CONCERT PREPARATION GUIDE

YOUNG PEOPLE’S CONCERTS
STORIES IN MUSIC
MARCH 7-8, 2018
10am & 11:35am
ORCHESTRA HALL

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

This concert will be videotaped and available online at
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PREPARING FOR YOUR TRIP

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

1. **BEFORE YOU LEAVE SCHOOL**
   
   Please give a copy of your ticket to every bus driver and group leader on the day of the concert.
   
   Tickets will be emailed to you approximately 2 weeks prior to the concert and will give detailed parking, arrival and seating instructions.

2. **Please ensure all adults in your group are wearing the nametags provided.**
   
   Nametags will be mailed to you prior to the concert. Safety is our first priority at Orchestra Hall and we appreciate your help in ensuring a safe environment.

3. **WHEN YOU ARRIVE AT ORCHESTRA HALL**
   
   Please keep a single file line from your bus to your assigned seats.
   
   **HOMESCHOOLERS:** Please park private vehicles in nearby parking ramps.
   
   **SCHOOLS:** Police officers and ushers will greet your bus as you arrive and help you park. You will be directed to your arrival door and led directly to your seats.
   
   **SEATING:** We have assigned your school to a specific section of Orchestra Hall. You are seated from front to back according to when you arrive. If anyone in your group needs an assistive listening device, please let one of our ushers know on the way to your seats.
   
   *Please note: If your group gets separated, let our ushers know. They will direct you to a holding area so you can gather everyone in your group and enter the auditorium together.*

4. **ONCE YOU ARE SEATED**
   
   Please let the usher seat your group BEFORE:
   
   - Sending students to the restrooms (must be accompanied by an adult)
   - Re-arranging the seating of your students
   - If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.

**Questions or Concerns?**

Please call our Logistics Coordinator at 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 our concert etiquette chant to review five behavioral expectations for the concert. At the end of the chant, have students make an “etiquette promise” by giving a high five to a teacher or parent. We love “high five students” at Orchestra Hall!

CONCERT ETIQUETTE CHANT

Number 1, eyes wide (to take it all in)
Number 2, ears open (for all that listenin’)
Number 3, voice off while the musicians play
Number 4, calm body in your chair, OK?!
Number 5, and the last, most important of this rhyme, Follow all these rules and you’ll have a great time, SHOW FIVE!

Pine Hill Elementary Students Perform Chant

Videotape your class’ performance of the concert etiquette chant and send it to education@mnorch.org Your video may be selected for our social media sites!

(Disclaimer: Teachers, by sending any video content to the Minnesota Orchestra, you acknowledge that all students recorded in the video have appropriate media releases on file at school.)

LISTEN TO THE MUSIC

Use this YouTube playlist to hear the music to be performed on the concert.

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

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

CHECK OUT THE PREPARATION ACTIVITIES!

All activities are aligned with Minnesota State Standards.

REVIEW INSTRUMENTS OF THE ORCHESTRA

Use our guide to the orchestra to learn about the different instruments. 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
Visit [www.minnesotaoorchestra.org/guide](http://www.minnesotaoorchestra.org/guide) to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!

### Guide to the Orchestra

#### Instruments

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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!
MEET THE PERFORMERS

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!
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.
WILLIAM GRANT STILL
1895–1978
MODERN PERIOD

• William Grant Still was born in Mississippi and grew up in Little Rock, Arkansas.

• His parents were both teachers but his dad died when he was just three months old. His mother remarried and his new stepfather started taking him to concerts and nurturing his musical talent.

• He started violin lessons at age 15 and then taught himself how to play other instruments including saxophone, clarinet, oboe, and cello!

• After graduating high school, Still started medical school and then got accepted to Oberlin Conservatory of Music where he studied composition and violin.

• Still achieved great success as an arranger and composer. He made history as the first African-American to conduct a major symphony in the U.S., have a major work played in front of an American audience, and have an opera performed on national television.

• Nicknamed “The Dean of Afro-American Composers,” William Grant Still was inducted into the American Classical Music Hall of Fame in 1999.

PETER SCHICKELE
(AR A “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.
Preparation Activities support learning in the following 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.

- **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.

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

For more information on the Minnesota K-12 Academic Standards in the Arts, please visit the Minnesota Department of Education.
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)
Rimsky-Korsakov: 
Flight of the Bumblebee, from The Tale of Czar Saltan

FOCUS ON INSTRUMENTS

☐ I CAN... recognize the instruments of the orchestra.
☐ I CAN... make musical predictions based on the name of a composition.

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*

**PREPARATION ACTIVITY #2**

**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

INTRODUCTORY ACTIVITY

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

*Allegro con brio* from Symphony No. 5 by Beethoven

HAPPY BIRTHDAY, BERNSTEIN!

On the television program, “Omnibus,” Leonard Bernstein talked about the instrumentation choices Beethoven made for the opening of the first movement and showed a few pages of the original manuscript. View an excerpt from Bernstein’s 1954 program with this link.

Note: Please preview this link and decide whether it is a good fit for your students.

https://leonardbernstein.com/lectures/television-scripts/omnibus/beethovens-fifth-symphony
Beethoven:
Allegro con brio (movement I), from Symphony No. 5

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

**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=nMnlxYkZKaU
  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?
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!
- Listen to the YouTube recording provided and follow the musical form on the map *(Printable #2)*.

**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 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

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**INTRODUCTORY ACTIVITY**

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

*Steamboat* from *Reflections on the Mississippi* by Daugherty (Begins at 7:35)
Daugherty: Steamboat (movement IV), from Reflections on the Mississippi

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.
Preparation Activity #2

Daugherty: Steamboat (movement IV), from Reflections on the Mississippi

**FOCUS ON THE FORM**

☐ I CAN... recognize the 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?
Still: The American Scene, “Song of the Rivermen”

ABOUT THE MUSIC

William Grant Still’s “Song of the Rivermen” is part of a larger work called The American Scene. The piece takes us on a journey across America in five suites called I. The East; II. The South; III. The Old West; IV The Far West; V. A Mountain, A Memorial, and A Song. This fifth suite depicts the majestic Grand Teton mountain range, memorializes a fallen, unknown soldier, and takes us on a journey up a river. Although he doesn’t specify which river inspired the “Song of the Rivermen,” one could easily picture the grandeur of the Mississippi River with its famous paddleboats and hear the constant churn of the paddle in his music.
PREPARATION ACTIVITY #1

Still: The American Scene, “Song of the Rivermen”

FOCUS ON COMMUNICATING THROUGH MUSIC
☐ I CAN… describe and respond to the music.
☐ I CAN… identify call and response as I listen to the music.
☐ I CAN… create a call and response with a partner.

A) EXPLORE
- Listen to an excerpt of the YouTube recording and stop at 1:12.
- Ask students to discuss what they heard using the following questions:
  - What did you hear? What did you hear that makes you say that? What more did you hear?
- Have students listen for the call and response that happens between the strings and winds in this section if they didn’t notice it during the first listen-through.
  - What did you notice about that call and response? Were there similarities between pitches of the call and pitches in the response? What about rhythms? Instrumentation?

B) IDENTIFY
- Split the class into two groups and give students the following jobs to do before they listen to the excerpt again:
  - 1) When you hear the constant, chugging eighth notes in the background of the music, pat the steady rhythm on your knees. Make sure your patting is at a piano dynamic!
  - 2) When you hear the strings play the “call,” cup your hand to your one ear and when the woodwinds and brass play the “response” and echo back, cup your hand to your other ear.

C) CREATE
- Pair and Share! Partner with a classmate to create your own call and response. You could create a rhythmic call and response using body percussion or a melodic call and response using pitched instruments. You might even start by having partner #1 write a phrase to the melody Still wrote and partner #2 could write their response!
  - Example:
    (To the beginning melody of Still’s music)
    Springtime is almost he-re (springtime/springtime)
    Springtime is full of sunshine (sunshine/springtime)
Still: The American Scene, “Song of the Rivermen”

**FOCUS ON FORM**
- I CAN... recognize ABA form.
- I CAN... recognize elements of music including form, texture, instrumentation, rhythm and melody.

**DECODE**
Together, study the Touch Chart (*Printable #4*). Discuss the elements of music students will listen for—form, texture, instrumentation, rhythm and melody.

**LISTEN**
Play the recording of Still’s “Song of the Rivermen” 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 unaccompained 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.minnesotalibrary.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*

### FOCUS ON THE FORM

- I CAN... recognize AB form.

### 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?
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/SoM2_Home](https://www.surveymonkey.com/r/SoM2_Home)

**Teachers:** [https://www.surveymonkey.com/r/SoM2_School](https://www.surveymonkey.com/r/SoM2_School)

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### 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...

### 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...

### NOW WHAT?
Going to this concert made me want to know more about...

### What Three Things Did You Learn at the Concert?

1. 
2. 
3. 

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

### Grade

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**STUDENT FEEDBACK FORM**

**PLEASE RESPOND BELOW USING WORDS OR PICTURES**

**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...

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

### What Three Things Did You Learn at the Concert?

1. 
2. 
3. 

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

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**Young People’s Concert Title**

**School Name**

**Student Name (optional)**

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

**Return by email to:** education@mnorch.org
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

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

Horns announce Theme 2:

DEVELOPMENT
2:50-4:11

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

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

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

Theme 1
Listen for the motive again!

Bassoon announces return of Theme 2:

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!”

NEW Theme

Famous Opening Motive
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
- Melodic phrases go between TUBA and other sections
- Add TUBA and tambourine

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!
"Song of the Rivermen" Touch Chart

As you listen to the music by William Grant Still, touch the words or symbols that describe the sounds you hear.

**A**

CALL (Strings)  |  RESPONSE (Woodwinds/Brass)  |  Cascading Strings  |  Oboe

Beginning: 1:12  |  Steady eighth notes  |  1:13  |  1:28

**B**

(String Instruments)  |  Brass Instruments  |  SOLOS  |  FULL ORCHESTRA

1:36–4:11

**A**

CALL (Strings)  |  RESPONSE (Woodwinds/Brass)  |  Cascading Strings  |  Oboe

4:12–5:19  |  Steady eighth notes  |  1:13  |  1:28

CODA

(Strings)  |  (Woodwinds/Brass)  |  (FULL ORCHESTRA)
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—accompaniment only, tuba solo, piccolo solo, or tuba and piccolo together!

**Introduction**

| A | 4 | 4 |

| B | 3 | 4 |

**Coda**
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.
ABOUT ORCHESTRA HALL

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!

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!

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.

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!