DISCOVERING GREAT MELODIES
MARCH 1-2, 10AM & 11:35AM
ORCHESTRA HALL

Recommended for grades 3-6
Prepared by the Minnesota Orchestra Collaborative Design Team & Education/Community Engagement Department
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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:

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 FIELD TRIP**

**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 are seated from front to back according to when you arrive.

Please note: If your buses get separated and you don’t all arrive together, let our ushers know. We have a holding area in our lobby for schools that need to wait for anyone who has become separated from their group.

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
   - 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.

**ONCE YOU ARE SEATED**
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:

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-people’s-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 iseducation@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=PLlqGGVbyxFp-bX-ZWhXDZTpYCy735cZcOw

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 of music 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.

https://www.youtube.com/playlist?list=PLlqGGVbyxFp-bX-ZWhXDZTpYCy735cZcOw
Click [here](#) for an interactive guide to the orchestra.
DISCOVERING GREAT MELODIES

ROSSINI

William Tell Overture

MOZART

Symphony No. 40 in G minor, K. 550
I. Allegro molto

ELGAR

Variations on an Original Theme, Enigma, Opus 36
IX. Nimrod (Adagio)

WILLIAMS

Harry Potter and the Sorcerer’s Stone: Children’s Suite for Orchestra
I. Hedwig’s Flight

MAHLER

Symphony No. 1 in D major
III. Solemn and measured, without dragging

GRIEG

In the Hall of the Mountain King, from Peer Gynt Suite No. 1, Opus 46

HAYDN

Symphony No. 94 in G major, Surprise
II. Andante

STRAVINSKY

Finale from The Firebird Suite

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
MEET THE PERFORMERS

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 moved to Minneapolis, MN. Give him a big “welcome to Minnesota” when you see him!

Learn more here: http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/artistic-roster/1187-roderick-cox
Mozart composed his first symphony at the age of 8. He went on to compose 41 symphonies, several operas and many works for chamber ensembles. As an adult, he never found a position in an orchestra that challenged and satisfied him. He moved several times and finally settled in Vienna where he earned his living as a freelance performer and composer.

Rossini was born in Italy. His father played French horn and his mother was a singer. By the time he was 6 years old, young Gioachino was playing the triangle in his father’s group. Later, he took singing lessons and also studied French horn, cello, harpsichord and piano. Rossini is most famous for his operas but also composed sacred music, chamber music and pieces for piano. He composed 39 operas in just 19 years! Rossini was called “The Italian Mozart” because of his great musical talent.

Mozart was born in Austria. His father was a violinist, music teacher and composer. Mozart and his sister both learned to play piano from their father. Many called him a child prodigy. By the age of 5, Wolfgang was already composing short pieces and performing concerts on piano and violin! Between the ages of 6 and 17, Wolfgang and his sister, Nannerl, traveled throughout Europe performing for royalty. Mozart composed his first symphony at the age of 8. He went on to compose 41 symphonies, several operas and many works for chamber ensembles. As an adult, he never found a position in an orchestra that challenged and satisfied him. He moved several times and finally settled in Vienna where he earned his living as a freelance performer and composer.

Grieg was born in Norway. Young Gustav began to play his grandparents’ piano at the age of 4 and performed his first public concert at the age of 10. He eventually went on to study piano, composition and harmony at the Vienna Conservatory. At times during his adult life, Mahler earned his living as piano teacher and composer. He took his first conducting position at the age of 20. While his work as a conductor led to great performances, he was often difficult to work with. Mahler was so busy as a conductor that composing became something he did more as a part-time activity or during summers. Late in life Mahler served briefly as conductor of the New York Metropolitan Opera and the New York Philharmonic.

Elgar made his living as a freelance musician. He gained recognition as both a performer and composer. He wrote pieces for piano, chamber works, and incidental music for theatre. One of his most well-known pieces is Peer Gynt, the music for a play by Henrik Ibsen. Grieg’s use of Norwegian folk music in his compositions was important in the development of their national identity. Several statues of Grieg are located throughout his home city of Bergen. Many businesses and public buildings also bear his name.

Elgar was born in England. His father was a musician and composer. Elgar and his mother was his first teacher. Elgar composed his first symphony at the age of 20. While his work as a conductor led to great performances, he was often difficult to work with. Mahler was so busy as a conductor that composing became something he did more as a part-time activity or during summers. Late in life Mahler served briefly as conductor of the New York Metropolitan Opera and the New York Philharmonic.

Haydn was born in Austria. Joseph Haydn became the court music director for the Esterházy family, a position he held for almost 30 years. Haydn’s work at Esterházy kept him isolated from other composers so he was forced to be original. During this time he codified the symphony form. Haydn didn’t have much interaction with other composers through most of his career, but as guests attended concerts at Esterházy, his music became well-known to people across Europe. Haydn was nicknames the ‘Father of the Symphony.’ Not only did he codify the form, but he also composed 104 symphonies during his lifetime!

Gustav Mahler was born in Bohemia, now known as the Czech Republic. Young Gustav began to play his grandparents’ piano at the age of 4 and performed his first public concert at the age of 10. He eventually went on to study piano, composition and harmony at the Vienna Conservatory. At times during his adult life, Mahler earned his living as piano teacher and composer. He took his first conducting position at the age of 20. While his work as a conductor led to great performances, he was often difficult to work with. Mahler was so busy as a conductor that composing became something he did more as a part-time activity or during summers. Late in life Mahler served briefly as conductor of the New York Metropolitan Opera and the New York Philharmonic.

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John Williams was born in the United States. His father was a jazz musician. Into high school and college, John studied jazz piano and performed in many jazz clubs in New York City. He moved to Los Angeles and worked as a session musician recording music for films, television shows and records. John’s talent as a composer was noticed and he began to work on projects for television and movies. Williams composed the music for many very popular movies including Jaws, Star Wars, E.T., Indiana Jones, and the first three Harry Potter Films. Williams served as conductor of the Boston Pops Orchestra for 13 years. His work has been nominated 50 times for Academy Awards, second behind Walt Disney.

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Preparation Activities support learning in the following areas:

**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.

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

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

For general information on concert etiquette and the symphony orchestra, please see “Preparing for the Concert” on pages 6-7.
About the music
William Tell premiered in 1829 and was Rossini’s last opera. It was a story set in the 1200s about a Swiss man who rallied his country against the Austrians. The original opera was more than four hours long, but is now usually presented in a much shorter version. The last part of the overture (performed on this concert) has been used in many television shows, movies, and commercials.

Activity #1
Focus on Instruments

I can... recognize the sounds of instruments in the orchestra.

A) Learn
- Review the instruments of the orchestra on page 8.
- Listen to audio clips of each instrument here: https://www.mydso.com/dso-kids/learn-and-listen/instruments

Activity #2
Focus on rhythm

I can... recognize the melody in Rossini’s music.
I can... identify the repeated “gallop rhythm” in Rossini’s music.

A) Listen
- Play a short clip of the music and have students raise their hands when they think they hear the melody.
- Play the clip again and tell students to listen for the family of instruments that is playing the melody. What instrument family do you hear playing the melody? (string family)
- Challenge: What instrument played the fanfare at the very beginning? (trumpet) What woodwind instrument joins the strings for the melody the very first time it is heard? (clarinet)

B) Decode
- Play the melody for students as they study part 1 of PRINTABLE 1. Discuss the “gallop rhythm”—two sixteenth notes and one eighth note or “short-short-long.” What else do they notice about the notes (such as melodic direction, steps, skips and repeated notes)? Are any measures repeated within the melody?

C) Listen and Think
- Have students listen at least twice to this recording of the William Tell Overture then complete parts 2–3 of PRINTABLE 1. When they have completed these sentences on their own, have them share their answers with a partner or in small groups before discussing them as a full class.

Some melodies are great because they have an interesting, repeating rhythm.
ABOUT THE MUSIC
This symphony was composed in 1788. It is one of three symphonies he composed between June and August of that year. The work has four movements and follows the musical practices of the time. Mozart revised Symphony No. 40 shortly after it was finished to add a part for clarinet. It’s not known if audiences liked the work when it was first performed, but today it is one of Mozart’s most frequently recorded symphonies.

KEY VOCABULARY
Tempo—the speed of music.

Some melodies are great because they have an interesting, repeating rhythm.

ACTIVITY #1
FOCUS ON EXPRESSION
☐ I CAN recognize the melody in Mozart’s music.
☐ I CAN identify the "short-short-long" rhythm in Mozart’s music.
☐ I CAN describe how Mozart wants the audience to feel when listening to the music.

A) Decode
• Play the melody for students as they study part 4 of PRINTABLE 1. Discuss the repeated rhythm in the melody—2 eighth notes and 1 quarter note or “short-short-long.” Is this rhythm the same as the “gallop rhythm” in Rossini’s music? (Yes! It’s still “short-short-long” but the durations of the notes are different and the tempo and mood is very different as well.)
• What else do they notice about the notes (such as melodic direction, steps, skips and repeated notes)? Are any measures repeated within the melody?

B) Listen and Think
• Have students listen to this movement at least two times, and complete part 5 of PRINTABLE 1. When they have completed the sentence, have them share their ideas with a partner or in small groups before discussing them as a full class.
ABOUT THE MUSIC
This piece, probably better known as the Enigma Variations, was completed in 1899. As the story goes, Elgar sat down at his piano one evening, and began to improvise variations on a melody. These variations were done in different styles that reflected the personalities of some of his friends. The improvisations were eventually written out for orchestra as a set of 14 movements and are named with the initials or nickname of the friend it represents. Movement IX, “Nimrod,” is often heard at solemn events such as funerals or memorial services.

KEY VOCABULARY
Adagio—very slow tempo.

ACTIVITY #1
FOCUS ON EXPRESSION
☐ I CAN recognize the melody in Elgar’s music.
☐ I CAN describe Elgar’s music and use musical vocabulary.

A) Decode
• At an adagio tempo, play the “Nimrod” melody (part 5 of PRINTABLE 2) for your students using a melodic instrument of your choice. Discuss students’ ideas about why this melody would be more difficult to play or sing than other melodies.

B) Listen and Think
• Have students listen to the movement at least twice to complete their choice of 3 tasks on PRINTABLE 2. When they have finished the sentences and/or artwork on their own, have them share their answers with a partner or in small groups before discussing them as a full class.
• For younger students, you might verbally give them one question at a time from PRINTABLE 2. At the conclusion of the music, have them think aloud with a partner before sharing in a class discussion (“pair and share”).

Some melodies are great because they express ideas or feelings.
Harry Potter and the Sorcerer’s Stone: Children’s Suite for Orchestra
I. Hedwig’s Flight

About the Music
Hedwig’s Flight first appeared in the movie Harry Potter and the Philosopher’s Stone. It has become the main theme of the Harry Potter film series and can also be heard as a ring tone for mobile phones, on video games and other media.

Key Vocabulary
celesta (or “celeste”) - a percussion instrument resembling a small, upright piano that has small hammers which strike metal keys, giving it a light, “music box-like” sound.

ACTIVITY #1
FOCUS ON EXPRESSION
☐ I CAN create music to represent me!

PREPARATION

Some melodies are great because they express ideas or feelings.

Create
• Have students complete PRINTABLE 3 to plan music that could represent themselves in a movie.
• Depending on your students’ experience level, a word bank of possibilities for each musical element may be helpful (using music vocabulary or English words). Examples may include:

<table>
<thead>
<tr>
<th>Rhythm</th>
<th>Instruments</th>
<th>Tempo</th>
<th>Dynamics</th>
<th>Articulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;short-short-long&quot;</td>
<td>Any orchestra</td>
<td>Adagio</td>
<td>p, mp</td>
<td>• staccato</td>
</tr>
<tr>
<td>long notes</td>
<td>instrument</td>
<td>Andante</td>
<td>mf, f</td>
<td>• legato</td>
</tr>
<tr>
<td>even, quick notes</td>
<td>Guitar</td>
<td>Moderato</td>
<td>ff</td>
<td>• crescendo</td>
</tr>
<tr>
<td>syncopation</td>
<td>Piano</td>
<td>Allegro</td>
<td></td>
<td>• decrescendo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presto</td>
<td></td>
<td>• accent</td>
</tr>
</tbody>
</table>

A) Create

Click here to listen to a recording with commentary by John Williams
https://www.youtube.com/watch?v=dH-gEcgVH_4
ACTIVITIES

Mahler Symphony No. 1 in D major
III. Solemn and measured, without dragging

ABOUT THE MUSIC
Mahler completed his first symphony in 1888. The work premiered in Budapest in 1889, and audiences and critics were not very complimentary. He made some major revisions to the work, and it continues to be performed throughout the world today.

Mahler didn’t follow the usual formula of the movements in a symphony where the second movement is slow and the third movement is dance-like. In his Symphony No. 1, Mahler switches things up a bit and makes his third movement the slow one, instead of the second! The melody is “Frère Jacques” in a minor tonality—the way this folk song was sung in Austria in the late 1800s to early 1900s. The movement begins with a single double bass playing the “Frere Jacques” theme all by themselves—a solo that can make any bass player quite nervous!

Frère Jacques  
Are you sleeping? Are you sleeping?  
Brother John, Brother John,  
Morning bells are ringing! Morning bells are ringing!  
Ding, dang, dong. Ding, dang, dong.

Some melodies are great because they have “sticking power.” They are repetitive and can be easy to sing.

ACTIVITY #1
FOCUS ON COMPOSITION
☐ I CAN recognize the melody in Mahler’s music.
☐ I CAN improvise or compose an arrangement of “Frère Jacques.”

A) Decode (BEFORE playing Mahler’s music)  
- Challenge students to sing or play the folk tune in part 1 of PRINTABLE 4. What folk tune is it? After they have played or sung the melody, maybe even as a round, have them do it again, this time changing all of the F-sharps to F-naturals. What happens to the feeling of the music?

B) Brainstorm to Create  
- Together as a class, brainstorm and try out various ways students could change their performance of “Frère Jacques.” These might include ideas such as playing/singing it softer, louder, slower, faster, higher, or staccato.
- Have students complete part 2 of PRINTABLE 4 and try out their ideas!

ACTIVITY #2
FOCUS ON EXPRESSION
☐ I CAN identify the melody in Mahler’s music.
☐ I CAN describe Mahler’s music and use musical vocabulary.

A) Listen and Think  
- Have students listen to the third movement of Symphony No. 1 and touch their ear each time they hear the melody enter.
- Listen again and have them complete parts 3 and 4 of PRINTABLE 4.

Click here to listen to the fourth movement of Tchaikovsky’s Symphony No. 4  
https://youtu.be/PLHj-eekdNU

Click here to listen to the recording  
https://youtu.be/RQCHgnpCGf4

PREPARATION
RESPOND
FOUNDATIONS

The orchestra will be playing an excerpt of this movement. Use the recording above and stop at 2:34 to get a clip of the excerpt that will match the concert performance.
ABOUT THE MUSIC
This music was composed in 1876 for Henrik Ibsen's play, Peer Gynt, and since then it has become very popular around the world as an icon of Norwegian culture. This famous melody has been used for television programs and movie soundtracks and has even been arranged for various ensembles including rock bands and heavy metal groups.

KEY VOCABULARY
- accent: with emphasis.
- dynamics: how loud or soft the music is.
- staccato: short and separated.
- tempo: the speed of music.

Some melodies are great because they have “sticking power.” Other melodies are great because they express ideas or feelings.

PREPARATION

ABOUT THE MUSIC
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ABOUT THE MUSIC
This music was composed in 1876 for Henrik Ibsen's play, Peer Gynt, and since then it has become very popular around the world as an icon of Norwegian culture. This famous melody has been used for television programs and movie soundtracks and has even been arranged for various ensembles including rock bands and heavy metal groups.

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ABOUT THE MUSIC

Symphony No. 94 in G Major was one of six symphonies Haydn composed in 1792 for his first trip to London. He wanted to give audiences something new, so Haydn surprised them in the second movement with a sudden, loud chord. The audience was shouting “Bravo!” before the movement was finished. Instead of a conductor, Haydn led the orchestra from his place sitting at the piano.

Sometimes the element of surprise makes a melody great!

Click here to listen to the fourth movement of Tchaikovsky's Symphony No. 4 https://youtu.be/PLHj-eekdNU

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Click here to listen to a recording https://youtu.be/lLjwkamp3lI

ACTIVITY #1

FOCUS ON DESCRIBING MUSIC

☐ I CAN identify the melody in Haydn’s music.
☐ I CAN describe Haydn’s music and use musical vocabulary.
☐ I CAN respond to the dynamics in Haydn’s music.

A) Decode

• Play the Haydn melody (part 1 of PRINTABLE 6) for your students using a melodic instrument of your choice. Have students discuss the rhythm pattern and small skips. What else do they notice about the notes (such as melodic direction and repeated notes)? Are any measures repeated within the melody?

B) Listen and Think

• Have students listen to this movement two or more times and complete parts 2-4 of PRINTABLE 6. When they have completed the sentences, have them share their ideas with a partner or in small groups before discussing them as a full class.
ABOUT THE MUSIC
Stravinsky composed The Firebird for the 1910 season of Ballets Russes, a Russian ballet company performing in Paris at the time. The story of the ballet was based on the synthesis of several Russian fairy tales and involved a magical bird and evil magician. The Firebird was an immediate success! More than that, it was the music that launched Stravinsky’s career as a composer. In addition to the complete 50-minute ballet, Stravinsky arranged three shorter suites of the music for concert audiences. The Minnesota Orchestra will perform the finale from the 1919 suite.

ACTIVITY #1
FOCUS ON MELODY
☐ I CAN identify the melody in Stravinsky’s music.
☐ I CAN describe Stravinsky’s music and use musical vocabulary.
☐ I CAN respond to the dynamics in Stravinsky’s music.

A) Decode
• Play the Stravinsky melody (part 3 of PRINTABLE 7) for students using a melodic instrument of your choice. Play it again and challenge students to hum along.
• Are students able to determine if the beats are grouped in 2s or 3s? Have them complete part 1 of PRINTABLE 7 then discuss their ideas.

B) Listen and Think
• Have students listen to the music and complete parts 2 and 4 of PRINTABLE 7. When they have completed the sentences, have them share their ideas with a partner or in small groups before discussing them as a full class.
• Play the piece again so students may follow the range of dynamics using part 5 of PRINTABLE 7.
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/melodies_home
Teachers: https://www.surveymonkey.com/r/melodies_school

**STUDENT FEEDBACK FORM**

**PLEASE RESPOND BELOW USING WORDS OR PICTURES**

**BEFORE THE CONCERT**
Before I went to the concert, I imagined I would hear...

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

**DURING THE CONCERT**
When I was at the concert, I heard...

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

**TELL US YOUR MUSICAL STORY**
Music makes me...

**AFTER THE CONCERT**
If you could change or add 3 things during the concert, what would they be?

I would change: ____________________________________________________________________________

I would change: ____________________________________________________________________________

I would change: ____________________________________________________________________________

List three things you learned at the concert!

1. _______________________________________________________________________________________

2. _______________________________________________________________________________________

3. _______________________________________________________________________________________

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

**HELP US DO OUR BEST**

**NOW WHAT?**

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

Return by email to:  education@mnorch.org
William Tell Overture
Some melodies, like this one from William Tell Overture are great because they have an interesting, repeating rhythm.

1. Study the melody and circle rhythm patterns that sound “short-short-long.”

2. This melody often reminds people of galloping horses. Do you get that idea when you listen to it, or does it remind you of something else? Explain your answer.
   Hearing this melody makes me think of ____________________________________________
   because ____________________________________________

3. As you listen to the orchestra play, notice that the melody moves from one instrument family to another. Which instrument would you like to be playing during this piece?
   I would like to play the ____________________________________________
   because ____________________________________________

Symphony No. 40 in G minor, K. 550, I. Allegro molto
This melody from Symphony No. 40 uses the same “short-short-long” rhythm that Rossini used in his William Tell Overture.

4. Circle the rhythm patterns in this melody that sound “short-short-long.”

5. The same rhythm pattern might be used, but the different pitches and tempo (speed) help express a different feeling. How do you think the composer wants you to feel when you hear his music?
   I think the composer wants us to feel ____________________________________________
   because ____________________________________________

Variations on an Original Theme, Enigma, Opus 36, IX. Nimrod (Adagio)
Some melodies are great because they express ideas or feelings. (Complete your choice of 3 of the tasks)

1. When you listen to the music, what do you notice?
   I notice that ____________________________________________

2. When you listen to the music, what does it remind you of?
   Hearing the music makes me think of ____________________________________________
   because ____________________________________________

3. How do you think the composer wants you to feel when you hear this piece?
   I think the composer wants us to feel ____________________________________________
   because ____________________________________________

4. Music can sometimes make us think of certain colors.
   Use your crayons or colored pencils to shade the boxes and show how the feeling of the melody changes (or not) from the beginning of the movement to the end. Compare the colors you chose with a neighbor.

5. Listen to the Nimrod melody once more and study the notation below. What do you suppose makes this melody more difficult to play or sing than other melodies?
   ____________________________________________
Harry Potter and the Sorcerer’s Stone: Children’s Suite for Orchestra, I. Hedwig’s Flight

A lot of great melodies are used in the movies! Music can help set the scene, express ideas, or help the audience get to know the character or what they are feeling at a certain time.

Imagine a movie is being made of your life and you are assisting the composer.

A) List four traits or characteristics you have that you want the audience to see.

1. ____________________________________________ 3. ____________________________________________
2. ____________________________________________ 4. ____________________________________________

B) How would you represent yourself through music?

**MUSIC TO REPRESENT ME WOULD SOUND LIKE…**

**Rhythm**

I would choose rhythms _______________________________ because _______________________________

**Instruments**

I would choose rhythms _______________________________ because _______________________________

**Tempo**

I would choose rhythms _______________________________ because _______________________________

**Dynamics**

I would choose rhythms _______________________________ because _______________________________

**Articulation**

I would choose rhythms _______________________________ because _______________________________

Symphony No. 1 in D major, III. Solemn and measured, without dragging

Sometimes a melody is great because it has “sticking power.” The melody is easy to remember because you can sing it, or because it is repeated over and over. Sometimes a melody is great because it expresses ideas or feelings. In Gustav Mahler’s Symphony No. 1, both are true.

1. Can you sing and name this folk melody? (Hint: It’s about waking up in the morning to the happy sound of bells.)

________________________________________________________ (Title)

```
\begin{music}
\fret1\phr1\fret2\z\fret1\phr1\fret2\z\fret1\phr1\fret2\z\fret1\phr1\fret2\z\fret1\phr1\fret2\z\fret1\phr1\fret2\z
\end{music}
```

2. Mahler wanted to use this melody in his symphony, but it would have been too obvious if he had used it exactly as we usually sing it. Think of 3 ways you might change it and what feeling it would have as a result of the change?

Try out your ideas!

3. Now listen to the third movement of Symphony No. 1 and check out how Gustav Mahler changed it. Touch your ear when you hear the melody.

What did Mahler do to change the melody? ______________________________________________________________

What feeling does his piece have? ________________________________________________________________________

4. Draw a doodle that represents the sound of the music.
**In the Hall of the Mountain King, from Peer Gynt Suite No. 1, Opus 46**

**Melody**

1. The composer wants the notes of his melody to be played in a certain way, and he shows that by adding special marks. What do the little marks above or below the notes mean?

   - _____________________________________________  >  _____________________________________________

2. Some melodies have “sticking power” because they repeat and repeat. The melody in this piece is repeated many times, but is passed from one group of instruments to another.

   Time for a scavenger hunt! As you listen to a recording, put a number in the blank to show the order you hear each group of instruments play or join in on the melody.

   - Flute     
   - Violin, oboe and clarinet
   - Double bass, cello and bassoon  
   - French horn and trumpet

3. It could get pretty boring to listen to the same melody over and over. The composer passes the melody to different instruments in the orchestra, and what else changes?

4. Listen one more time. Some melodies are great because they express ideas or make you think of a story. Draw three small pictures to show the story you think of when listening to this piece (beginning, middle, and end).

---

**Symphony No. 94 in G Major, Surprise, II. Andante**

**Shape of the Melody**

1. Trace the shape of the music by moving your finger from one note head to the next. What is one thing you notice about the shape of the melody?

   ____________________________________________________________________________________

2. Sometimes melodies have “sticking power” because they keep repeating. When you listen to a recording of this symphony, you may notice that the melody is played many times. Listen quietly and carefully! Sometimes the melody is partly disguised or hidden by other notes, which makes it harder to hear. Each time you hear the melody begin, touch your finger to your ear.

   Sometimes the element of surprise makes a melody great!

   2. What is the musical surprise in this symphony?

   ____________________________________________________________________________________

3. Were you surprised by that sound? __________________________________________

   Explain your answer. __________________________________________________________________

4. Listen one more time and move your finger along the range of dynamics to show what you are hearing. If the change is gradual, slide your finger. If the change is sudden, jump to the new dynamic level.

   [pp | p | mp | mf | f | ff]
**Finale from The Firebird Suite**

Melodies...

1. ... have interesting rhythms! Listen to the music and determine if the beats are grouped in 2s or 3s?

2. ... express ideas and feelings. Complete the chart to describe the feeling in the music at the beginning and end of the piece.

<table>
<thead>
<tr>
<th>FEELING AT THE BEGINNING OF THE PIECE</th>
<th>FEELING AT THE END OF THE PIECE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The feeling at the beginning of the piece is ________________________________</td>
<td>The feeling at the end of the piece is ________________________________</td>
</tr>
<tr>
<td>What about the music helps create that feeling? (Hint: think about the instruments or dynamics)</td>
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<tr>
<td>______________________________________</td>
<td>______________________________________</td>
</tr>
<tr>
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<td>______________________________________</td>
</tr>
</tbody>
</table>

3. ... have “sticking power” because they are repetitive or can be sung. Listen to the music again and see if you can hum the melody along with the recording.

4. ... have an element of surprise. What surprised you when you listened to the Finale from The Firebird Suite?

5. Finally, listen one more time and move your finger along the range of dynamics to show what you are hearing. If the change is gradual, slide your finger. If the change is sudden, jump to the new dynamic level.

<table>
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<th>pp</th>
<th>p</th>
<th>mp</th>
<th>mf</th>
<th>f</th>
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Associate Conductor Roderick Cox conducts a Young People's Concert at Orchestra Hall
CONGRATULATIONS!

The Minnesota Orchestra congratulates you on attending a symphony orchestra concert and being a great listener!

Thank you for coming and we hope to see you again at Orchestra Hall!

Yours,

Osmo Vänskä
Music Director

and the
Musicians of the Minnesota Orchestra

Roderick Cox
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INVITE NEW GUESTS AND STUDENTS TO HEAR THE MINNESOTA ORCHESTRA

First-time patrons enjoy up to four tickets at this price for select performances. It’s our way of saying welcome to the Minnesota Orchestra!

Details: minnesotaorchestra.org/intro

$10
INTRO
OFFER

Students with a valid student ID can reserve $12 advance rush tickets online to select performances.

Details: minnesotaorchestra.org/studentrush

$12
STUDENT RUSH
WELCOME


AS YOU WALK INTO THE LOBBY AREA AND INTO THE AUDITORIUM, HERE ARE SOME THINGS TO LOOK FOR:
fuzzy carpeting on the walls is another soundproofing element of the ring corridor.

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!

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!

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!
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 the 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: