YOUNG PEOPLE’S CONCERTS
THE COLOR OF MUSIC
OCTOBER 25–26, 2017
10am & 11:35am
ORCHESTRA HALL

Designed for students in grades 3-6
Prepared by the Minnesota Orchestra
Education/Community Engagement Department
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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.
   - 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.

2. **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.
       - 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.

3. **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.
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!

We love “high five students” at Orchestra Hall—like our friends at Pine Hill Elementary!

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.)

REVIEW INSTRUMENTS OF THE ORCHESTRA
Go to www.minnesotaorchestra.org/guide to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!

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 website here: http://www.minnesotaorchestra.org/learn/teachers-students-and-parents/young-peoples-concerts/homeschool-workshops

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

LISTEN TO THE MUSIC
Click on the YouTube playlist below to hear the music to be performed on the concert:
https://www.youtube.com/playlist?list=PLlqGGVbyx-FpZw6zW0ma81SKM-vOsugso7

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.
Visit www.minnesotaclassical.org/guide to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!
THE COLOR OF MUSIC

Shostakovich  
Festive Overture

Khachaturian  
Sabre Dance, from Gayane

Grieg  
Anitra’s Dance, from Peer Gynt Suite No. 1

Dvořák  
Allegro (movement I), from Cello Concerto
featuring YPSCA School Music Audition Winner, Nygel Witherspoon

Mussorgsky/ orch. Ravel  
Ballet of Chicks in their Shells, from Pictures at an Exhibition

Copland  
Fanfare for the Common Man

Bernstein  
Mambo, from West Side Story

The concert program is subject to change.

Learn more about the composers 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/musicians-soloists-conductors/orchestra-musicians
RODERICK COX
ASSOCIATE 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 extended his contract with the Minnesota Orchestra and is excited for another year of concerts.

Learn more here: http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/artistic-roster/1187-roderick-cox
MEET THE PERFORMERS

NYGEL WITHERSPOON
GUEST ARTIST, CELLO

• Nygel Witherspoon has been studying the cello with his teacher, David Holmes, since he was three years old!

• Last year, he won a competition held by the Young People’s Symphony Concert Association.

• This past spring, he was a featured artist on Minnesota Public Radio’s Minnesota Varsity Program. He performed the third movement of the Kodály Cello Sonata at the Fitzgerald Theater in St. Paul during the live radio broadcast.

• Nygel is in high school but will attend the University of Minnesota as a PSEO student in the fall and study cello performance with Tanya Remenikova.

• He performs on a cello generously donated by the Virtu Foundation.
MEET THE COMPOSERS

**DVOŘÁK**
1875-1904
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 summer, the whole family vacationed in the small Czech community of Spillville, Iowa.

**MUSSORGSKY**
1839-1881
ROMANTIC PERIOD

Modest Mussorgsky was born in Russia.

His mother gave him his first piano lessons. Mussorgsky went to a military boarding school and then joined the army. But he left to become a composer. He was very patriotic and wrote a lot of music about Russian history and folk stories.

He had a hard time making a living as a composer so he got a government job but spent his spare time writing music.

**GRIEG**
1843-1907
ROMANTIC PERIOD

Edvard Grieg was born in Norway.

His mother was a pianist and his first teacher. Grieg was an excellent pianist and gave concerts all over Europe. But, every summer, he would go back to Norway to compose.

**RAVEL**
1875-1937
LATE ROMANTIC PERIOD

Joseph-Maurice Ravel was born in France. He is best known for his piece of music *Bolero*.

The success of this piece came as a great shock to Ravel, who had originally thought that orchestras would refuse to play it.

He was expelled from his school, the Conservatoire de Paris, because he wasn't meeting their requirements, but he kept composing.

Ravel made a lot of money by arranging Mussorgsky’s *Pictures at an Exhibition* and later made a four month tour to America where he met George Gershwin and found that music critics were much more accepting of his compositions.
COPLAND 1900-1990 MODERN PERIOD

Aaron Copland was born in America.
He is one of the most famous American composers of all time.

Copland went to France when he was a teenager where a famous musician and composer, Nadia Boulanger, helped him discover his own style.

Copland wrote a lot of music for ballets with American themes like Billy the Kid, Rodeo, and Appalachian Spring.

One of his most famous compositions is Fanfare for the Common Man. He wrote it after the Cincinnati Symphony Orchestra asked several composers to write fanfares during World War II.

KHACHATURIAN 1903-1978 MODERN PERIOD

Aram Khachaturian was born in Tbilisi, Georgia—a country nestled between Russia and Turkey.

His father owned a book binding shop. Although Khachaturian demonstrated some musical abilities at an early age, he debated becoming an engineer or having a career in medicine. However, at age 18, he moved to Moscow, enrolled in a cello class at Gnessin Musical Institute and became one of the best music students. While he studied music, he also got a degree in biology at Moscow State University!

Khachaturian is most famous for his ballet music. “Sabre Dance” from the ballet Gayane is one of his most popular pieces. He was the most renowned Armenian composer of the 20th century.

SHOSTAKOVICH 1906-1975 MODERN PERIOD

Dmitri Shostakovich was born in Russia.
He finished his first symphony when he was only 19 years old!

Shostakovich struggled to express himself and his true creativity due to the strict controls on music by the country’s dictator, Joseph Stalin.

Worried that he would be put in jail, Shostakovich started composing “safe” music with hidden meanings so he wouldn’t get in trouble. He became unhappy and bitter and died at the age of 69.

BERNSTEIN 1918-1990 HAPPY BIRTHDAY! MODERN PERIOD

Leonard Bernstein was born in America.
His father sold wigs and beauty supplies and wanted Leonard to take over the family business. But, Leonard went to Harvard and majored in music instead.

He got his big break at 25 years old when, at the last minute, he stepped in to conduct a concert in Carnegie Hall that was broadcast live over the radio. The audience went wild and he even made the front page of the newspaper the next day!

Leonard Bernstein was a great teacher and was the first person to broadcast Young People’s Concerts live on television. In fact, Bernstein’s commitment to teaching young people about classical music is the reason most orchestras around the world have Young People’s Concerts!
Preparation Activities support learning in the following areas:

**ARTISTIC LITERACY**

**FOUNDATIONS**
- Demonstrate knowledge of the foundations of the arts area.
- Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.
- Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas

**CREATE**
- Create or make in a variety of contexts in the arts area using the artistic foundations.

**PERFORM**
- Perform or present in a variety of contexts in the arts area using the artistic foundations.

**RESPOND**
- Respond to or critique a variety of creations or performances using the artistic foundations.

For general information on concert etiquette and the symphony orchestra, please see “Preparing for the Concert” on page 4.
Shostakovich: Festive Overture

ABOUT THE MUSIC

Festive Overture was premiered in Moscow at the Bolshoi Theater in 1954. The Bolshoi’s conductor, Vassili Nebolsin, asked Shostakovich to write the overture in just three days! The piece begins with a brass fanfare, is followed by a fast melody in the winds and a luscious, lyrical section led by the cellos. The brass fanfare returns at the end and leads to a dramatic grand finale. Although this is a standard piece of orchestral repertoire, it has been transcribed for concert band as well.

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’s kind of like the previews at a movie theater!

Fanfare
A short piece of music that is often patriotic, heroic, or ceremonial and typically played by brass instruments. Trumpets are especially important in fanfares. In fact, trumpet players used to play short fanfares to get a crowd’s attention and announce the arrival of a king and queen! Within Festive Overture, you’ll hear a fanfare. Can you find the two places where that happens?

Melodic Direction
The pathway of pitches in a melody—upward, downward, horizontal (or “stays the same”) and any combination of these.
PREPARATION ACTIVITY #1

Shostakovich: Festive Overture

FOCUS ON THE FOUR FAMILIES OF INSTRUMENTS
☐ I CAN... name the four families of instruments in an orchestra.
☐ I CAN... identify characteristics of each family of instruments.

A > Predict!
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!

Discussion: Think about your own family. What do you have in common? What differences do you have?

Brainstorm: Think about an instrument that you know already. What material is it made of—wood or metal? How is the sound made—with a bow, by blowing air into it, or by striking it? Draw your instrument and label it. (Printable #1)

Activity: Show the class your picture, describe your instrument and hang it on a wall or blank space. After all of the pictures are up on the wall, begin grouping instruments together into families. Make sure you have a rationale or justification for grouping instruments together!

B > Check!
Check the instruments families you just grouped together by comparing them to the pictures provided on this page.

Challenge: Where do instruments like the harp, contrabassoon, saxophone, bass clarinet, gong, baritone, or piano belong? Why?

C > Learn More!
Go to www.minnesotaorchestra.org/guide to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!
**PREPARATION ACTIVITY #2**

**FOCUS ON MELODY**
- I CAN identify two types of melodic direction in Festive Overture.
- I CAN improvise a melody using skips and steps.

A) **Prepare!**
Teachers, before students listen to the music, sing or play both excerpts below and have students imitate you.

- Each excerpt represents an example of melodic direction that can be heard frequently throughout Festive Overture. (Excerpt 1 = Upward Melodic Direction)
- (Excerpt 2 = Downward & Upward Melodic Direction)
- Note: Pitches have been transposed to F Major for ease of transfer onto Orff instruments if desired.

Repeat multiple times, as needed, until students can identify both types of melodic direction.

B) **Present!**
Give students their "listening job" by asking them to search for the two types of melodic direction as they listen to the music.

- Assign a movement or hand signal for each type of direction so students can show you when they are hearing it. (For example, have them point up to the sky when they hear upward melodic direction.)

Listen multiple times, as needed.

**Challenge:** Have students listen and respond to the music with eyes closed.

C) **Practice!**
Have students improvise new melodies using the types of melodic direction they've investigated.

- After improvising several new melodies, students select their favorite one to share.
- "Pair and Share": Students play their new melody for a partner.
- The partner guesses which type(s) of melodic direction they used.
Khachaturian: *Sabre Dance*, from *Gayane*

**ABOUT THE MUSIC**

Sabre Dance is a piece of music from the final act of Khachaturian’s ballet, *Gayane*. The ballet tells a story of a young farm girl, Gayane and her life. At the end, we see Gayane’s wedding where different folk dances are performed in celebration—one of them is Sabre Dance. During the music, the dancers use curved swords called sabres to show off their exceptional skills. The song incorporates elements of an Armenian folk song into the middle section and also features the saxophone, an instrument not typically seen in the standard orchestral instrumentation. In 1948, Sabre Dance became such a hit in the United States that Newsweek Magazine suggested that the year be named “Khachaturian Year” in the United States! The piece has been used widely in films, TV shows, and even Olympic events.

**KEY VOCABULARY**

**Dynamics**

Varying levels of volume and how they compare to one another—from very soft (pp, or pianissimo) to very loud (ff, or fortissimo)

**Staccato**

Short, crisp, detached sounds

**Legato**

Long, flowing connected sounds

**Melodic Direction**

The pathway of pitches in a melody—upward, downward, horizontal (or “stays the same”) and any combination of these.
Khachaturian: *Sabre Dance*, from *Gayane*

**FOCUS ON MELODY & FORM**
- I CAN...identify which instrument families and/or specific instruments play the melody.
- I CAN...label the form of the music.

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### A) Listen and Watch!

[https://www.youtube.com/watch?v=mUQHGpxrz-8](https://www.youtube.com/watch?v=mUQHGpxrz-8)

Before you watch the video, review the four families of instruments so students are familiar with the string, woodwind, brass and percussion families.

Tell students that you will watch the video in three “chunks.” In the first chunk, let’s call that “A,” which instrument families have the melody?

Play the first 48 seconds only.

Pause the recording and ask the following questions:

- Which instrument family had the melody? (woodwind family)
- Was there a percussion instrument that also played the melody? (xylophone)
- Bonus: Which instrument family played something that almost sounded like cat meows on their instruments?! (brass family)
- Bonus: Which instrument family played really short “oom-chuck” sounds the whole time?! (string family)

Now focus on the second “chunk”—let’s call that “B”. Have students listen for the two specific instruments that play the melody. Hint: one of them is a woodwind instrument; one is a string instrument!

Play 48-1:22. Pause the recording and ask what instruments had the melody. (saxophone and cello)

Play the rest of the recording and ask students to put their hands in the air when they hear the “A” section come back. (Hands should go in the air at approximately 1:45).

### B) Find that Form!

Students have not only analyzed the melody, they’ve also discovered the form of this piece—ABA.

(Note: Since the last A section is a bit different, we call that “A1 or A prime” but you can choose whether or not to discuss this with your students.)

Listen to the piece all the way through. Have students create a movement or hand signal for the A section and B section so they can signal when they hear each one as they listen.)
Khachaturian: *Sabre Dance, from Gayane*

**FOCUS ON MELODY & FORM**

☐ I CAN identify staccato sounds and show them by moving my body or another creative way.

☐ I CAN identify legato sounds and show them by moving my body or another creative way.

A > Review!

Play a short clip from the A section to review short, or staccato sounds.

Play a short clip from the B section to review connected, or legato sounds.

B > Imagine!

As a class/group, have students imagine what instruments they could use to play staccato sounds and legato sounds. Make an idea bank and, if needed, use the sentence starters below to spark their thinking. Then, create an idea bank for “movement words” that would pair with short sounds and those that would pair with long sounds.

I can use a ________________ to play short sounds by ____________________________

*(instrument name, ie: xylophone) (how, ie: quickly striking one mallet at a time.)*

I can use a ________________ to play long sounds by ____________________________

*(instrument name, ie: xylophone) (how, ie: brushing one mallet gently up and down the instrument.)*

When I think of short, staccato movements, I think about ________________ (idea, ie: a kangaroo jumping.)

When I think of long, connected movements, I think about ________________ (idea, ie: a snake slithering.)

C > Plan & Refine!

Have students pair up and tell them to create music and movement for legato and another one for staccato.

Have them share their favorite ideas from the list the class just brainstormed or generate new ideas.

Have them play around with their staccato and legato plans and refine them for performance.

D > Present!

Ask for volunteers to share their staccato or legato performances with the class but tell them to keep it a secret... the class can guess which articulation it is!
Grieg: *Anitra’s Dance*, from *Peer Gynt* Suite No. 1

**ABOUT THE MUSIC**

Playwright Henrik Ibsen wrote a play in 1875 based on Danish folk hero, Peer Gynt. In the story, Peer, a young and adventurous man, encounters an Arab princess named Anitra. She charms him with her dancing and, in a rather sneaky way, convinces him to give her his valuable possessions and wealth.

**KEY VOCABULARY**

**Pizzicato**

a playing technique in which a string player plucks the strings of their instrument with their fingers

**Arco**

a playing technique in which the bow is drawn across the strings

**Staccato**

short, crisp, detached sounds

**Legato**

long, flowing, connected sounds

**INTRODUCTORY ACTIVITY**

- I CAN...name the four instruments in the string family.
- I CAN...hear string players using their fingers to pluck the strings (pizzicato) and bows to play the melody (arco).

Grieg’s “Anitras Dance”  
https://youtu.be/gcEnSITNaGM
Grieg: Anitra’s Dance, from Peer Gynt Suite No. 1

FOCUS ON FORM
☐ I CAN...identify the A section and B section of “Anitra’s Dance.”
☐ I CAN...perform a “pat snap snap” body percussion pattern to the steady, triple meter.

A> Listen!
• While listening to “Anitra’s Dance,” have students find the steady beat and join you in a “pat snap snap” body percussion pattern.
• Display or pass out copies of the Listening Guide. (Printable #2)
• Have students follow along with the guide. Try this a couple of times so they become familiar with it.

B> Discuss!
• Ask students to describe elements of music that they heard: dynamics, tempo, form, melody, etc.
• Use a series of three questions for the discussion—What did you hear? What did you hear that makes you say that? What more do you hear?

C> Explore!
• Ask students to focus on the form. Have them demonstrate understanding by putting their hands on their heads when they hear “A sections” and on their knees when they hear “B”.
• As a class, create a “word bank” to describe the A Section and B Section.

D> Move!
• Split the class into groups. Designate one group A1 (the first A section), one group B, and one group A2 (the second A section). Teachers, you may want to break up the B Section into three groups as well since it is a longer section. Use the Listening Guide to help students visualize exactly what part of the music they are responsible for.
• Have the groups use the word bank and experiment with movement that fits their section of music.
• Try using scarves and other materials to add some visual elements to the movement!
• Perform as a class.

• Extension: Videotape your class’ creation 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.)

WORD BANK SAMPLE
Now it is your turn! Use these as a starting point and add to them.

A SECTION       B SECTION
Playful          Romantic
Lighthearted     Dark
Dvořák: Allegro (movement I), from Cello Concerto

ABOUT THE MUSIC
The Cello Concerto in B minor was the last solo concerto Antonín Dvořák ever wrote before he died. Like most concertos, it has three sections, or movements, and you will hear the first movement at the concert. (Note: We will be reducing some of the introduction played by the orchestra at the beginning of the piece.) Dvořák was not interested in writing music for the cello but, after being pestered for months and months by famous cellists, he finally conceded, writing what is now considered one of the greatest cello concertos of all time.

KEY VOCABULARY
Concerto
A musical composition for a solo instrument accompanied by an orchestra
Mussorgsky/orch. Ravel: *Ballet of Chicks in their Shells*, from *Pictures at an Exhibition*

**ABOUT THE MUSIC**

After Mussorgsky’s friend, visual artist Viktor Hartmann, passed away, a collection of his paintings were displayed in a local gallery. Inspired by ten of these paintings, Mussorgsky wrote a piano piece called “Pictures at an Exhibition” which was later arranged for full orchestra by Maurice Ravel. You’ll be hearing Ravel’s full orchestra arrangement of “Ballet of the Unhatched Chicks” when you come to the Young People’s Concert at Orchestra Hall. The painting (right) was really more of a sketch of costume ideas that Hartmann was putting together for a children’s ballet production.

**INTRODUCTORY ACTIVITY**

- **I CAN** name four instruments in the woodwind family. (Bonus points if you can add instruments like piccolo, English horn, bass clarinet, and contrabassoon to that list!)

- **I CAN** hear short, fast notes (staccato) played by the woodwinds.

Mussorgsky’s “Ballet of the Unhatched Chicks.”
https://youtu.be/0QwFwC67yD4

**KEY VOCABULARY**

**Single Reed**

A clarinet and saxophone use a single reed, which is one flat piece of wood that is held to the mouthpiece with a metal clamp called a ligature. The reed vibrates as air passes between the reed and mouthpiece.

**Double Reed**

An oboe and bassoon use a double reed, which is two pieces of wood wound together with string and then inserted into the instrument. The reeds vibrate together as air is blown between them.

**Trill**

A trill is a playing technique in which a musician “flutters” quickly back and forth between two pitches.

*This piece is another great example of ABA Form and staccato, just like Grieg’s “Anitra’s Dance.”*
PREPARATION ACTIVITY #1

Mussorgsky/orch. Ravel: 
*Ballet of Chicks in their Shells, from Pictures at an Exhibition*

**DESCRIPTING THE MUSIC**

**A> Predict!**
- Before telling students the title of this piece or anything about it, show them this short video of a baby bird hatching out of its shell. [https://youtu.be/FDKgLfWheol](https://youtu.be/FDKgLfWheol)
- Watch the video again. Have students put the story in order. *(Printable #3)*
- Have students discuss the video and story order.

**B> Imagine!**
- Ask students to imagine the sounds they would use if they composed a piece of music inspired by the story of chicks hatching. Have students write their ideas in the Venn Diagram. *(Printable #3)*. Consider dynamics, tempo, instrumentation, form, texture, etc.

**C> Compare and Contrast!**
- Play “Ballet of the Unhatched Chicks”. Have students describe Mussorgsky’s music and write their answers in the Venn Diagram.
- Compare what was similar and what was different.
PREPARATION ACTIVITY #2

Mussorgsky/orch. Ravel: 
Ballet of Chicks in their Shells, from Pictures at an Exhibition

FOCUS ON FORM AND RHYTHM

A › Investigate!
Tell the students to listen to the music and focus on the form.

• Play the first 30 seconds and label it “A.”
• Play the whole piece and tell students to raise their hands any time they hear the “A” section.
• Have the students try and identify the form of the piece. (ABA)

Introduce the Listening Guide (Printable #4)

• Listen while following along with the Listening Guide.
• Discuss the form.

Isolate the “A” section

• Have students listen for the quarter note pattern in the woodwinds and the eighth note pattern in the pizzicato strings.
• Have students chant “egg” for each quarter note and “hatching” for each series of eighth notes.

B › Create!

• Split the class into small groups. Each group takes the 4-measure “egg” “hatching” rhythm pattern of the A section and creates their own composition! Use any of the following: movement, pitched percussion, unpitched percussion, scarves or other visuals, chanted words, etc.

• Design a rubric as a class and give feedback after each performance.

• Extension: Videotape your class’ creation 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.)
PREPARATION ACTIVITY #3

Mussorgsky/orch. Ravel: Ballet of Chicks in their Shells, from Pictures at an Exhibition

FOCUS ON DOUBLE REEDS
☐ I CAN...define what a single reed is and how it makes sound.
☒ I CAN...define what a double reed is and how it makes sound.

Make Your Own Double Reed!
Materials Needed: Plastic drinking straws, scissors
1. Take a plastic drinking straw and use your scissors to cut the end into a point. (It helps to flatten the straw while cutting it.)
2. Place the straw between your lips, press down lightly and blow. You should get a buzzing sound!
3. Try cutting the straw into different lengths. What happens to the sound? Does it get higher? Lower?
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/CoM_Home
Teachers: https://www.surveymonkey.com/r/CoM_School

STUDENT FEEDBACK FORM

PLEASE RESPOND BELOW USING WORDS OR PICTURES

TELL US YOUR MUSICAL STORY

BEFORE THE CONCERT

When I was at the concert, I imagined I would hear...

When I was at the concert, I imagined I would see...

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...

AFTER THE CONCERT

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

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

NOW WHAT

1. List three things you learned at the concert!

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

3. Music makes me...

Return by mail to: Minnesota Orchestra
1111 Nicollet Mall, Mpls., MN 55403
Return by email to: education@mnorch.org
PREPARATION ACTIVITIES

Copland: Fanfare for the Common Man

ABOUT THE MUSIC
In 1942, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, commissioned multiple composers to write rousing fanfares that would inspire patriotism among his fellow Americans. One of these composers was Aaron Copland. His “Fanfare for the Common Man” became one of America’s most iconic and patriotic pieces of music.

KEY VOCABULARY
Fanfare
A short piece of music that is often patriotic, heroic, or ceremonial and typically played by brass instruments. Trumpets are especially important in fanfares. In fact, trumpet players used to play short fanfares to get a crowd’s attention and announce the arrival of a king and queen!

Texture
Texture in music is created by the number of voices or instruments playing and how their melodies, rhythms and harmonies interact with each other.

INTRODUCTORY ACTIVITY
☐ I CAN name the four instruments in the brass family and at least 3 percussion instruments
☐ I CAN hear the melody repeat multiple times as more instruments join in.

Copland’s Fanfare for the Common Man
https://youtu.be/FLMVB0B1_ts
PREPARATION ACTIVITIY #1

Copland: Fanfare for the Common Man

DESCRIBING THE MUSIC
☐ I CAN...describe what I hear using music vocabulary.
☐ I CAN...define texture.

A Speculate! (Shhhhh...don’t tell students anything about the music yet!)

- Post the following three questions and review with students prior to listening:
  1) What do you notice about the music?
  2) What questions do you have about the music?
  3) What do you think Copland is trying to tell us in this music?

- Listen to the music.
- Discuss the questions above as a class and record student responses so everyone can see them.
  (Don’t reveal the title yet!)
- After students have speculated about the music, reveal the title and the context behind the music.
- Discuss why Copland would write such a heroic fanfare for “the common man.”

Extension: Inspired by Copland’s music, composer Joan Tower wrote several fanfares for the “Uncommon Woman.”

B Focus on Texture!

Have students watch the YouTube video “Fanfare for the Common Man” performed by the São Paulo Symphony Orchestra. https://www.youtube.com/watch?v=ZdqjcMnjeaA

- Use the “Touch Charts” (Printable #5) and have students point to the instruments they are hearing and seeing.
- Discuss the following question—how does the texture change throughout this piece?
Copland: *Fanfare for the Common Man*

**FOCUS ON HEROES AND MELODIC LEAPS**

☐ I CAN... compare and contrast two themes
☐ I CAN... describe elements of the music that make it sound heroic
☐ I CAN... make my own hero come to life through music and/or another creative way

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**A> Compare and Contrast!**

Listen to the “Theme from Superman” and compare/contrast to Copland’s “Fanfare for the Common Man.” One piece of music was inspired by a hero with super powers while another was inspired by the “everyday hero.” What do they have in common? What’s different?

- Use the Venn Diagram (Printable #6) to compare/contrast.

Discuss what made the music sound so heroic. Listen again, if needed.

- Examples: slow tempo, brass instruments, big leaps in the melody.
- Teachers, make sure students begin discussing the large skips, or leaps, in the melody.

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**B> Heroic Leaps!**

After students have observed that big leaps are prominent in both melodies, use the notation below to show the arc of each melody.

- Note: “Theme from Superman” has been transposed.
- Have students point out where there are large skips, or leaps, in the melody.

**C> Create!**

Students select one hero from their list and create:

- Theme music for their hero using pitched instruments
- Visual representation of their hero (movement or a frozen shape or acting out a heroic deed)
- Perform for the class.
Bernstein: *Mambo, from West Side Story*

**ABOUT THE MUSIC**

West Side Story was premiered in 1957. With music by Leonard Bernstein, lyrics by Stephen Sondheim and choreography by Jerome Robbins, West Side Story became one of the greatest musicals of all time. Inspired by Shakespeare’s “Romeo and Juliet,” the story is set in the Upper West Side of New York in the 1950s and tells the tale of young love and the rivalry between two gangs—the Jets and the Sharks. Tony, a former member of the Jets, falls in love with Maria, whose brother is the Sharks’ gang leader.

During the “Mambo,” the two gangs have a “dance-off” and go back and forth trying to one-up each other. At the very end, Tony sees Maria for the first time and is struck by her beauty.

**INTRODUCTORY ACTIVITY**

- **I CAN** hear the musicians shout “Mambo!” (And I can do it too! Hint: this would be good to try with your students in advance.)

- **I CAN** show that I’m listening carefully to the music by moving my body to the steady beat, the melody, the rhythm or instruments I hear.

Bernstein’s “Mambo”
https://www.youtube.com/watch?v=noW6hpOt-M4

**Spotlight on Youth Performers**

**DANCE!**

The mambo is a Latin dance of Cuba characterized by its rock steps, side steps, kicks and flicks of the feet, and distinctive hip movement. Rather than starting on beat one, the dancer is challenged to wait for one beat and start their movement on beat 2. Watch these kids dance a mambo! https://youtu.be/ERvTs4I7Xtk
Instrument Introduction

Name: ___________________________      Teacher:______________________________

Draw your favorite instrument in the box and answer the questions below.

Name of Instrument: __________________________________________________________________

This instrument is made of:  Wood  Metal    Other:____________________________________

To make sound on this instrument, a musician uses:  A Bow      Air  Mallets/Sticks  Other:____________________________________
Anitra’s Dance Listening Guide

INTRODUCTION

A Section
(0:10-0:47)

4 measure Intro

Unison Pizzicato

B Section
(0:47-1:40) & (2:04-2:54)

Pizz Arco

Major

Minor

Copycat

Violin vs Viola (4x)

A’ Section
(1:40-2:03) & (2:55-3:31)

Extra 4 bar phrase

CODA

Unison Pizzicato

Printable #2
BIRD WATCHING
Watch the video of a baby bird hatching from its shell and put the sentences in order below. Number 1 is already done for you.

https://youtu.be/FDKgLfWheol

1. Mom keeps baby warm again.
2. Baby bird breaks the shell open.
3. Mom keeps baby warm.
4. Baby bird cries and opens its mouth for food before taking a nap.
5. Mom takes part of the shell away.
7. Baby bird opens its mouth and cries.
8. Mom gets rid of the rest of the shell.

THINK LIKE A COMPOSER
Think about what kind of sounds you would want to use if you were writing a song about a bird hatching. Put these words in the left circle. In the right circle describe the kinds of sounds you heard Mussorgsky use. Were there any similarities?
Ballet of Chicks in their Shells Listening Guide

A Section
(0:00-0:30)

B Section
(0:30-0:52)

A Section
(0:52-End)
Fanfare for the Common Man Touch Chart

Listen to Copland’s “Fanfare for the Common Man” and point to the picture of the instruments you hear.
Fanfare for the Common Man
venn diagram

Compare/Contrast Copland’s “Fanfare for the Common Man” with John Williams’ “Theme from Superman.”
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!

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.

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!

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!

Learn more about the hall: