YOUNG PEOPLE'S CONCERTS
TIN FOREST
MAY 8 & 9, 2019
10am & 11:35am
ORCHESTRA HALL

Designed for students in grades 1-3
Prepared by the Minnesota Orchestra
Education & Community Engagement Department
PREPARING FOR YOUR TRIP

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

1. BEFORE YOU LEAVE SCHOOL
   - Please give a copy of your ticket to every bus driver and group leader on the day of the concert.
   
   Tickets will be emailed 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.

3. WHEN YOU ARRIVE AT ORCHESTRA HALL
   - 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 are seated from front to back according to when you arrive. If anyone in your group needs an assistive listening device, please let one of our ushers know on the way to your seats.

     Please note: If your group gets separated, let our ushers know. They will direct you to a holding area so you can gather everyone in your group and enter the auditorium together.

4. ONCE YOU ARE SEATED
   - 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

   If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.

QUESTIONS OR CONCERNS?
Please contact our Logistics Coordinator at 612-371-5671 or youngpeoples@mnorch.org.
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 our concert etiquette chant 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!

**CONCERT ETIQUETTE CHANT**

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! (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.)

**LISTEN TO THE MUSIC**

Use this [Spotify playlist](#) to hear the music to be performed on the concert.

When introducing the music of this concert to your students, consider asking the following questions to create an inquiry-based, focused discussion in class. Have students focus on one question at a time as they listen. This will allow them to hear the piece multiple times and gain familiarity with the music.

1. **What did you notice in the music?**  
2. **What does the music remind you of?**  
3. **How do you think the composer wants to make you feel?**  
4. **What would you want to know about the music?**

**CHECK OUT THE PREPARATION ACTIVITIES!**

All activities are aligned with Minnesota State Standards.
Click on the above photo to learn about the instruments of the orchestra.
You'll see photos of the instruments, descriptions, and short video demonstrations too!
## THE TIN FOREST

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*The concert program is subject to change.*

**Meet the composers.**
The Minnesota Orchestra began as the “Minneapolis Symphony Orchestra” in 1903. Within a few weeks of the orchestra’s first performance on November 5, 1903, baseball’s first World Series was played and the Wright brothers made their first airplane flight.

Re-named “Minnesota Orchestra” in 1968, the ensemble plays nearly 175 performances a year. The orchestra has toured to Australia, Asia, Europe, the Middle East, Canada and Latin America, and the most recent international tours have been to Cuba, England and South Africa.

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. And that’s not all! They are also athletes, teachers, volunteers, pet-owners, environmentalists, and more.
AKIKO FUJIMOTO
ASSOCIATE CONDUCTOR

Akiko Fujimoto is associate conductor of the Minnesota Orchestra. She joined the Orchestra in September 2017.

Fujimoto conducts many concerts, including the Young People’s concerts, and leads educational sessions with high school students. Conducting the Minnesota Orchestra “has been a dream come true” for her.

Fujimoto was born in Japan, and moved to the United States at the age of 14.

She studied music and psychology at Stanford University, and earned master’s degrees in choral and orchestral conducting from Boston University and the Eastman School of Music.
EMMA TAGGART

Emma Taggart is a sixteen-year-old classically trained pianist who is on her way to becoming a world-renowned concert pianist.

She has received many awards from prestigious competitions and played with many orchestras in both the United States and Europe.

Emma has also appeared in concert with rock legends such as Sheila E. and The Goo Goo Dolls. Most recently Emma was named the 2018-2019 Featured Artist of the Nicholson Brothers’ Classical Music Series at the Hanifl Center for the Performing Arts.
H. ADAM HARRIS
HOST

H. Adam Harris is an actor, director, teaching artist and cultural equity consultant. He works at the intersection of theatre, education, social justice and community engagement.

Recent theatrical credits include puppeteering and voicing the title role of Dr. Seuss’ The Lorax in the U.S. premiere at the Children's Theatre Company (CTC) and The Old Globe Theatre. He’s a frequent performer with CTC: The Snowy Day, The Jungle Book and How the Grinch Stole Christmas.

He has worked with the Guthrie Theater, Seattle Children’s Theater, New Conservatory Theatre Center, Park Square Theatre, Pillsbury House Theatre and the St. Paul Chamber Orchestra.

Next up, he will play Smaug and others in the five-person adaptation of The Hobbit at CTC. He will direct the world premiere of How It’s Gon’ Be by JuCoby Johnson with Underdog Theatre, presented at Mixed Blood Theatre.
LYNNE WARFEL
NARRATOR

Lynne has been a radio host since 1984 and was the first female announcer in the history of KFAC, Los Angeles’ classical music station.

She began her career as a singer and actor and has even performed in movies and TV shows like The Rockford Files, Maverick, Rich and Famous and The Waltons.

Lynne hosts several shows for American Public Media and Minnesota Public Radio including "Flicks in Five" and "Saturday Cinema."

She has a passion for rescuing dogs and has a wide variety of animal members of her family including dogs, a horse, and even a parrot!
MEET THE COMPOSERS

BEDŘICH SMETANA
1824-1884
ROMANTIC PERIOD

Smetana was born on March 2, 1824 in what is now the Czech Republic.

His father taught him the violin, and other local teachers taught him the piano. Bedřich gave his first public piano recital at age 6.

When Smetana was 15 years old, he started going to a lot of performances. After listening to a series of recitals by Liszt, he decided that he wanted to become a professional musician.

Smetana was very proud of his Czech heritage. He wrote pieces that musically described his homeland as well as operas focused on Czech life.

He has been regarded in his homeland as the father of Czech music. Internationally he is best known for his opera The Bartered Bride and for the symphonic cycle Má vlast ("My Homeland"), which portrays the history, legends and landscape of the composer’s native country and contains the famous symphonic poem “The Moldau.”

ANTONÍN DVOŘÁK
1841-1904
ROMANTIC PERIOD

Antonín Dvořák was born in the Czech Republic.

Dvořák started playing the violin when he was 6 years old, and within a few years he was performing for village dances. Through his teen years he also studied organ, piano, and music theory.

As a composer, Dvořák wrote many different genres of music from symphonies and operas to polkas, chamber music, and pieces for piano. He was also in demand as a conductor, performer, and teacher. Dvořák and his family moved to the United States for a few years, where he was head of the National Conservatory of Music in New York City. During the summer, the whole family vacationed in the small Czech community of Spillville, Iowa.
EDVARD GRIEG
1843-1907
ROMANTIC PERIOD

Edvard Grieg was born in Norway.

His mother was a pianist and his first teacher.

Since many members of his family were musicians, Grieg's parents did not get upset when he decided to pursue a career in music.

Grieg was an excellent pianist and gave concerts all over Europe. But, every summer, he would go back to Norway to compose.

FLORENCE PRICE
1887-1953
EARLY MODERN PERIOD

Florence Price was born in Little Rock, Arkansas. Her father was a dentist and her mother was a music teacher who guided Florence's early musical training. She had her first piano performance at the age of four and went on to have her first composition published at the age of 11.

Later in life her family moved to Chicago, where she began her compositional career.

Just like many other composers, Price's music incorporates the music she grew up with. She incorporated the rhythm and syncopation of African American spirituals in her work. Her melodies were blues-inspired and mixed with more traditional, European Romantic techniques.

The Chicago Symphony Orchestra premiered her Symphony in E minor on June 15, 1933, making Price's piece the first composition by an African American woman to be played by a major orchestra.
MEET THE COMPOSERS

LIBBY LARSEN
1950- MODERN PERIOD

Libby Larsen was born in Delaware. When she was 3, her family moved to Minneapolis.

Larsen studied composition at the University of Minnesota.

In 1973, Larsen co-founded the Minnesota Composers Forum with colleague Stephen Paulus to give living composers opportunities for their works to be performed. In 1996, the organization changed its name to the American Composers Forum and established chapters in cities throughout the country. Its base is still in St. Paul, Minnesota.

In 1983, Larsen was appointed one of the Minnesota Orchestra's two composers-in-residence, making her the first woman to serve as a resident composer with a major American orchestra.

STEVE HEITZEG
1959- MODERN PERIOD

Steve Heitzeg was born and raised on a dairy farm in southern Minnesota. Heitzeg graduated from Gustavus Adolphus College and received his PhD in music theory/composition from the University of Minnesota.

Heitzeg is an environmentalist; a lot of his music tries to honor nature and promote peace.

Sometimes he includes naturally-found instruments in his music. He uses things like rocks, pine cone wind chimes and buffalo bones to symbolize the interconnectedness of humans with nature.

Heitzeg still lives in Minnesota with his family and their dog.
Slavonic Dance No. 1 in C major, by Antonín Dvořák

ABOUT THE MUSIC

Czech composer Antonín Dvořák wrote 16 Slavonic Dances—two sets of eight. Like much of his music, the rhythms and style were heavily influenced by Bohemian folk songs and dances. Originally composed for two pianists, the Slavonic Dances were an instant hit and Dvořák’s publisher immediately requested an orchestral version. Though Dvořák had enjoyed some success as a composer, these pieces solidified his reputation as a well-known and important composer. Full of excitement, extremes, and energy, Slavonic Dance No. 1 is a furiant, a lively Bohemian folk dance with lots of shifting accents.

KEY VOCABULARY

Accent: a note that is emphasized or louder than other notes around it
Dynamics: the volume level in music, or how loud or soft music sounds
Pianissimo: extremely quiet musical sounds
Fortissimo: extremely loud musical sounds
Tempo: the speed of the music
Presto: a very fast and lively tempo
Ritardando: to slow down the tempo
A Tempo: to return to the original tempo, usually after a ritardando

Take a look at the orchestral score. Notice how accents are peppered all over the place. See how many extreme dynamic markings you can find. You will discover lots of fortissimo (ff) markings, followed quite quickly by a piano (p).
FOCUS ON ACCENTS

☐ I CAN... identify accents in music.

- Review the definition of an accent: a note that gets special emphasis or a stronger attack than notes around it. It might sound like the note is getting a little extra shove, or poke.

- Explain that when musicians see this symbol ⇒ under or over a note, they know to give that note extra emphasis.

- Ask students to use a finger to poke in the air when they hear an accent. Play a steady stream of notes on any instrument or a hand drum, and make one suddenly loud. Vary the placement of the loud note/accent, making it more frequent, or making it happen in unexpected places (not following an easily discernible pattern).

- Allow students to take turns being the creator of the accents, while the others continue to be “accent finders.” The hand drum works well for this activity.

- Practice playing accents with visual prompts by writing a series of quarter notes and moving the accents to various beats. You might notice playing an accent on some beats is more difficult than others.

- Once students are experts at creating and hearing accents, listen to an excerpt of Slavonic Dance No. 1 and try to find the accents by poking the air while listening.

☐ I KNOW AND USE... vocabulary to describe dynamics in music.

- The Slavonic Dance No. 1 is full of dynamic extremes. The dynamic markings regularly alternate between pianissimo (pp) and fortissimo (ff), and there’s not a lot of in between.

- Using the image of a Dynamics Dial (Printable 1), listen to the piece again. Indicate with your finger where the dynamic level is as you listen. Be prepared to move quickly! The changes can be quite sudden and the piece moves along at a Presto tempo.
PREPARATION ACTIVITY #2

Piano Concerto, mvmt. III: Allegro moderato molto e marcato, by Edvard Grieg

ABOUT THE MUSIC

Like Antonín Dvořák, the Norwegian composer Edvard Grieg was inspired by the folk music of his country. Parts of the third movement of his famous piano concerto were influenced by the *halling*, an athletic and energetic Norwegian folk dance. The beginning and the end of this movement are quite fast and virtuosic, meaning that the pianist must have a lot of skill and technique. The middle section is slower and more calm, with a beautiful, lyrical melody. Like many concerti, there is a *cadenza* toward the end. This is a passage where the orchestra stops playing and the soloist gets a chance to showcase his or her technique.

KEY VOCABULARY

**Concerto**: a piece featuring a soloist with an orchestra

**Virtuosic**: requiring exceptional technical skill; difficult and sometimes flashy

**Cadenza**: passage of music, often near the end of a concerto, when the orchestra stops playing and a soloist gets to showcase their technique and skill

**Melody**: a succession of pitches or notes that can move from high to low. Also known as the tune, or the part of music that a voice could sing

JUST LISTEN (AND VIEW)

Julia Fischer with the Junge Deutsche Philharmonie

Notice the way the soloist interacts with the rest of the orchestra. It is almost like a conversation at times. Do you notice that sometimes the soloist imitates themes introduced by the orchestra, and vice versa?
FOCUS ON STRUCTURE AND FORM

☐ I CAN... identify ABA form in a piece of music.

☐ I CAN... explain that a concerto is a piece for a soloist and orchestra.

☐ I CAN... identify and define a cadenza.

- Explain that music often follows a pattern of “same, different, same,” which is called ABA. The third movement of Grieg’s Piano Concerto basically follows this format. Because it is a concerto, it also features a cadenza near the end. Since the return of the A section includes a cadenza, it is not exactly the same as the first A section, so we will call it A’, or “A prime.”

- We can map out this structure or form, and take note of details that help us hear when the section changes.

- Using the template in Printable 2, listen to the piece and fill it out accordingly. Take note of the length of each section and add it to your listening map. Are each of the sections approximately the same length of time?

Piano Concerto, mvmt. III: Allegro moderato molto e marcato, by Edvard Grieg
PREPARATION ACTIVITY #3

The Moldau, by Bedřich Smetana

ABOUT THE MUSIC

Czech composer Bedřich Smetana wrote a set of six symphonic poems called Ma Vlast, meaning “my homeland.” Like several other composers on this Young People’s Concert, Smetana was proud of where he came from. References to his country and its history, geography, and folklore are common in his music. The second of these six symphonic poems was titled Vltava (or Moldau, in English), after the famous river that runs through the Czech region of Bohemia. Smetana intended for the beginning of the piece to sound like several small streams which flow through the countryside, swelling and getting larger, until they join to form a larger river. Smetana uses the timbres of each instrument family and the addition of instruments to thicken the texture of the music to create the feeling and sound of flowing water.

*Note the performance you are attending will feature an abridged version of this piece.

KEY VOCABULARY

**Timbre:** the unique sound of any instrument or sound source

**Texture:** the layers of sound in music; may be referred to as “thick” (lots of instruments) or “thin” (solo instruments or sparse instrumentation)

**Woodwind family:** a family of instruments that create a sound when a player uses wind (or breath) to blow against a piece of wood (a reed or double reed) to create a vibration, and thus, a sound. Flutes also belong to the woodwind family even though they don’t have a reed.

**String family:** a family of instruments that create a sound when the player makes a string vibrate, either by plucking or using a bow to pull the string.

**Brass family:** a family of instruments that create a sound when the player buzzes his or her lips to create a vibration in a long metal tube.

**Percussion family:** a family of instruments that that make a sound when a player hits, shakes, or scrapes some sort of material.
The Moldau, by Bedřich Smetana

FOCUS ON LISTENING, INSTRUMENTATION, TIMBRE, AND TEXTURE

I CAN... identify the timbre of each instrument family and individual instruments.

ACTIVITY:

• Explain that The Moldau begins with two flutes playing a flowing melody, much like two small streams of flowing water. As the music goes on, additional instruments join in—first clarinets, then strings and more wind instruments, and finally brass and percussion. It is much like those small streams flowing together and joining up to create a larger, more forceful river.

• Follow along with the river listening map (Printable 3) to identify the timbre and sound of each new instrument or group of instruments as the river gets stronger and the music’s texture becomes thicker.

• Use the Minnesota Orchestra’s Guide to the Orchestra to practice listening and identifying the timbre of certain instruments.
Symphony: Water Music, mvmt III: Wafting, by Libby Larsen

ABOUT THE MUSIC
Minnesota composer Libby Larsen composed her first symphony, Water Music, for the Minnesota Orchestra, which was premiered in 1985. She describes this symphony as a “quartet of water studies.” Each movement of the symphony tries to capture a different feel or mood of water, or nature and weather affecting water. At the Young People’s Concert, you will hear the third movement, “Wafting.”

KEY VOCABULARY
Movement: a self-contained part of a larger work
Improvisation: the spontaneous creation of music, or making music up on the spot

JUST LISTEN (AND VIEW)

What in this piece makes it sound like water? How is the water moving? As you listen, what images come to mind?

Listen to some other water-inspired pieces to start thinking about how different composers try to create the sound of water in music. Here are a few suggestions to try:

- Water Music, by G. F. Handel
- “Aquarium,” from Carnival of the Animals, by Camille Saint-Saëns
- Jeux d’eau, by Maurice Ravel

Do you think these pieces sound like something related to water? Why or why not? Compare and contrast a few of the works.
PREPARATION ACTIVITY #4

Symphony: Water Music, mvmt III: Wafting, by Libby Larsen

FOCUS ON IMPROVISING AND SOUND EXPLORATION

☐ **I CAN...** improvise or compose to express musical ideas, using musical artistic foundations.

**ACTIVITY:**

- Find four images of water or something related to water.

- Line them up side by side, in a grid with space for writing underneath. Use each picture for inspiration, and begin to imagine how you might recreate these pictures through sound.

- Use the text boxes beneath each picture to write down some notes that will help structure your improvisation. Modify the activity according to both the instruments available to you and students’ skill level. Integrate music vocabulary that you might be using in the classroom. The completed example on the following page would be possible in a classroom with just a few instruments, none of which require extensive technique. The entire activity could be performed on an ocean drum, which you can easily make. Add a title to each picture/movement if you wish. Use **Printable 4** if you would like a blank template.
<table>
<thead>
<tr>
<th>Tempo: Adagio to allegro</th>
<th>Tempo: Allegro</th>
<th>Tempo: Largo</th>
<th>Tempo: Presto</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamics: p to f</td>
<td>Dynamics: Fortissimo</td>
<td>Dynamics: Piano</td>
<td>Dynamics: Mezzo Forte</td>
</tr>
<tr>
<td>Instrumentation: Triangle</td>
<td>Instrumentation: Cymbals</td>
<td>Instrumentation: Orff metallophone or piano</td>
<td>Instrumentation: Orff metallophone or piano</td>
</tr>
<tr>
<td>Mood or feeling: Peaceful to more urgent</td>
<td>Mood or feeling: Dramatic!</td>
<td>Mood or feeling: Peaceful</td>
<td>Mood or feeling: Fast, flowing</td>
</tr>
<tr>
<td>Performer notes: The triangle will play ten single hits on the instrument, starting slow and getting faster; starting quiet and getting louder, like single raindrops on a glassy lake getting faster and more intense.</td>
<td>Performer notes: Use the cymbal to create the sound of crashing waves.</td>
<td>Performer notes: Find a three- or four-note ostinato to repeat slowly and softly</td>
<td>Performer notes: Use the same ostinato from the third movement. Play it much faster and louder. Add to it or alter slightly if desired.</td>
</tr>
</tbody>
</table>

**Symphony: Water Music, mvmt III: Wafting, by Libby Larsen**
The Tin Forest, by Steve Heitzeg

ABOUT THE MUSIC

The Tin Forest is Minnesota composer Steve Heitzeg’s musical retelling of the beautiful children’s book written by Helen Ward and illustrated by Wayne Anderson. The book includes themes of ecology, nature, loneliness, and imagination. The short poem below briefly summarizes the plot of the story:

The Tin Forest had lots of junk.
But junk may not be what it seems.
A little old man, creative and kind,
Turned junk into the stuff of dreams.

The text of the book will be read by narrator Lynne Warfel as the orchestra plays music to make the story come alive with sound. In addition to writing for orchestral instruments, Heitzeg uses found sounds to create the sounds in the book. During the performance at Orchestra Hall, notice all the found sounds that help tell the story.

KEY VOCABULARY

Found sounds: Everyday objects—anything!—used as a sound source to create music.

Narrator: a storyteller

Timbre: the unique sound of any instrument or sound source

JUST LISTEN (AND VIEW)

Ghosts of the Grassland, Boulder Philharmonic

This is another piece by composer Steve Heitzeg, Ghosts of the Grassland. Like The Tin Forest, this music aims to create the natural sounds of a place. And like The Tin Forest, this piece also uses some unconventional sound sources (including prairie grass and bison bones)!
The Tin Forest, by Steve Heitzeg

FOCUS ON IMPROVISING WITH FOUND SOUNDS

☐ I CAN... improvise or compose to express musical ideas, using found sounds.

ACTIVITY:

• Collect a wide variety of everyday objects. Raid the recycling bin. Here’s a suggested list of objects that will create great, diverse sounds.
  
  - Cereal boxes
  - Corrugated cardboard (coffee cup sleeves)
  - Keys
  - Cotton balls
  - Rubber bands
  - Chopsticks, other kinds of wooden sticks
  - Drinking straws
  - Small plastic bottles (empty Advil bottles)
  - Plastic containers with lids (yogurt, sour cream, parmesan cheese)
  - Tin cans (coffee cans, with lid and without)
  - Pots and pans
  - Glass jars
  - Various bottles, sealed and filled with water
  - Dried pasta, beans, and rice, used to fill various containers.

• Explore sounds. See how many different sounds you can make on any given object. A cardboard cereal box might be tapped with fingers or picked up and tapped against the floor. One finger tapping will sound different than two fingers, or a whole hand. Tapping sounds different than scraping and shaking.

• Categorize and sort. Different materials create different sounds. Most found objects can be put into one of the following categories: Plastic, Metal, Wood, Paper, Cardboard. Making sound, listening, and sorting helps students develop sound discrimination and awareness of musical timbre, or sound quality.

• Combine and create. Use various found objects in combination with one another to create new instruments. For example, rubber bands of various sizes stretched across a shoe box with no lid will create different pitches and help students start to understand the construction of a string instrument.

• Compose. Use your newly-created instruments to accompany familiar songs or use them to create a unique classroom composition.
ABOUT THE MUSIC

When Florence Price's Symphony No. 1 was premiered by the Chicago Symphony Orchestra in 1932, it was the first composition by a black woman to be performed by a major orchestra. Like Dvořák and Grieg, Price used dance patterns and tunes from her own heritage—in this case, African American spirituals and dances. The third movement of her first symphony uses rhythms of the Juba dance, an African American dance that involves stomping and slapping your knees, and is related to current stepping practice. The rhythmic energy of this movement clearly suggests dancing. Listen for the slide whistle!

KEY VOCABULARY

Movement: a self-contained part of a larger work of music

Beat/pulse: a recurrent pattern of steady sounds
FOCUS ON RHYTHM AND MOVING TO A STEADY BEAT/PULSE

☐ I CAN... move in different ways to a steady beat/pulse

CLASSROOM ACTIVITY:

• Remind students that it is the steady beat or pulse in music that inspires dancers to move in certain ways.

• Explain that the third movement of Florence Price’s Symphony No. 1 is dance music. Listen and imagine all the ways dancing to this music might look.

• Encourage quiet ways of moving along with the beat (e.g., shoulder dancing or head bobbing) so that the class can move and still hear all the sounds from the orchestra.

• Listen again and use a manipulative of some kind to move with steady beat/pulse. Scarves and ribbons work well.

• You might repeat or extend with a Dalcroze-influenced activity. Stand in a circle with the class. Hold one tennis ball in your hand. As the music starts, begin to move the ball in your hand around your own space. After a few beats, pass it to the person on your right. They will do the same, and the ball makes its way around the circle. If one particular ball holder is making the ball dance for a long time, a physical hand gesture usually reminds them to pass it on. This activity is best done through physical gestures (and no words).
Dynamics Dial

pp

ff
# Grieg Piano Concerto Listening Map

<table>
<thead>
<tr>
<th>A SECTION</th>
<th>B SECTION</th>
<th>A’ SECTION</th>
<th>CADENZA</th>
<th>ENDING</th>
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</tbody>
</table>
**The Moldau listening map**

- **0:00-0:30**  
  Flute Duet

- **1:05-1:55**  
  Strings and more winds join

- **0:30-1:30**  
  Clarinets join the flutes

- **1:55-3:15**  
  French horns and some percussion

- **3:15-4:00**  
  Trumpets and trombones enter

*all timings approximate*
## Water Music Improvisation Grid

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<th>Tempo:</th>
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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...
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!

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 a 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!

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. Internal legend has it that 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!