Music, Noise & Silence

YOUNG PEOPLE’S CONCERTS
APRIL 27–28, 2016  10AM & 11:35AM
ORCHESTRA HALL
Dear Teachers,

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

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

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

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

Jessica Leibfried
Director of Education
612-371-5650

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

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

REVIEW CONCERT ETIQUETTE
Use the concert etiquette chant below to review five behavioral expectations for the concert. At the end of the chant, have students make an “etiquette promise” by giving a high five to a teacher or parent. We love “high five students” at Orchestra Hall!
Number 1-eyes wide (to take it all in)
Number 2-ears open (for all that listenin’)
Number 3-voice off while the musicians play
Number 4-calm body in your chair, OK?!
Number 5 and the last, most important of this rhyme, Follow all these rules and you’ll have a great time, SHOW FIVE!

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

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

CONNECT WITH THE MINNESOTA ORCHESTRA

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

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

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

LISTEN TO THE MUSIC
Click on the link below for a YouTube playlist of recordings to prepare your students for the concert.

YouTube Playlist:
https://www.youtube.com/playlist

When introducing a new piece of music to your students, consider asking the following questions to create an inquiry-based, focused discussion in class. (Review these questions prior to listening to the music for the first time.)

1) What did you hear?
2) What did you hear that makes you say that?
3) What more did you hear?

CHECK OUT THE PREPARATION ACTIVITIES!
All activities are aligned with Minnesota State Standards.

REVIEW CONCERT ETIQUETTE

Homeschool Families:
Schools:
Instrument demonstrations are available to students and families registered for a Young People’s Concert. Demonstrations are typically 30 minutes long and are scheduled on a first-come, first-serve basis. To register, email education@mnorch.org.
Click here for an interactive guide to the orchestra.
MUSIC, NOISE & SILENCE

Smetana
- Overture to The Bartered Bride

Mendelssohn
- Dance of the Clowns from A Midsummer Night's Dream

Bach, J.S.
- Fugue in G minor, "Little Fugue" BWV 578

Strauss, Johann Jr. & Josef
- Pizzicato Polka

Strauss, Johann Jr.
- On the Beautiful Blue Danube, Op. 314

Ives
- Country Band March

Grofé
- Cloudburst from Grand Canyon 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/artists-and-performers/orchestra-musicians
RODERICK COX
ASSISTANT CONDUCTOR

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

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

MAGIC CIRCLE MIME COMPANY

GUEST ARTISTS

• Magic Circle Mime Co. is visiting Minneapolis for our concert. They have performed with many orchestras throughout North America, Asia, and Australia.

• The mime artists have studied both theatre and instrumental music.

• Musicians communicate through sound. Some sounds are music and some are noise. What happens when sound goes away? Even silence has a certain sound.

• Mime artists communicate without saying anything. Hmm… does that mean the conductor is a mime, too?
Johann Sebastian Bach was born in Germany and lived there his entire life. 
Bach grew up in a musical family. His great grandfather, grandfather, father (and many uncles and cousins) were respected musicians. 
As a child, he played violin and loved to sing. His older brother taught him to play organ and other keyboard instruments, too. 
During his lifetime, J.S. Bach was better known as an organist than a composer. Now, he is considered one of the most important composers to have lived.

Felix was born in Germany. His mother taught him (and his siblings) to play piano. He also studied composition. 
From a young age, Felix was considered to be very talented. 
As an adult, Felix was a popular composer, conductor, and piano soloist. He travelled throughout Europe. 
His sister, Fanny, was a very talented composer and performer, too.

Bedřich was born near Prague. As a child, he learned to play piano and violin. He gave his first performance when he was 6 years old. 
He often brought the energy and traditions of Czech folk music into the music he composed for the concert hall. 
Bedřich was completely deaf by 1874 but continued to compose for almost 10 more years. Does that remind you of another famous composer?

Johann Jr (or Johann II) was born in Austria. 
His father, also Johann Strauss, was a very popular orchestra conductor, but he didn’t want his sons to learn music. 
In spite of his father’s wishes, Johann II secretly took violin lessons. He formed his own orchestra at the age of 19. 
He composed more than 500 pieces. 
Johann II became known as “The Waltz King” because of the popularity of his many waltzes.

Josef was the younger brother of Johann II and was also born in Austria. 
Josef also played the violin. He earned his living as an architectural draftsman, but his hobbies included painting and composing. 
When Johann II became ill, Josef took over for a while as conductor of his brother’s orchestra. 
Josef eventually left his job as a draftsman for a career in music. He composed more than 300 pieces.

Charles was born in Connecticut. His father was a band conductor and music teacher. As a boy, Charles played the drums in his father’s band. 
Charles had a very successful career in the insurance business, and composing music was a hobby. 
He experimented with new techniques in his compositions. His music sounded very different from other music people were used to hearing. 
Much of Charles’ music was not performed until many years after he died.

Ferde was born in New York City to French parents. 
He grew up in a very musical family. His mother gave him his first lessons on both piano and violin. 
As a child, Ferde also studied composition and learned to play other instruments including viola, baritone, and cornet. 
Ferde became a respected arranger, composer, conductor, and teacher.
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.

**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.

**FOUNDATIONS**
For general information on concert etiquette and the symphony orchestra, please see “Preparing for the Concert” on pages 6–7.
Smetana’s Overture to The Bartered Bride

**ABOUT THE MUSIC**

*The Bartered Bride* is an opera. The music was original, but Smetana modeled some of it on Czech folk dances. The opera premiered in Prague in 1866. Unfortunately, the audience didn’t really like it. Smetana made many changes to the opera over the next four years, and it premiered again in 1870. *The Bartered Bride* became very popular in Smetana’s homeland and around the world.

**KEY VOCABULARY**

**Dynamics**
The category of words that describes how loud or quiet the music sounds.

**Form**
The way themes in the music are organized; often in a pattern. Form is based on the themes or melodies being the same or different.

**Introduction**
The beginning of a composition that gets listeners ready for what they are about to hear.

**Opera**
A theatrical production with scenery, costumes, dancing, acting, singing, and an orchestra. Usually all the words are sung and there is no spoken dialogue.

**Overture**
Music that often begins a bigger musical work like an opera or a ballet. It literally means ‘opening place’ and is a signal to the audience to stop talking and pay attention.

**Accent**
To place emphasis on a particular note.

**ACTIVITY #1**
**FOCUS ON DYNAMICS**

**I CAN**
- describe how dynamics are used in the Overture.

**A) Listen!**
- Have students view or listen to a performance of Overture to *The Bartered Bride*. Use a series of three questions for the discussion that follows – What did you hear? What did you hear that makes you say that? What more do you hear?

**B) Practice!**
- Pass out copies of the Dynamics Touch Chart. (Printable #1)
- Have students follow along with the touch chart. Try this a couple of times so they become familiar with it.

**ACTIVITY #2**
**FOCUS ON MELODY**

**I CAN**
- compare and contrast the A theme and the B theme.
- recognize the Introduction, A theme and B theme when I listen to the Overture.
- create represent the Introduction, A theme and B theme through movement.

**A) Predict!**
- Have students study the first three minutes of the overture. Use Printable #2.
- Display or pass out copies of the printable.
- Before listening to the music, have students look at the notation provided on the printable.
  - Compare and contrast the three melodic ideas. What do they have in common? Look carefully!
  - What is unique about each melody?
  - Predict which melodies will sound short, or staccato.
  - Predict which melody will sound smooth, or legato.
- As the class discusses, make sure they notice the accents in each of the melodies.
  - Discuss what an accent is and define it.

**B) Listen!**
- Now listen to the first three minutes of the overture.
  - Teachers, point out each melody as it occurs during the first listen. Or, if your class is ready for a challenge, have them show you when they hear each melody by holding up a number 1, 2, or 3 in their fingers.
  - Give them several tries at this…it goes by quickly!

**C) Imagine!**
- An opera tells a story. *The Bartered Bride* is a comic opera, which means—it's funny and entertaining!
  - Use your imagination to create a character for each of the three melodies.
  - What kind of character does the intro bring to the audience? A bird? A clown? A buzzing bee?
  - What kind of character does the A theme bring to your mind? A bear? A hunter? A wolf?
  - What kind of character does the B theme bring to your mind? An owl? A mother?
  - Listen to each melody several times and write your ideas down for a character that you think represents the music you’re hearing. Use Printable #2. Make sure you can justify your character selection!
  - Pair and Share—pair up with a partner and describe your character selections.

**D) Create!**
- While you’re still with your partner, begin creating a movement for each of your melody characters. Remember, they should be short and simple so you can perform them with the music!
  - Share the 3 movements you've created with your partner but do them out of order.
  - See if they can guess which melody your movement is showing!
Mendelssohn’s Dance of the Clowns from A Midsummer Night’s Dream

ABOUT THE MUSIC
When Felix Mendelssohn was 17 years old, he attended a performance of A Midsummer Night’s Dream, a play written by William Shakespeare. Mendelssohn liked Shakespeare’s play so much that he composed an overture for it. This piece quickly became popular throughout Europe. Many years later, the King of Prussia asked Felix to write more music for a new production of the play. He composed 14 short pieces in all, of which the most famous is probably the "Wedding March." “Dance of the Clowns” is part of the Overture.

KEY VOCABULARY
Duple meter
Where each measure of music is grouped into beats of two.

Dynamics
The category of words that describe how loud or quiet the music sounds.

Form
The way themes in the music are organized; often in a pattern. Form is based on the themes or melodies being the same or different.

Ostinato
A short pattern that is repeated over and over again.

ACTIVITY #1
FOCUS ON THE DYNAMICS
☐ I CAN describe how dynamics are used in Dance of the Clowns.

A) Listen!
• Have students view or listen to a performance of Dance of the Clowns. Use a series of three questions for the discussion that follows - What did you hear? What did you hear that makes you say that? What more do you hear?

B) Practice!
• Pass out copies of the Dynamics Touch Chart. [Printable #]
• Have students follow along with the touch chart. Try this a couple of times so they become familiar with it.

C) Move!
• Have students stand up, feet on the floor, and listen again. This time have them show the dynamics with their bodies. If the music is very, very quiet (ppp) they should stay on their feet but squat low to the floor. If the music is very, very loud (fff) they should stretch tall with arms straight in the air above their head. Other dynamics will fall in between these extremes.

Mendelssohn’s Dance of the Clowns from A Midsummer Night’s Dream

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KEY VOCABULARY
Duple meter
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Ostinato
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ACTIVITY #2
FOCUS ON MELODY
☐ I CAN recognize the melody each time it is played when I listen to Dance of the Clowns.

☐ I CAN create and perform one 8 beat body percussion ostinato to the duple meter.

ACTIVITY
INTRODUCTORY
Click here to listen to Mendelssohn’s Dance of the Clowns https://www.youtube.com/watch?v=SGjE34Cw51I&feature=youtu.be

LISTEN

Spotlight on Youth Performers

Watch this video of youth musicians performing an arrangement of “Dance of the Clowns”! How old do you think they are? https://youtu.be/_uI_BUsfs3E
PREPARATION

J.S. Bach’s Fugue in G minor, “Little” BWV 578

ABOUT THE MUSIC

Fugue in G minor was most likely composed between 1702 and 1707 when J.S. Bach was the organist in Arnstadt, Germany. The piece is also known as the “Little Fugue.”

J.S. Bach composed it for organ, and many people have arranged it for other groups of instruments including the orchestra. This is one of Bach’s best-known fugues.

KEY VOCABULARY

Fugue
A composition in which the subject (theme) is stated by one instrument, and then echoed by other instruments entering one at a time. A fugue differs from a canon because each echo of the subject is not identical in pitch. In fact, as the subject enters each time, it often alternates between the tonic (root of the scale being used) and the dominant (fifth scale degree of the scale being used).

Subject
The main theme, or melody, of the fugue.

ACTIVITY #1

FOCUS ON MUSIC NOTATION

☐ I CAN read the music notation and describe how the subject (theme) will sound.

A) Predict!
- Before listening to the music, introduce the fugue subject (theme) in notation. (Printable #3)
- Have students work with a partner and study the music, then answer the questions about the notation.

B) Discuss!
- Project Printable #3 to be able to point out specifics in the music.
- Check students’ answers to questions 1-4.
- Have groups point out something else they noticed about the subject (question 5). Connect and build on their observations.

ACTIVITY #2

FOCUS ON THE FORM

☐ I CAN identify each time the subject (theme) enters when I listen to the Fugue in G minor.

A) Listen!
- On the piano, slowly play the subject for your students.
- Teach students to sing the first two measures of the subject with the lyrics “Here it goes! The subject of the fugue begins!” to help them remember its sound.
- View or listen to the Fugue in G minor. Each time the subject enters, have students signal by raising a hand or touching their ear lobe.

ACTIVITY #3

FOCUS ON RESPONDING TO THE MUSIC

☐ I CAN show the mood of Fugue in G minor in a picture or words.
☐ I CAN justify my reaction to different performances of Fugue in G minor.

A) Reflect!
- Pass out copies of Printable #4.
- Again, have students listen to or watch the Fugue in G minor and complete one or both activities.

B) Share!
- Have students form small groups and discuss their thoughts and ideas. Compare and contrast!
Strauss brothers’ Pizzicato Polka

**ABOUT THE MUSIC**

Johann Strauss II and his younger brother, Josef, worked together to compose Pizzicato Polka. It was finished in 1869 and first performed when Johann II visited Russia. Pizzicato Polka was published in 1870, and became very popular everywhere it was played.

In Italy, Pizzicato Polka was part of every concert by the Strauss Orchestra.

**KEY VOCABULARY**

- **Accelerando**
  The speed of the music goes gradually faster.

- **Form**
  The way themes in the music are organized, often in a pattern. Form is based on the themes or melodies being the same or different.

- **Ostinato**
  A short pattern that is repeated over and over again.

- **Pizzicato**
  A playing technique in which a string player plucks the strings of their instrument with their fingers.

- **Ritardando**
  The speed of the music goes gradually slower.

- **Tempo**
  The category of words that describe how fast or slow the music goes.

- **Theme**
  The melody.

**ACTIVITY #1**

**DESCRIVING THE BEAT**

☐ I CAN recognize when and how the steady beat changes when I listen to Pizzicato Polka.

**A)** Practical

- Have students try to keep a steady beat in duplle meter using a current song students are studying. Sing it together and have them use their “steady beat hands” to pat the beat.
- Now, experiment with tempos.
  - When experimenting with tempos, it’s best if the teacher takes over the singing of the song, gradually getting faster or slower, so students only have one job to do—listen for ( & pat) the steady beat.
  - You may want to do this several times or use a variety of melodies.

**B)** Listen!

- Listen to Pizzicato Polka and focus on the beat. Ask students to notice if the beat changes in ways they have just practiced (gets gradually faster, gets gradually slower, pauses momentarily). Discuss their observations.
- Listen again and have students lightly pat the beat. Try this a couple of times so they become familiar with it. (*Students will notice that this is quite tricky!*

**C)** Label!

Introduce the musical terms for gradually faster and gradually slower. Introduce the symbol that means pause. Discuss that these are the terms and symbols the Strauss brothers used in their music to tell performers what to do. See the actual parts here: [http://archives.nyphil.org/index.php/artifact/a7b7517b-2180-4c1c-95ec-3044888b12c1](http://archives.nyphil.org/index.php/artifact/a7b7517b-2180-4c1c-95ec-3044888b12c1)

**ACTIVITY #2**

**FOCUS ON THE FORM**

☐ I CAN recognize the themes when I listen to Pizzicato Polka.

☐ I CAN create and perform body percussion ostinatos to show the form when I listen to Pizzicato Polka.

**A)** Investigate!

- Project the Listening Guide (Printable #5)
  - Have students think aloud with a partner as they study the guide.
  - How is each theme different from the others? How will they be able to tell when they hear it?
  - Slowly play the beginning of each theme on the piano so students match the sound with notation.
  - How many times will they hear the A theme played?

**B)** Listen!

- Listen to the entire movement while following along with the Listening Guide.
- Have students signal each time the A theme begins by raising a hand or touching their ear lobe.

**C)** Create!

- Have students work with a partner or small group to create two different body percussion ostinatos—one for the A theme and one for the B theme. Each ostinato should be 4 beats.
  - Share them with the class.
- Listen to Pizzicato Polka again. Project the listening guide (Printable #5).
  - Show them when they’ll perform their A ostinato and B ostinato.
  - When they hear the glockenspiel (C theme) and tambourine (D theme), have them mime playing those instruments without making a sound or create improvised movement.

*These activities are designed for students in Grades 3-6.*
ABOUT THE MUSIC

An der schönen blauen Donau (On the Beautiful Blue Danube) was composed in 1866, and premiered at a concert by the Vienna Men’s Choral Association.

The original waltz had lyrics, and the piece was not very well liked by the audience.

Strauss revised his waltz in 1867 so that it was only for orchestra (no singers).

The new version was performed at the World’s Fair in Paris in 1867 and premiered in the United States the same year.

Blue Danube Waltz has become one of Johann II’s most well-known and popular waltzes.

It is tradition that radio and television stations in Austria play this waltz at midnight on New Year’s Eve.

KEY VOCABULARY

Dynamics
The category of words that describes how loud or quiet the music sounds.

Form
The way themes in the music are organized; often in a pattern. Form is based on the themes or melodies being the same or different.

Waltz
A ballroom dance in triple meter (each measure is a group of 3 beats) that was popular during the Romantic Period.

ACTIVITY #1

FOCUS ON THE DYNAMICS

☐ I CAN describe how dynamics are used in the Blue Danube Waltz.

A) Investigate!

• Pass out copies of the Dynamics Touch Chart. (Printable #3)

• Have students view or listen to a recording of the Blue Danube Waltz and follow along with the touch chart. Try this a couple of times so they become familiar with it.

B) Discuss!

• Have students share their observations about dynamics in small groups, then the full class.

ACTIVITY #2

FOCUS ON INSTRUMENT FAMILIES

☐ I CAN identify the four instrument families when I listen to Blue Danube Waltz.

A) Predict!

• Divide students into four groups and assign one instrument family to each group: Strings, Woodwinds, Brass and Percussion.

• In groups, study the assigned instrument family. (Use Printable #6)

  - What is at least one characteristic all of the instruments in this family have in common?
  - How can you tell the instruments in this family apart? What makes each instrument unique?
  - Which instrument in the family do you predict sounds the lowest? The highest? Make sure you have a rationale or justification for your answers.

• Come back together as a full class and learn about each instrument family. Then compare all of the instrument families. Which family would you predict sounds the softest? The loudest? Make sure you have a rationale or justification for your choice.

B) Learn more!

• Learn more about the instruments of the orchestra on pages 8-9.

• Listen to audio clips of each instrument here: http://www.dsokids.com/listen/by-instrument.aspx

C) Listen!

• Pair and Share—Have students partner with a classmate to complete the activity (Printable #7) as they listen to the piece.

• Share your work as a class and discuss your findings!

ACTIVITY #3

FOCUS ON MELODY

☐ I CAN recognize and describe each of the 5 waltz melodies when I listen to Blue Danube Waltz.

A) Investigate!

• Project the Touch Chart (Printable #7)

• Play the recording of each waltz melody so students become familiar with it. Have students think aloud and analyze the music as they listen. How is each melody distinct from the others?

• Compare and contrast.

• Discuss their observations together.

B) Listen!

• “Pair and Share”—Have students partner with a classmate to complete the activity (Printable #7) as they listen to the piece.

• Share your work as a class and discuss your findings!
Ives' Country Band March

ABOUT THE MUSIC

Country Band March was composed for band in about 1903. Ives used phrases of well-known folk songs through the March, including "London Bridge," "Arkansas Traveler," and "Yankee Doodle." His goal was to make the music sound like it was being performed by amateurs (who often miss entrances, play out of tune and wrong notes). He seemed to have succeeded with this feeling that there are "mistakes" in his composition so, if it sounds wrong to you, it's actually...well...right!

KEY VOCABULARY

Mime

In theater, communicating actions or feelings without talking, using only gestures, facial expressions, and/or movements.

ACTIVITY #1

FOCUS ON THE INSTRUMENTS

☐ I CAN recognize instruments by sound when I listen to Country Band March.
☐ I CAN match instruments to their instrument family.

A) Predict!

- Project and pass out the Listening Guide (Printable #8).
- In small groups, have students review what they know about each instrument.
  - What characteristics do some of the instruments have in common?
  - What makes each instrument unique?
  - Which instruments sound the lowest? The highest? The loudest? The softest?

B) Learn more!

- Learn more about the instruments of the orchestra on pages 8-9.
- Listen to audio clips of each instrument here: http://www.dsokids.com/listen/by-instrument.aspx

C) Listen!

- Complete the Listening Guide while listening to a recording of Country Band March.
- Discuss their responses.

ACTIVITY #2

FOCUS ON RESPONDING TO THE MUSIC

☐ I CAN create movements or actions that mime might use to show the sound of Country Band March.
☐ I CAN justify my interpretation of Country Band March.

A) Reflect!

- Pass out copies of Printable #9.
- Have students listen to Country Band March and complete parts 1 and 2.

B) Share!

- Have students form small groups to explain and discuss their ideas. Compare and contrast!
- Based on the discussion and feedback from others, students can revise their movements or actions.
- Take time to practice the movements/actions and add facial expressions to help show expression and emotion.
- Listen again to Country Band March, and perform the movements/actions.
**ACTIVITIES**

*These activities are designed for students in Grades 3-6.

**Grofé’s Cloudburst from Grand Canyon Suite**

**ABOUT THE MUSIC**

Grand Canyon Suite is a piece with five movements. Each movement creates a different scene from the Grand Canyon: sunrise, the painted desert, on the trail, sunset, and cloudburst.

In 1958, Walt Disney used it as the background music for a live-action short film called Grand Canyon. The film won an Academy Award.

Grand Canyon Suite is Grofé’s most famous piece.

**KEY VOCABULARY**

- **Cloudburst**: A heavy rainstorm that begins suddenly and usually lasts only a few minutes.
- **Dynamics**: The category of words that describes how loud or quiet the music sounds.
- **Sforzando**: Suddenly—with force!

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**ACTIVITY #1**

**FOCUS ON THE DYNAMICS**

☐ I CAN describe how dynamics are used in Cloudburst.

**PREPARATION**

☐ Investigate!
- Pass out copies of the Dynamics Touch Chart. (Printable #)
- Have students view or listen to a recording of Cloudburst and follow along with the touch chart. Try this a couple of times so they become familiar with it.

☐ Discuss!
- Have students share their observations about dynamics in small groups, then the full class.

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**ACTIVITY #2**

**FOCUS ON RESPONDING TO THE MUSIC**

☐ I CAN draw pictures of a Cloudburst that is represented in the sound of the music.

**PREPARATION**

☐ Listen!
- Project and pass out copies of the Listening Guide. (Printable #)
- Discuss a cloudburst. What is it? Has anyone experienced a rainstorm like this? What do they remember about rainstorms?
- Discuss what they will hear in the music (highlighted in the second and third rows of the guide).
- View or listen to a recording of Cloudburst and follow along with the second row of the guide. Try this a couple of times so students become familiar with it.

☐ Respond!
- Continue to listen to Cloudburst. Based on the sound of the music, have students draw three scenes of the cloudburst.
- Share their drawings in small groups. Do they have similar ideas, or what differences do they have?

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**ACTIVITY #3**

**FOCUS ON COMMUNICATING THROUGH MUSIC**

☐ I CAN create and perform a composition to show a “Cloudburst.”

**PREPARATION**

☐ Students will continue to work with Printable #.
- Fold the page so the bottom row of boxes is directly below the pictures they have drawn. The second and third rows of boxes will be hidden.
- Now students will work alone or with a partner to create their own composition that represents the pictures they have drawn. Before they start, together create a checklist of criteria which might include:
  ___ Two or more different “instruments”
  ___ Each instrument used in at least two ways
  ___ Three or more dynamic markings
  ___ Notate the sounds
  ___ Explain how the sounds represent the pictures
- Discuss what sounds are available for their use such as body percussion, found sounds (objects around the room that can be used to make sounds), and/or classroom instruments.
- Give students time to experiment with sounds. When they have some ideas, discuss how they might notate the sounds so students can remember what they want. Someone else should be able to perform it using their notation!
- Have students use the checklist to assess their own work and determine if it is finished.
- Have a recital of compositions. Videotape their creations and send 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 release on file at school.)
PARDON THE INTERRUPTION

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

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

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

MINNESOTA ORCHESTRA

STUDENT FEEDBACK FORM

Young People's Concert Title: ____________________________

School Name: ____________________________ Grade: _________

Student Name (optional): ____________________________

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...

List three things you learned at the concert!

1. ____________________________

2. ____________________________

3. ____________________________

AFTER THE CONCERT

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

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

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
Use your finger to follow the dynamics of the music.
To show gradual changes, slide your finger from one level to the next.
When the dynamics change suddenly, lift your finger to jump to the new level.

Introduction (0:26-0:32)

A: orchestra (0:33-0:38) violins (0:51-0:55) violas/cellos (1:08-1:11) basses (1:25-1:28)
B (1:45-2:26, multiple repetitions)
Introduction Returns (2:45-2:50)
A Returns (2:50-2:55)

Study the first three minutes of the music to learn the three main melodic components—the introduction, the A theme, and the B theme.
Before you listen to this piece by Johann Sebastian Bach, what can you learn about the theme (also called the subject in a fugue) from reading the music notation?

1. Draw a circle around the note that sounds the highest.
   You can tell this note is the highest because __________________________________________
   ________________________________________________________________________________

2. Draw a square around the note that is held the longest.
   You can tell this note is the longest because __________________________________________
   ________________________________________________________________________________

3. Draw a circle around a pair of notes that are a step apart.
   When notes are a step apart they sound _____________________________________________
   ________________________________________________________________________________

4. Draw a square around a pair of notes that are a skip apart.
   If notes are a skip apart that means _________________________________________________
   ________________________________________________________________________________

5. What is something else you notice about the melody? _________________________________
   ________________________________________________________________________________

Get the sound of the first part of the subject in your ear.

Here it goes! The subject of the fugue begins!

1. Listen to this piece and either draw a picture or write at least three words in the box to show the mood or feeling of the music.

2. Bach originally composed "Little" Fugue in G minor for organ. Watch this video and respond to the questions below.
   (https://youtu.be/PhRa3REdozo)
   List 3 things that you noticed in the video about the organ or the organist (musician who plays the organ)?
   ________________________________________________________________________________
   ________________________________________________________________________________
   ________________________________________________________________________________

Do you think J.S. Bach would have liked the sound of the full orchestra version of his piece?
Give 2 reasons to explain your answer.
   ________________________________________________________________________________
   ________________________________________________________________________________
PIZZICATO POLKA
LISTENING GUIDE
Featuring the String Family!

Introduction (0:00-0:08)
A (0:09-0:21)
B (0:22-0:37)
A (0:38-0:49)

C (0:50-1:08)
D (1:09-1:27)

Introduction (1:28-1:35)
A (1:36-1:47)
B (1:48-2:04)
A (2:05-2:17)

Coda (2:18-end)
Touch the melody that you hear while you listen to the music.

<table>
<thead>
<tr>
<th>String family:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Woodwind family:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brass family:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Percussion family:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

Draw an X in the box next to each instrument you hear in this piece. After the piece is finished, write the name of each instrument under its family.

- [ ] trumpet
- [ ] violin
- [ ] snare drum
- [ ] cymbals
- [ ] piccolo
- [ ] clarinet
- [ ] trombone
WORD BANK

<table>
<thead>
<tr>
<th>high</th>
<th>jerky</th>
<th>quiet</th>
<th>clashing</th>
<th>running</th>
<th>fast</th>
</tr>
</thead>
<tbody>
<tr>
<td>low</td>
<td>smooth</td>
<td>loud</td>
<td>mixed up</td>
<td>walking</td>
<td>slow</td>
</tr>
<tr>
<td>heavy</td>
<td>thick</td>
<td>organized</td>
<td>neat</td>
<td>jumping</td>
<td>expressive</td>
</tr>
<tr>
<td>light</td>
<td>thin</td>
<td>crazy</td>
<td>messy</td>
<td>unexpected</td>
<td>repetitive</td>
</tr>
</tbody>
</table>

1. Listen to Country Band March and write a list of words to describe the sound of the music. Use words from the word bank or think of your own.

2. Based on the words you have listed, describe three different movements or actions mimes might use to show the sound of Country Band March.

3. Explain and discuss your ideas with others. Based on their feedback, revise your movements or actions.

4. Practice your movements. Be sure to add facial expressions to help show expression and emotion.

“Cloudburst” from Grand Canyon Suite

A cloudburst is a heavy rainstorm that begins suddenly and usually lasts only a few minutes. There can be a lot of thunder and lightning, and for a short time it rains very hard! Sometimes the rain comes down so hard and fast it causes flooding.

Listen to the music, follow the musical map below the boxes, and imagine what is happening during the cloudburst. Draw three pictures to show parts of the rainstorm represented in the sound of the music.

Now, create your own “Cloudburst” composition using body percussion, found sounds, or classroom instruments to match the pictures you drew. Write out your composition using dynamic markings and your own symbols to represent the sounds you chose.
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:
fuzzy carpeting on the walls is another soundproothing 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.

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!

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!

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

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

Learn more about the hall: http://www.minnesotalchestra.org/images/pr/pdf/renovation_project_facts.pdf