CONCERT PREPARATION GUIDE

YOUNG PEOPLE’S CONCERTS
STORIES IN MUSIC

NOVEMBER 29–DECEMBER 1, 2017
10am & 11:35am
ORCHESTRA HALL

Designed for students in grades 3-6
Prepared by the Minnesota Orchestra
Education & Community Engagement Department
TABLE OF CONTENTS

3 Preparing for the Field Trip
4 Preparing for the Concert
6 Concert Program
7 Meet the Performers
12 Meet the Composers
14 Standards Connection
15 Preparation Activities
33 Printables
35 About Orchestra Hall
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. Register to attend a pre-concert workshop.

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=PLDq146Stx-PGUVMpPwhxY6AowdzaZ3

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.minnesotaorchestra.org/guide to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!
## STORIES IN MUSIC

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece/Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rimsky-Korsakov</td>
<td><em>Flight of the Bumblebee</em>, from <em>The Tale of Czar Saltan</em></td>
</tr>
<tr>
<td>Beethoven</td>
<td><em>Allegro con brio</em> (movement I), from <em>Symphony No. 5</em></td>
</tr>
<tr>
<td>Daugherty</td>
<td><em>Steamboat</em> (movement IV), from <em>Reflections on the Mississippi</em></td>
</tr>
<tr>
<td>Puts</td>
<td><em>River’s Rush</em></td>
</tr>
<tr>
<td>Kling</td>
<td><em>The Elephant and the Fly</em></td>
</tr>
<tr>
<td>PDQ Bach/Beethoven</td>
<td><em>New Horizons in Music Appreciation: A Sportscast of Beethoven’s Symphony No. 5</em></td>
</tr>
</tbody>
</table>

*The concert program is subject to change.*

Learn more about the composers [here](#).
MEET THE PERFORMERS

• 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.minnesotalorchestra.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians
AKIKO FUJIMOTO
ASSISTANT CONDUCTOR

• Akiko was born in Japan and moved to the United States when she was 14 years old.

• She has two masters degrees—one in orchestral conducting from Boston University and one in choral conducting from Eastman School of Music.

• Akiko was hired as the Minnesota Orchestra’s new assistant conductor in June, 2017, and will conduct our Young People’s Concerts and more!

• She recently moved to Minneapolis and looks forward to her first season with the Minnesota Orchestra. Welcome, Akiko!
H. ADAM HARRIS
ACTOR

• H. Adam is originally from Detroit, MI, and moved to Minnesota to study acting in the University of Minnesota Guthrie Theatre Actor Training Program.

• He loves reading—especially fantasy books—and has a collection of over 250 books!

• H. Adam teaches at various theaters, schools, and universities.

• You can see him perform again in the world premiere of Dr. Seuss’s The Lorax, playing at the Children’s Theatre Company. He will play the role of the Lorax.

• Although he can’t play an instrument, he greatly admires those who do!
MEET THE PERFORMERS

LYNNE WARFEL
MPR RADIO HOST

• Lynne has been a radio host since 1984 and was the first female announcer in that station’s history.

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

• Lynne hosts several shows for American Public Media and MPR including “Flicks in Five” and “Saturday Cinema.”

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

STEPHEN YOAKAM
ACTOR

• Stephen is a graduate of Macalester College.

• He is a longtime member of the Twin Cities acting community and has even been in movies and in TV episodes of Star Trek: Deep Space Nine.

• He most recently appeared as King Lear at the Guthrie Theater and as Papa/Sims in The Nether at the Jungle Theater.

• He is a founding member of the Mixed Blood Theater.

• Stephen has performed multiple times with the Minnesota Orchestra in past productions of Peer Gynt and Ferdinand the Bull and is happy to be back again.
LUDWIG VAN BEETHOVEN
1770-1827
CLASSICAL PERIOD

Ludwig van Beethoven was born in Germany into a very musical family.

Young Ludwig learned to play violin and piano from his father. Through his teens, Ludwig studied piano and organ, music theory, violin, French horn, and composition with other teachers.

Beethoven moved to Vienna in his early 20s and continued to take lessons in composition. One of his teachers was Franz Joseph Haydn.

In Vienna, Beethoven was a popular concert pianist and teacher. He was also a very busy composer, writing nine symphonies, many chamber works and piano sonatas, two operas, and hundreds of vocal pieces.

Beethoven began to lose his hearing in the early 1800s, and his life started changing. It grew more difficult to carry on a conversation with friends. Doctors tried many forms of treatment, hoping to someday restore his hearing. That never happened.

Despite his hearing loss, Beethoven was still able to compose music.

HENRI KLING
1842-1918
ROMANTIC PERIOD

Henri Kling was born in Paris.

As a child, Henri studied horn, violin, and music theory.

As a young adult, Kling became first horn at the Geneva opera, a position he held for 20 years.

At the age of 24, Kling was appointed horn professor at the Geneva Conservatory. He also taught solfege, and remained at the Conservatory until his death.

Throughout his life, Kling was an active composer, music educator, conductor, organist, and hornist.

Kling is most well-known as a horn player and for authoring Horn Schule, a method book for learning the French horn.

NIKOLAI RIMSKY-KORSAKOV
1844-1908
ROMANTIC PERIOD

Nikolai Rimsky-Korsakov was born in Russia.

As a child, young Nikolai took piano lessons.

He attended the Naval School between the ages of 12 and 18. After graduation, he served in the navy for a few years before settling in St. Petersburg.

Rimsky-Korsakov often used Russian folk melodies in his music. He was one of the “Mighty Five”—a group of five Russian composers who worked to develop a unique sound in Russian classical music.

An expert in orchestration, he could take music that already existed and make it sound even better. Thanks to his orchestrations, Rimsky-Korsakov saved many compositions from being lost forever and set the standard for a new generation of composers.

As a teacher and mentor, Rimsky-Korsakov worked with many young Russian composers including Igor Stravinsky.
MEET THE COMPOSERS

PETER SCHICKELE
(AKA “PDQ BACH”)
B. 1935
MODERN PERIOD

Peter Schickele was born in Ames, Iowa.

Schickele graduated from Fargo Central High School, then went on to earn a music degree from Swarthmore College. He also has a master's degree in composition from Juilliard School.

While he was at Juilliard, Schickele collaborated with others to produce a humorous concert that proved to be the start of his fictional character P.D.Q. Bach.

Although he has written a lot of humorous music, Schickele has also composed more than 100 works for orchestra, choral groups, and chamber ensembles.

Schickele also hosted a weekly program on public radio called Schickele Mix that ran 1992-1999, with rebroadcasts into 2007.

Schickele is perhaps best known for his comedy albums that also featured his music. Between 1990 and 1993, these albums were awarded four consecutive Grammy Awards.

MICHAEL DAUGHERTY
B. 1954
MODERN PERIOD

Michael Daugherty was born in Cedar Rapids, Iowa, and grew up in a family of musicians.

Michael learned to play drums from his dad and uncle. He also taught himself how to play the piano.

Daugherty was busy making music during his high school years. He accompanied the high school choir, was the leader of a band called “The Soul Company,” and played jazz piano in nightclubs.

Daugherty studied composition after he graduated from high school, and earned a doctoral degree from Yale. He also studied with composers in Paris and Germany.

In 1981, Daugherty met Leonard Bernstein when he was at Tanglewood. Bernstein encouraged him to integrate American popular music into compositions for the symphony orchestra, and that's exactly what Daugherty did!

Daugherty is professor of composition at University of Michigan and an advocate of new music.

KEVIN PUTS
B. 1972
MODERN PERIOD

Kevin Puts was born in St. Louis, Missouri and grew up in Michigan.

Puts studied composition at Eastman School of Music and Yale, and returned to Eastman to earn a doctorate degree.

Puts is on the faculty of the Peabody Institute where he teaches composition.

Puts has composed many pieces including two operas, four symphonies, and many concertos. His works have been performed across North America.

In 2012, Puts won a Pulitzer Prize for Silent Night, an opera commissioned and premiered by the Minnesota Opera.

Puts is the director of the Minnesota Orchestra's Composer Institute, a position he has held since 2014.

Happy Birthday, Bernstein! Fun Fact: Leonard Bernstein attended Tanglewood Institute in 1940 to study under Serge Koussievitzky, and also gave his final performance there as a conductor with the Boston Symphony Orchestra 50 years later. The concert that night included Beethoven's Symphony No. 7.
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.
**Rimsky-Korsakov: Flight of the Bumblebee, from The Tale of Czar Saltan**

**ABOUT THE MUSIC**

*Flight of the Bumblebee* was composed for the opera *The Tale of Tsar Saltan*. The opera was based on a Russian fairy tale, and premiered in Moscow in 1900. *Flight of the Bumblebee* is part of Act 3 in the opera, when the Prince is turned into a bee so he can fly away to visit his father (the Tsar) without being noticed. The piece is challenging to play because of the fast, chromatic patterns in the melody. Today, *Flight of the Bumblebee* is more often performed by a solo instrument rather than by a full orchestra.

**KEY VOCABULARY**

- **Pizzicato**
  to pluck the string with your finger

- **Chromatic**
  to use every half-step as you ascend or descend a scale

- **Arpeggio**
  to use the notes of a chord and play them one after the other (ie: singing do, mi, sol, mi, do)
A) LEARN
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!

B) PREDICT
Composers get to make musical choices to help tell their story. **Before playing the recording,** have students think-pair-share to discuss these questions:
- What instrument(s) do you predict Rimsky-Korsakov chose to represent a bumblebee, and why would they be good choices to tell the story?
- What instrument would you use to represent a bumblebee, and why do you say that?

C) CHECK
- **Now play the recording!**
- Have students check their predictions by listening to *Flight of the Bumblebee.*
  Do you agree with Rimsky-Korsakov’s choice of instruments, and why do you say that?
Rimsky-Korsakov: Flight of the Bumblebee, from The Tale of Czar Saltan

**FOCUS ON THE FORM**
☐ I CAN identify three melodic elements of this piece.

**DECODE**
- Together, study the Touch Chart (Printable #1). After the short introduction, there are three different melodic elements: the “bee melody,” arpeggio motives, and melodic material that sounds like a buzzing hive of bees.

- Teachers, demonstrate the chromatic “bumblebee” melody by playing it on an instrument that is most comfortable to you, and contrast it by playing the arpeggio motive represented by the flower. Do this several times so students get comfortable differentiating the two—this piece is fast!

- Listen to the YouTube video of Flight of the Bumblebee and follow along with the Touch Chart (Printable #1). Touch your finger to the bee when you hear the chromatic melody; to the flower when you hear the arpeggios; and to the hive in the middle when it sounds like a whole colony of bees buzzing.

**Extension #1:**
Show students a graphic score of Flight of the Bumblebee like this one or find a different option by searching “graphical scores.” It is fun to watch, helps you reach visual learners AND the graphics make it easier to hear the different melodic elements!

**Extension #2:**
Listen to the symphonic performance of Flight of the Bumblebee without the Touch Chart or visuals. Can you hear the three melodic elements?
Rimsky-Korsakov: *Flight of the Bumblebee, from The Tale of Czar Saltan*

**FOCUS ON THE STORY EXPRESSED THROUGH THE MUSIC**
☐ I CAN... describe and respond to the music.

**EVALUATE**
Composers get to make musical choices to help tell their story. On YouTube, there are many other performances of *Flight of the Bumblebee*, from accordion to trumpet. Play a few of these performances and have students work in pairs to answer one or more of these questions:

- Compared to the original score for orchestra, is there another performance that also makes you imagine a flying bumblebee, and what makes you say that?

- Which of these other performances do you think Rimsky-Korsakov would have liked best? Explain your reasoning.

- Which performance do you like best, and why? Does your favorite performance still suggest a flying bumblebee, or might you imagine a different animal? Explain your ideas.
Beethoven: 
*Allegro con brio* (movement I), from Symphony No. 5

**ABOUT THE MUSIC**

Symphony No. 5 in C minor premiered in Vienna in 1808, but Beethoven had been gathering musical ideas for it for a couple of years. To the best of our knowledge, he did not aim to tell a specific story when he composed this symphony. The entire symphony is based on one motive—three short notes and one long note. Beethoven used the traditional form of the first movement of a symphony (sonata-allegro) but expanded the Coda so it was much longer than expected. Beethoven was the first composer to use piccolo in orchestra music.

Symphony No. 5 is a classic, and perhaps more popular today than it was during Beethoven’s lifetime. This symphony was selected for the Voyager Golden Record—a sample of images, sounds, languages, and music sent into space with the two Voyager space shuttles.

**KEY VOCABULARY**

**Motive**

a short melodic or rhythmic pattern that is used throughout a composition

**Movement**

a complete section of a larger composition

**Symphony**

a big composition for orchestra that is typically broken into four sections, or movements

**Theme**

a main melody in a composition

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**INTRODUCTORY ACTIVITY**

Guess the name of the famous composer who wrote this piece of music!

https://www.youtube.com/watch?v=mXrV_y03c0o
PREPARATION ACTIVITY #1

FOCUS ON COMMUNICATING THROUGH THE MUSIC
☐ I CAN... describe and respond to the music.

Beethoven: Allegro con brio (movement I), from Symphony No. 5

A) LISTEN AND IMAGINE

• Have students listen to the movement at least twice to complete their choice of 3 tasks on Printable #6. Assure students that people can be listening to the same music and come up with completely different stories, and that’s OK—that’s what’s so great about music! It lets you, be you. When they have finished the sentences and/or drawing on their own, have them share their answers with a partner or in small groups before discussing them as a full class.

• With younger students, you might verbally give them one question at a time from Printable #6. At the conclusion of the music, have them think aloud with a partner before sharing in a class discussion.

B) COMPARE AND CONTRAST

• Watch the Fantasia 2000 visual rendition of Beethoven’s Symphony No. 5: https://www.youtube.com/watch?v=mMnlxYkZKaU
  Note: This video uses a condensed version of Beethoven’s music.

• In this video, Disney artists share the story they imagined from the music. Do you think their story fits the music? What did you see in the video that makes you say that? How does their story compare to yours?
PREPARATION ACTIVITY #2

Beethoven: 
*Allegro con brio* (movement I), 
from Symphony No. 5

**FOCUS ON THE FORM**
☐ I CAN... recognize the famous four-note motive in Beethoven’s music.

**DECODE**
- Together, study the Listening Map *(Printable #2).*
- Play the opening “short-short-short-long” motive on a melodic instrument to familiarize students with the sound.
- Ask students if they’ve heard it before!

**DISCUSS**
- What instruments stood out during the music and why?
- Did the motive change throughout the music—how?
- What questions do you have about the music?

**Extension:**
Show students a graphic score of Symphony No. 5 like [this one](https://example.com) or find a different option by searching “graphical scores.” It is fun to watch, helps you reach visual learners AND the graphics make it easier to hear the “short-short-short-long” motive.
Daugherty: 
*Steamboat* (movement IV), from *Reflections on the Mississippi*

**ABOUT THE MUSIC**
Michael Daugherty composed *Reflections on the Mississippi* for Tuba and Orchestra in memory of his father. Through the music, he shares his memories or stories of family trips to the Mississippi River when he was a boy. This movement was inspired by the steamboats they saw moving up and down the river, and the jazzy music traditions of New Orleans.

**KEY VOCABULARY**

*Accelerando*
gradually getting faster

*Cadenza*
an unaccompanied passage performed by a soloist; it is usually very difficult which gives the soloist an opportunity to show off a bit

*Fermata*
hold a note or rest longer than its value

***INTRODUCTORY ACTIVITY***
Watch Principal Tuba, Steve Campbell, play with the Quad City Symphony!

[https://youtu.be/kinQB_ZLAHw?t=7m35s](https://youtu.be/kinQB_ZLAHw?t=7m35s)
(Begins at 7:35)
Daugherty: 
*Steamboat* (movement IV), from *Reflections on the Mississippi*

**FOCUS ON COMMUNICATING THROUGH THE MUSIC**

☐ I CAN... describe and respond to the music.

**LISTEN AND IMAGINE**

- Have students listen to the movement at least twice to complete their choice of 3 tasks on *Printable #6*. Assure students that people can be listening to the same music and come up with completely different stories, and that’s OK—that’s what’s so great about music! It lets you, be you. When they have finished the sentences and/or drawing on their own, have them share their answers with a partner or in small groups before discussing them as a full class.

- With younger students, you might verbally give them one question at a time from *Printable #6*. At the conclusion of the music, have them think aloud with a partner before sharing in a class discussion.
FOCUS ON THE FORM
☐ I CAN... recognize ABA form.

DECODE

- Together, study the Listening Map (Printable #3). Ask students if there are any words they don’t know and define them as a class. Have students discuss what they will listen for to find the ABA form. (Hint: Pay special attention to the beginnings and endings of each section!)

- Listen to the YouTube recording and follow along with the Listening Map (Printable #3).

Extension:
Listen to the symphonic performance of Steamboat without the Listening Map. Can you still identify the ABA form?
Puts: River’s Rush

ABOUT THE MUSIC

River’s Rush was commissioned in 2004 by the St. Louis Symphony to celebrate its 125th anniversary. Composer Kevin Puts “wanted to convey a sense of great, rushing energy, combined with a monumental epic quality throughout.” He succeeded. There is a lot of activity in the piece, yet variety in texture and tone color.

There is a lot of variety when it comes to texture and color in the work,” the composer notes. “Maybe I was thinking of the Mississippi (or any river for that matter), how its appearance can vary under different types of sunlight. Of course this variety is achieved through the use of different combinations of instruments, but it also has to do with the chords I use. I took a new approach to harmony in River’s Rush by combining major and minor chords from different keys freely, almost as a painter would combine paints on a canvas.”

—Composer Kevin Puts

INTRODUCTORY ACTIVITY

Shhhhh...don’t reveal the title!
Have students listen to the first 30 seconds and brainstorm titles for the music.

https://www.youtube.com/watch?v=30NkRUb2lyQ
PREPARATION ACTIVITY #1

Puts: River’s Rush

FOCUS ON COMMUNICATING THROUGH THE MUSIC
☐ I CAN… describe and respond to the music.
☐ I CAN… create a story with a beginning, middle, and end to match the music.
☐ I CAN… create three frozen poses to describe each section of my story.

A) IMAGINE
Before listening to the whole piece, have students talk about what the composer might have meant when he said he wanted to convey “great, rushing energy, combined with a monumental epic quality.”
What does that mean? What instruments will he use?
What will the music sound like?

B) LISTEN
Listen to the YouTube recording of the piece, then have students discuss what they heard and “saw.”

Extension #1:
The title of this piece is River’s Rush, but it might remind students of a different story. Have students listen and imagine a new and different story or scene that matches the sound of the music. (You may want to give students blank paper to doodle or make notes as they listen.) Have them talk about their stories with a partner before sharing some of them with the class. Assure students that people can be listening to the same music and come up with completely different stories, and that’s OK—that’s so great about music! It lets you, be you.

Extension #2:

C) CREATE
Provide prompts to help students begin creating a story expressed in River’s Rush and work in small groups/pairs to create a beginning, middle and end to the story. Here are some prompts you could use:
1. What images do you hear depicted in the music?
2. What is the center of the action, the river itself or someone or something riding down the river?
3. Are there animals at the river? What other things are happening to the river, in the river, or near the river?
4. Why is the water rushing?
Once they have their beginning, middle and end, have them create a tableau—a description of the scene using still poses—for each section. In other words, the group must figure out how they want to freeze their bodies to show their beginning idea, middle idea and end.

D) PERFORM
Have students share their tableaux with the class.
Can the rest of the group guess what their story depicted?
PREPARATION ACTIVITY #2

Puts: River’s Rush

FOCUS ON THE ELEMENTS
☐ I CAN... recognize elements in the music such as dynamics, instrumentation, and pitch.

DECODE
Together, study the Touch Chart (Printable #4). Discuss the elements of music students will listen for—dynamics, instrumentation, pitch and mood. Look at the “BONUS” items listed on the chart and have students read them in advance so they know what specific instruments they can listen for during the activity.

LISTEN
Play the recording of River’s Rush and have students use the Touch Chart as they listen.
Kling: *The Elephant and the Fly*

**ABOUT THE MUSIC**

*The Elephant and the Fly* is one of Henri Kling’s more well-known works. Composed in 1903, this piece features the tuba and the piccolo—an unusual pairing—and can be performed by other combinations of instruments as well.

**KEY VOCABULARY**

**Cadenza**

an unaccompanied passage performed by a soloist; it is usually very difficult which gives the soloist an opportunity to show off a bit!

**Accompaniment**

an instrument or instruments that plays a part to support the main soloist(s)

**Coda**

the final section of a piece of music

**Meter**

indicated by two numbers on top of each other, like a fraction, at the beginning of the music, meter describes the recurring pattern of pulses felt in a measure of music
PREPARATION ACTIVITY #1

Kling: *The Elephant and the Fly*

**FOCUS ON INSTRUMENTS**

☐ I CAN... recognize the instruments of the orchestra.

**A) LEARN**

Go to [www.minnesotaorchestra.org/guide](http://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!

**B) PREDICT**

Composers get to make musical choices to help tell their story. Before listening to the music, have students think-pair-share to discuss these questions:

- What instrument do you predict Kling chose to represent the elephant in this piece?
- What instrument do you predict Kling chose to represent the fly?
- Check the predictions by listening to *The Elephant and the Fly*. What other instruments might he have used, and why would they have been good choices?
Kling: The Elephant and the Fly

A) DECODE

• Together, study the Touch Chart (Printable #5).

• Discuss how students will recognize one section from another. Review meter in 4 and meter in 3 by singing familiar songs the students are studying or using body percussion.

• Listen to a performance of The Elephant and the Fly and follow along with the chart.

B) JUST LISTEN

Listen again to the music and notice the AB form. As a class, create a hand sign students can show when they hear meter in 4 and another sign for meter in 3. Check for understanding by watching students as they listen and show their hand signs.
PDQ Bach/Beethoven: New Horizons in Music Appreciation: A Sportscast of Beethoven’s Symphony No. 5

ABOUT THE MUSIC

New Horizons in Music Appreciation is a performance of Beethoven’s Symphony No. 5, and more! Two sportscasters have been added to give play-by-play commentary and a referee keeps everyone in line as if this was a game between the orchestra and conductor.

AFTER THE CONCERT

• Beethoven did not have a story in mind when he composed his Fifth Symphony. Do you think he would have liked the story Peter Schickele (aka “PDQ Bach”) created to his music? Explain your reasoning.

• Compare and Contrast what you heard when you listened to Beethoven’s Fifth Symphony versus Schickele’s version.

• Did the addition of Schickele’s story help you get something more from Beethoven’s music than you did from just listening to the original composition?

SHHHHH... IT’S A SECRET!

We want this piece to surprise and delight students when they come to Orchestra Hall. Use the discussion topics below after the concert!

Note to teachers: If you’d like to preview the piece, you can find it [here](link).
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/SoM_Home](https://www.surveymonkey.com/r/SoM_Home)

**Teachers:** [https://www.surveymonkey.com/r/SoM_School](https://www.surveymonkey.com/r/SoM_School)

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**STUDENT FEEDBACK FORM**

**PLEASE RESPOND BELOW USING WORDS OR PICTURES**

**HELP US DO OUR BEST**

**BEFORE THE CONCERT**

**AFTER THE CONCERT**

**NOW WHAT?**

**TELL US YOUR MUSICAL STORY**

Music makes me...

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

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

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

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

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

List three things you learned at the concert!

1.

2.

3.

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

Music makes me...

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

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

Return by mail to: Minnesota Orchestra c/o Jessica Leibfried 111 Nicollet Mall, Mpls., MN 55403

Return by email to: education@mnorch.org
PRINTABLES
Flight of the Bumblebee Touch Chart

Introduction

Chromatic Bee Melody

Arpeggio Motives

Ending
Allegro con brio (movement 1), Symphony No. 5

LISTENING MAP

EXPOSITION
0:00-2:49

Horns announce Theme 2:

Theme 1
Listen for the opening motive as it gets passed around the orchestra in Theme 1!

Theme 2
Horns announce Development
Opening motive and fragments of the 1st Theme are passed between instruments
Notes gets longer and slower and still hints of opening motive

RECAPITULATION
starts like the beginning
4:12-5:49

Bassoon announces return of Theme 2:

Opening motive and fragments of the 1st Theme are passed between instruments

Just when you think it has come to an end there’s the CODA
5:50-end

Opening motive with sudden dynamic changes announce “The End!”
**Steamboat (movement IV), from Reflections on the Mississippi Listening Map**

**A** Syncopated, jazzy sound
- Solo TUBA
- Solo violin echoes TUBA
- TUBA and violin play in unison
- Strings and percussion take over
- Add TUBA and tambourine
- Melodic phrases go between TUBA and other sections

**Transition**
- Orchestra continues with different repeated patterns
- TUBA plays a cadenza ending on a low sound
- Wind chimes

**B** Slow, lyrical melody
- Solo TUBA accompanied by ascending strings
- Chimes and timpani
- TUBA plays a note and slides into the next (this happens 2 times)

**Transition**
- Begins with *accelerando*
- Solo TUBA accompanied by strings

**A** Syncopated, jazzy sound
- Orchestra brings back the melody
- TUBA joins in with another short cadenza
- Jazzy violin plus the rest of the orchestra
- Whip crack!
## River’s Rush Touch Chart

The full orchestra creates a lot of energy, excitement, and sound in this piece. As you listen, notice the layers of sound created by different instruments in the orchestra.

Touch words or symbols that describe the changing sounds you hear.

### DYNAMICS

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### PITCH

- **Very high**
- **High**
- **Medium**
- **Low**
- **Very low**

### MOOD

- **Frantic**
- **Energetic**
- **Strong**
- **Mysterious**
- **Thoughtful**
- **Calm**
- **Still**

### INSTRUMENTS

- **Strings**
- **Woodwinds**
- **Brass**
- **Percussion**

### BONUS

- I can hear a harp!
- I hear an oboe and a bassoon playing together!
- I hear a muted trumpet!
- I hear two clarinets!
- I hear cymbals crash!
- I can hear chimes!
The Elephant and the Fly Touch Chart

Keep track of where you are in the music using the column on the left. On the right-hand side, move your finger to the picture that corresponds to the sound you're hearing—accompanyment only, tuba solo, piccolo solo, or tuba and piccolo together!

Introduction

A 4 4

B 3 4

Coda

Accompaniment only

+
Stories in Music

Music can tell a story. People can listen to the same music and come up with completely different stories, and that’s OK—that’s what’s so great about music! It lets you, be you.

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. Draw a picture that shows the scene or tells the story you hear in the music.
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: