the composers and arrangers here.
• The Minnesota Orchestra began as the “Minneapolis Symphony Orchestra” in 1903.
• Re-named “Minnesota Orchestra” in 1968, the ensemble plays nearly 175 performances a year and has toured to Australia, Canada, Europe, Latin America, Asia, and the Middle East!
• There are approximately 85 musicians in the orchestra.
• The Minnesota Orchestra won a Grammy Award for “Best Orchestral Performance” in 2014 for their recording of Sibelius’ Symphonies No.1 and 4.
• Our musicians are the best at what they do and dedicate their lives to music making. However, they are also athletes, teachers, volunteers, pet-owners, environmentalists, and more!

Learn more here: [http://www.minnesotaorchestra.org/about/who-we-are/artists-and-performers/orchestra-musicians](http://www.minnesotaorchestra.org/about/who-we-are/artists-and-performers/orchestra-musicians)
MEET THE PERFORMERS

RODERICK COX
ASSISTANT CONDUCTOR

- Roderick grew up in Macon, Georgia.
- He was hired as the Minnesota Orchestra’s new assistant conductor in June, 2015, and conducts our Young People’s Concerts, family concerts, outdoor concerts and more!
- Roderick is a winner of the 2014 Robert J. Harth conducting prize from the Aspen Music Festival—a great honor.
- He has a love of contemporary music and has led orchestras in the performance of new works by living composers.
- Roderick recently moved to Minneapolis, MN. Give him a big ‘welcome to Minnesota’ when you see him!

Learn more here: http://www.roderickcox.com/
MEET THE PERFORMERS

MINNESOTA DANCE THEATRE

• Minnesota Dance Theatre was started in 1962 by Loyce Houlton.
• Mrs. Houlton created over 90 ballets that have been seen all over the world.
• MDT began performing its Nutcracker Fantasy ballet in 1964.
• Mrs. Houlton’s daughter, Lise, became the Artistic Director of MDT in 1995.
• The dancers train in a variety of dance styles.
MEET THE COMPOSERS AND ARRANGERS

**ELLINGTON**
1899-1974
MODERN PERIOD
Edward Kennedy Ellington was born in Washington, D.C. His friends nicknamed him "Duke." He grew up in a family that loved music. His parents were both talented musicians, and Duke began taking piano lessons when he was 7 years old. He was a well-known composer. He wrote more than 3,000 compositions during his lifetime. Ellington was also a famous band leader and pianist. He formed his own jazz ensemble that performed in nightclubs and on the radio, made hundreds of records, and toured to many parts of the world. Ellington's music was very popular! He was given many awards for his music, including 13 Grammy awards. In 1986, the United States Post Office featured his portrait on a postage stamp.

**STRAYHORN**
1915-1967
MODERN PERIOD
William Strayhorn was born in Ohio. When he visited his grandmother in North Carolina, she gave him piano lessons. Back home, Billy worked several part-time jobs and saved his money to buy his own piano. He met Duke Ellington when he was 23 years old and began working with him soon after. They worked together as co-composers for almost 30 years, and Billy also wrote many pieces on his own that became famous. Strayhorn was a talented pianist, and often played piano in Ellington's band. In 1960, Duke and Billy arranged Tchaikovsky's *Nutcracker Suite* for jazz band.

**TCHAIKOVSKY**
1840-1893
LATE ROMANTIC PERIOD
Peter Ilyich Tchaikovsky was born in Russia. He grew up in a family that enjoyed music. He began taking piano lessons when he was 5 years old. Within a few years he was playing as well as his teacher. It was not easy to make a living as a musician, so Peter's parents sent him to school to study law. Tchaikovsky graduated from law school and had a job working for the government, but he studied music whenever he could. Eventually he gave up law and became a student at the new conservatory of music. Tchaikovsky composed music for three ballets, including "The Nutcracker." He was well respected as a composer, orchestra conductor, music critic, and professor. Tchaikovsky traveled to the United States in 1891 to conduct one of his pieces at the opening of Carnegie Hall in New York City.

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**STUDENT FEEDBACK FORM**

**BEFORE THE CONCERT**

Before I went to the concert, I imagined I would hear...

**DURING THE CONCERT**

When I was at the concert, I heard...

**TELL US YOUR MUSICAL STORY**

Music makes me...

After the concert, I saw...

During the concert, I heard...

**AFTER THE CONCERT**

Before I went to the concert, I imagined I would see...

List three things you learned at the concert!

1. 
2. 
3.

Going to this concert made me want to know more about...

Music makes me...

**HELP US DO OUR BEST**

Imagine you were going to this same concert again but you had 3 magic wishes to use to change something on the concert or add something on the concert. What would your wishes be?

I wish the concert...

I wish the concert...

I wish the concert...

---

**PARDON THE INTERRUPTION**

Yep, we’re putting survey information right smack in the middle of your lesson. Your feedback is so important to us, we didn’t want to miss it! Teachers and parents, please use the survey links below—we promise it will just take a few minutes! We’d love to hear from your students too.

The form below can be printed and mailed or emailed back to us.

Homeschool Parents: https://www.surveymonkey.com/r/swingin_home

Teachers: https://www.surveymonkey.com/r/swingin_school

Return by mail to: Minnesota Orchestra
c/o Jessica Leibfried
1111 Nicollet Mall, Mpls., MN 55403

Return by email to: education@mnorch.org
For general information on concert etiquette and the symphony orchestra, please see “Preparing for the Concert” on pages 6–7.
Members of a family typically share something in common. Perhaps it’s eye color, hair color, mannerisms, or even hobbies. Just like families, instruments share similar characteristics too. We call them instrument families!

- **Small group work**: Study the family of instruments in the orchestra you’ve been assigned. What is at least one characteristic all of the instruments in this family have in common? How can you tell the instruments in this family apart? Which instrument in the family do you predict sounds the lowest? The highest? Make sure you have a rationale or justification for your answers.

- **Class discussion**: Compare all of the instrument families. Which family sounds the softest? The loudest? Make sure you have a rationale or justification for your choice.

**B) More Predicting!**

- **Small group work**: Study the four sections of instruments in the jazz ensemble. What do you notice about each section of instruments? Which instruments or instrument sections are in both the orchestra and jazz ensemble? Which instruments are only in the jazz ensemble?

**C) Check and Learn More!**

- Learn more about the instruments of the orchestra on page 8.
- Listen to audio clips of each instrument here: [http://www.dsokids.com/listen/by-instrument/](http://www.dsokids.com/listen/by-instrument/)
ABOUT THE MUSIC

Tchaikovsky’s “Nutcracker” is a ballet in two acts, adapted from the story called The Nutcracker and the Mouse King by E.T.A. Hoffmann. It was first performed in 1892 and, unfortunately, was not a great success. However, in the past 50 years, “Nutcracker” has been enormously popular and is often considered a family tradition during the holidays.

You may want to consider sharing the story of the Nutcracker to provide additional context for your students. Try this video if you’re looking for a synopsis that’s short and sweet (less than 5 minutes!)
https://youtu.be/HEdNd2mTVWQ

KEY VOCABULARY

Overture
An overture means “opening piece” and is a signal to the audience to stop talking and pay attention. It usually precedes a bigger musical work like an opera or a ballet. It is kind of like the previews at a movie theater.

ACTIVITY #1

FOCUS ON METER

☐ I CAN…tap the strong beat in “Overture” when I listen to the orchestra play.

☐ I CAN…tap the strong beat in “Overture” when I listen to the jazz ensemble play.

In the original “Overture,” the beats are grouped in twos. The strong beat is on beat 1 of each group. Listen and touch the heart to show the strong beat.

Both versions of the “Overture” have the same melody, so what is different when the jazz ensemble plays?
In the jazz ensemble version of “Overture,” the beats are groups in fours. The strong beat is on beats 2 and 4 of each group, which is common in jazz. It gives the music a “jazzy” sound. Listen to the drummer to help you keep the steady beat and touch the heart to show the strong beats.

ACTIVITY #2

PAUSE TO REFLECT!

Do you think Tchaikovsky would have liked the new jazz version of his music?
Explain why you think that.

LISTEN

Listen to Tchaikovsky’s Overture
https://youtu.be/IyDoxs8YN6

Listen to Ellington/Strayhorn’s Overture
https://youtu.be/3MihqGJ4PKY?list=PLEE9ADCF50F4E657A

PREPARATION

RESPOND
ACTIVE Vocabularies

Solo
One person is playing or singing a part in the music

Improvise
To improvise, or improvising, means to play or sing something that is not written out in the music. In jazz, composers mark where they want the melody to be improvised, but what is actually played is up to the musician. This is common in jazz music. Musicians improvising a solo listen to what other instruments are playing and fit into that sound.

ACTIVITY #1
FOCUS ON MELODY
☐ I CAN… recognize the march melody played by the brass in Tchaikovsky’s “March.”
☐ I CAN… recognize the 3 changing march melodies played by the jazz band in Ellington/Strayhorn’s “Peanut Brittle Brigade.”

Printable 3 includes notation of melodies referenced in this activity.

A) Listen!
Listen to Tchaikovsky’s “March.”
• Notice that the same melodic idea is present two times in the four bar phrase.
• Extension: Invite students to play this melody on Orff Instruments or recorders. (It’s a good opportunity to practice that f-natural fingering on recorder!)

Now listen to the Ellington/Strayhorn “Peanut Brittle Brigade.”
• Focus on the first 45 seconds.
• Notice the THREE DIFFERENT treatments of the melody in the following spots:
  (0-8 seconds) Melody 1
  (18-27 seconds) Melody 2
  (37-45 seconds) Melody 3

Challenge students to identify all 3 melodies by showing you when they hear it. (hands on head or holding numbers in the air)

B) Discuss!
What do you notice about the melody in the Ellington/Strayhorn version? Why do you think the arrangers used so many different rhythms?

C) Compare and Contrast! Use the recordings and notation from Tchaikovsky’s March and Ellington/Strayhorn’s Peanut Brittle Brigade to compare and contrast the melodies.

ACTIVITY #2
FOCUS ON IMPROVISATION
☐ I CAN… recognize when musicians are improvising a solo.

A) Listen!
The main melody of “March” becomes a background part to improvised solos in “Peanut Brittle Brigade.” The improvised solos now are now the most important part. When you listen to “Peanut Brittle Brigade,” touch your ears each time you hear a new improvised solo begin.

Extension: Can you name the instruments you hear playing these improvised solos? (In order: Trumpet, Clarinet, Piano, Tenor Saxophone)

Extension: Can you hear Melody 3 in the background during the improvised solos?

B) Create!
Use melodic instruments (don’t forget about your voice!) to create your own version of the “March Melody.”
Perform it for the class. Were you inspired by Tchaikovsky? By Ellington and Strayhorn?
“Dance of the Reed Pipes”
“ToFTootieTootieToot”

**ACTIVITIES**

**Tchaikovsky**
arr. Ellington/Strayhorn

**KEY VOCABULARY**

**Melodic Direction**

The pathway of pitches in a melody. When the pitches sound higher and even higher, the pathway goes upward. When the pitches sound lower and even lower, the pathway goes downward. When the pitches stay the same (repeat), the pathway stays flat or horizontal. Melodies often use a combination of directions.

**ACTIVITY #1**

**FOCUS ON FORM AND MELODIC DIRECTION**

- **I CAN** recognize and identify the A sections and B section of the music.
- **I CAN** show the melodic direction of the flutes in the A section and the trumpets in the B section.

A) **Listen!**

- Play the first 22 seconds and label it “A.”
- Play the whole piece and tell students to raise their hands any time they hear the “A” section.
- Each time you hear the melody, put your hands on your head!
- Have students try and identify the form of the piece. (ABA)

B) **Investigate!**

- Listen for the flute in the A section. Use scarves to trace the melodic direction of the flute in the air.
- Listen for the trumpet in the B section. Create your own movement to show the short, step-wise melodic direction of the B section. Notice that there are a lot of repeated pitches here!

**ACTIVITY #2**

**FOCUS ON MELODY**

- **I CAN** recognize the main melody as it is passed between the sections of instruments.

A) **Listen!**

- Play the first 22 seconds and label it “A.”
- Play the whole piece and tell students to raise their hands any time they hear the “A” section.
- Each time you hear the melody, put your hands on your head!
- Have students try and identify the form of the piece. (ABA)

B) **Investigate!**

- Listen for the flute in the A section. Use scarves to trace the melodic direction of the flute in the air.
- Listen for the trumpet in the B section. Create your own movement to show the short, step-wise melodic direction of the B section. Notice that there are a lot of repeated pitches here!

**ACTIVITY INTRODUCTORY**

Listen to Tchaikovsky’s “Dance of the Reed Pipes”
https://youtu.be/hGwjHRfcsMo

Listen to Ellington/Strayhorn’s “Toot Toot Tootie Toot”
https://youtu.be/wazevw-uIDA?list=PLEE9A8CF5OF4E1576

**ACTIVITY**

LISTEN TO THE MUSIC!
**ACTIVITIES**

Tchaikovsky
arr. Ellington/Strayhorn

“Dance of the Sugar Plum Fairy”
“Sugar Rum Cherry”

**KEY VOCABULARY**

**Celesta**
- The celesta was invented in 1886.
- The Nutcracker is the first piece written for orchestra that used the celesta.
- The celesta looks a lot like a piano because of the keyboard, but it sounds very different! When people first heard it played, they thought it sounded ‘heavenly’ or ‘celestial.”
- When a key is pressed, the action causes a little hammer to strike a steel bar. Each key of the keyboard has its own hammer and steel bar. The Minnesota Orchestra’s celesta has 61 keys, so it can play 61 different pitches.

**ACTIVITY #1**

**FOCUS ON THE CELESTA**

☐ I CAN recognize the sound of the celesta.

When you listen to the “Dance of the Sugar Plum Fairy,” touch your chin when you hear the sound of the celesta.

**ACTIVITY #2**

**FOCUS ON DESCRIBING THE MUSIC**

☐ I CAN describe the sound of the music.

When you listen to “Dance of the Sugar Plum Fairy,” write a list of words that describe the sound of the music. Then, listen to “Sugar Rum Cherry” and write a list of words to describe its sound.

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<thead>
<tr>
<th>“Dance of the Sugar Plum Fairy”</th>
<th>“Sugar Rum Cherry”</th>
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What do you notice about the words in your lists? Circle any words that you have written in both columns. Draw a line to connect each set of antonyms (words that are opposites).
**ACTIVITIES**

Tchaikovsky
arr. Ellington/Strayhorn

“Chinese Dance”

“Chinoiserie”

**KEY VOCABULARY**

**Ostinato**

A short pattern that is repeated again and again throughout a piece of music. This repeated pattern could be a rhythm pattern or a short series of pitches.

**ACTIVITY #1**

**FOCUS ON RHYTHM**

- I CAN… tap the ostinato rhythm in “Chinese Dance” played by the bassoons.
- I CAN… tap the ostinato rhythm in “Chinoiserie” played by the drummer.

In “Chinese Dance,” the bassoons play an ostinato rhythm through the entire movement. Sometimes other instruments join their ostinato. Lightly pat the ostinato rhythm on your leg.

In “Chinoiserie,” the drummer plays an ostinato rhythm. Lightly pat the ostinato rhythm on your leg. (If you’re feeling adventurous, add a snap on beat 4 instead of patting your lap!)

**ACTIVITY #2**

**CREATE YOUR OWN CONCERT ETIQUETTE RAP!**

Use one or both of the ostinato rhythm patterns above and write your own speech layer about concert etiquette! Think about instruments you could use, movement you could add, and any props you might need, and perform it for the class.

Videotape your performance and send it to education@mnorch.org. Your video may be selected for our social media sites or for projection at the concert!

*Disclaimer:* Teachers, by sending any video content to the Minnesota Orchestra, you acknowledge that all students recorded in the video have appropriate media releases on file at school.
ACTIVITIES

Tchaikovsky
arr. Ellington/Strayhorn

“Russian Dance”
“Volga Vouty”

KEY VOCABULARY

Form
The structure of a piece of music, most often created by the pattern of melodies found in the music. The first melody of the piece is often labeled A, the next/contrasting melody is labeled B, if there is a third/different melody that is labeled C, and so on.

Accelerando
Gradually getting faster.

Unison
When instruments or voices in an ensemble play the same pitches and rhythms together.

LISTEN!

Daniel Radcliffe recently performed a rap called “Alphabet Aerobics” on the Tonight Show with Jimmy Fallon. We think it’s a great example of an accelerando. (Disclaimer: Adults, please watch the video first and determine if you’d like to use this in your teaching setting.)

WATCH!

Watch the Emory Youth Symphony play Grieg’s “In the Hall of the Mountain King”—one of the most famous classical examples of an accelerando. (Piece ends at 2:25.)

Spotlight on Youth Performers

Daniel Radcliffe recently performed a rap called “Alphabet Aerobics” on the Tonight Show with Jimmy Fallon. We think it’s a great example of an accelerando. (Disclaimer: Adults, please watch the video first and determine if you’d like to use this in your teaching setting.)

LISTEN!

Listen to Tchaikovsky’s “Russian Dance” https://youtu.be/z2ISRMSIyX8

Listen to Ellington/Strayhorn’s “Volga Vouty” https://youtu.be/T0ROxQtiTrE?list=PLEE9A9CF50F4EE57E

ACTIVITY #1

FOCUS ON FORM

☐ I CAN follow the listening guide and recognize the form of the “Russian Dance.”

A) Listen!

- Display or pass out copies of each Listening Guide. (Printable 4)
- Have students follow along with the guide as they listen to “Russian Dance.” Play the recording a couple of times so they become familiar with it.
- Then have students put the listening guide away and demonstrate understanding by putting their hands on their head when they hear “A sections” and on their knees when they hear the “B section.” Students should raise their hands in the air when they hear the Coda.

B) Discuss!

- Ask students to compare the form of “Russian Dance” to “Volga Vouty.” How are they similar? Different?
- Can they also describe elements in each movement such as the dynamics, rhythm, tempo, and use of improvisation? Again, how are they similar? Different?

ACTIVITY #2

FOCUS ON IMPROVISATION

☐ I CAN recognize when musicians are improvising solos in “Volga Vouty” and identify the instruments.

A) Listen!

(Wait—don’t pass out the listening guide just yet!)

- Have students listen for improvised solos in “Volga Vouty.” They will need to find 4 instruments in the piece! Play the recording a couple of times so they become familiar with it.
- Pair and Share—have students partner up and discuss what instruments they thought played the improvised solos. (trumpet; saxophone; trombone; clarinet)
- Display or pass out copies of each Listening Guide and listen again.

As students listen, they may pick out the interesting “wa waaa” sound of the trumpet or trombone using plunger mutes. Learn more here: https://youtu.be/DVrB5CfDZE4

B) Discuss!

- Ask students to compare the form of “Russian Dance” to “Volga Vouty.” How are they similar? Different?
- Can they also describe elements in each movement such as the dynamics, rhythm, tempo, and use of improvisation? Again, how are they similar? Different?
**Tchaikovsky**

**“Waltz of the Flowers”**

**KEY VOCABULARY**

**Waltz**
A kind of dance performed to music that has beats in groups of three. The strong beat is on beat 1 of each group. Waltzes are known for their smooth, beautiful melodies and movement.

**Cadenza**
This is a section in a piece for one instrument to play alone, with no other instruments or accompaniment. The performer is free to “show off” their skills in this section by playing impressively high or low and at their own pace.

**Harp**
- The harp is a very old instrument, going back almost 5,000 years.
- The modern harp was first used in orchestra pieces starting in the early 1800s.
- The modern harp usually has 47 strings and each string plays a different pitch. Harpists use fingers on both their left and right hands to pluck the strings and make them vibrate. They can play separate pitches, or make sweeping motions across the strings so the sound runs together.
- Tchaikovsky used the harp in all three of his famous ballets.
- The harp used in orchestra music weighs about 80 pounds.

**ACTIVITIES**

**ACTIVITY #1**

**FOCUS ON METER**

☐ I CAN…tap the strong beat when I listen to the orchestra play “Waltz of the Flowers.”

☐ I CAN…create a body percussion pattern to show meter in 3.

**ACTIVITY #2**

**FOCUS ON MELODY**

☐ I CAN…recognize the sound of the harp.

☐ I CAN…recognize the main melody.

☐ I CAN…identify the sound of the four families of instruments in the orchestra while I listen.

**LISTEN**

- Tchaikovsky’s Waltz Finale will end the concert at Orchestra Hall. Play this for students as they leave your classroom for the day!

**ACTIVITY**

**PREPARATION**

**RESPOND**

**FOUNDATIONS**

- In the “Waltz of the Flowers,” the beats are grouped in threes. The strong beat is on beat 1 of each group. Listen and touch the heart to show the strong beat. (Listen carefully! The tempo of the music is pretty fast.)

**CREATE!**

Create a body percussion pattern to show meter in 3. Make sure your first beat is a strong beat!

**B) Create!**

Create a body percussion pattern to show meter in 3. Make sure your first beat is a strong beat!

- Listen to Tchaikovsky’s “Waltz of the Flowers” and touch your chin when you hear the sound of the harp.
- Put one hand on your head when you hear the main melody (Listen carefully! This melody returns again and again.)

**ACTIVITY INTRODUCTORY**

Tchaikovsky’s Waltz Finale will end the concert at Orchestra Hall. Play this for students as they leave your classroom for the day!
PRINTABLES
**Printable 1: The Orchestra**

- **String Family**
  - Violin
  - Viola
  - Cello
  - Double Bass

- **Woodwind Family**
  - Flute
  - Clarinet
  - Oboe
  - English Horn
  - Bassoon

- **Brass Family**
  - Trumpet
  - French Horn
  - Trombone
  - Tuba

- **Percussion Family**
  - Xylophone
  - Glockenspiel
  - Tambourine
  - Cymbals
  - Snare Drum
  - Triangle
  - Bass Drum

**Printable 2: The Jazz Ensemble**

- **Saxophone Section**
  - Alto
  - Tenor
  - Baritone

- **Trumpet Section**

- **Rhythm Section**

- **Trombone Section**
Tchaikovsky

Ellington/Strayhorn

Melody 1

Melody 2

Melody 3
0:00-0:10
Unison introduction

0:11-0:31
Saxophone section

0:32-0:51
Improvised trumpet solo

0:52-1:13
"wa wa"

1:14-1:34
Improvised saxophone solo

1:35-1:54
Saxophone section

1:55-2:06
Improvised trombone solo

2:07-2:25
Full band

2:26-2:51
Unison Coda
ORCHESTRA HALL, HOME OF THE MINNESOTA ORCHESTRA SINCE 1974, IS KNOWN AS ONE OF THE BEST ACOUSTIC SPACES IN THE WORLD. IN 2012, THE HALL WAS RENOVATED TO CREATE LONG-AWAITED UPGRADES AND ADDITIONS THROUGHOUT THE BUILDING. AS YOU WALK INTO THE LOBBY AREA AND INTO THE AUDITORIUM, HERE ARE SOME THINGS TO LOOK FOR:
Look for a one inch gap as you walk through the lobby doors into the ring corridor. Orchestra Hall is actually two separate buildings separated by one inch gap that is filled with a special material to block noise and vibrations from going inside the auditorium.

The small holes in the brown paneling on the lobby walls absorb sound so everyone can talk to their friends at the same time without having to shout!

There are 114 cubes on the ceilings and walls. Instead of absorbing sound like in the lobby, the cubes bounce the sound all over the place so everyone can hear our orchestra play. But that also means... that if you talk from your seats the musicians can hear you too!

Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in these lockers during concerts. We thought about getting rid of them during the renovation but discovered that having coats in the lockers actually helps to sound-proof the auditorium because they soak up sound.

Fuzzy carpeting on the walls is another soundproofing element of the ring corridor.
Why cubes? Well, when they were first building Orchestra Hall the architects kept envisioning a shape on the walls and ceiling but couldn’t decide what to use. One of the architects went home to have dinner with his family and as he described the problem with the hall, his kids responded “It could be like Fantastic Four superhero ‘The Thing!’”

He loved the idea so much that he added cubes on the wall and ceiling, giving the hall its iconic “Thing-inspired” look!

Learn more about the hall: