

# Concert Preparation Guide

YOUNG PEOPLE'S CONCERTS

## Music Around the Globe

March 18-19, 2020  
10am & 11:35am  
Orchestra Hall

Designed for students in grades 1-3

Prepared by the Minnesota Orchestra  
Education & Community Engagement Department





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# Preparing for Your Trip



## QUESTIONS OR CONCERNS?

Please contact our Logistics Coordinator at 612-371-5671 or [youngpeoples@mnorch.org](mailto:youngpeoples@mnorch.org).

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 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.

### 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. 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.*

### 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

*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

Dear Educators,

We look forward to having you and your students at our Young People's Concert: Music Around the Globe. This concert will explore how composers from different parts of the world draw from the cultures they grew up in to create concert music. Our hope is to show students how different composers are able to incorporate characteristics of other genres in their symphonic music. The activities in the curriculum are designed to familiarize students with the pieces and give them moments to listen for. Thank you for all the work you do, and we look forward to seeing you at Orchestra Hall!

Sincerely,  
Michael Mossaad  
Manager of Education Programs

## CONCERT ETIQUETTE

Watch this short [Class Notes video](#) from Classical Minnesota Public Radio to help students understand some of the expectations for classical audiences.

## ACCESSIBILITY



Please contact our Logistics Coordinator at 612-371-5671 or [youngpeoples@mnorch.org](mailto:youngpeoples@mnorch.org) in advance of your visit if you require any services or amenities.

We also have noise-reduction ear muffs, fidgets, and other sensory supports available for anyone who needs them. Please ask an usher for assistance once your group is seated.

## LISTEN TO THE MUSIC

Use this [Spotify playlist](#) to hear the music being performed on the concert.

When introducing the music on 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.

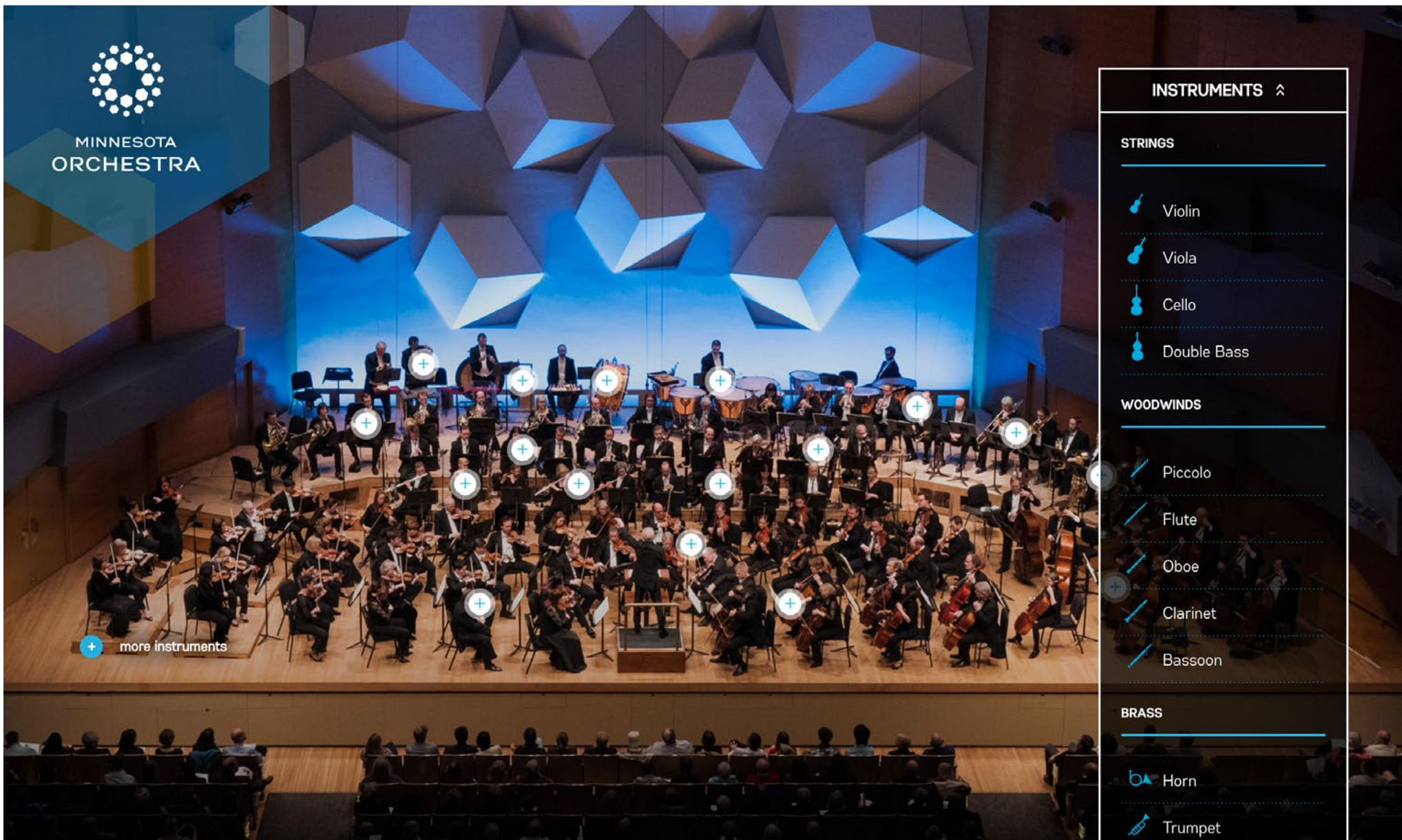
1. **What did you notice in the music?**
2. **What does the music remind you of?**
3. **How do you think the composer wants to make you feel?**
4. **What would you want to know about the music?**

## CHECK OUT THE PREPARATION ACTIVITIES!

All activities are aligned with Minnesota State Standards.



# Guide to the Orchestra



Visit our [Guide to the Orchestra](#) to learn about the instruments of the orchestra. You'll see photos of the instruments, descriptions, and short video demonstrations too!



<b>Ruo</b>	<a href="#"><i>Girl from the Da Ban, from Folk Songs for Orchestra</i></a>
<b>Grieg</b>	<a href="#"><i>Morning Mood, from Peer Gynt Suite No. 1</i></a>
<b>Roustop</b>	<a href="#"><i>How Beautiful the Light of the Rising Sun, from Aleppo Songs for Orchestra</i></a>
<b>Chopin</b>	<a href="#"><i>Allegro vivace, from Piano Concerto No. 2</i></a>
<b>Bartók</b>	<a href="#"><i>Romanian Folk Dances</i></a>
<b>Price</b>	<a href="#"><i>Juba, from Symphony No. 3</i></a>
<b>Moncayo</b>	<a href="#"><i>Huapongo</i></a>

*The concert program is subject to change.*



# Meet the Performers

The Minnesota Orchestra began as the “Minneapolis Symphony Orchestra” in 1903. Within a few weeks of the orchestra’s first performance on November 5, 1903, baseball’s first World Series was played and the Wright brothers made their first airplane flight.

Re-named “Minnesota Orchestra” in 1968, the ensemble plays nearly 175 performances a year. The orchestra has toured to Australia, Asia, Europe, the Middle East, Canada and Latin America, and the most recent international tours have been to Cuba, England and South Africa.

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. And that’s not all! They are also athletes, teachers, volunteers, pet-owners, environmentalists, and more.



[Minnesota Orchestra musicians](#)

## Meet the Performers

### Yue Bao CONDUCTOR

Yue Bao is currently the Conducting Fellow at the Houston Symphony Orchestra. This past May, she completed her 2 year tenure as the Rita E. Hauser Conducting Fellow at the Curtis Institute of Music.

At Curtis, she was active as both a conductor and assistant, working with accomplished conductors such as M. Tilson Thomas, Osmo Vänskä, and Maestro Nézet-Séguin.

Professionally, Ms. Bao has worked extensively both in the United States and abroad. She served as an assistant for the Buffalo Philharmonic Orchestra, making her conducting debut with Buffalo in 2016. Recent appearances also include the Shanghai Opera Symphony Orchestra, the Xiamen Philharmonic, and The New Symphony Orchestra. She is also active as a pianist.

Along with her Artist Diploma from The Curtis Institute of Music, Ms. Bao holds Bachelor of Music degrees in Orchestral Conducting and Collaborative Piano from the Shanghai Conservatory, and a Master of Music degree in Orchestral Conducting from the Mannes School of Music.





## Meet the Performers

### Nita Qiu

PIANIST

Nita Qiu is seventeen years of age and a high school senior at Trinity School at River Ridge. Rising from the rich firmament of Minnesota pianism, Nita has achieved national recognition as an ascending young star.

Nita is the recipient of many awards for her piano playing. One of Nita's most recent highlights is being named a Winner in the 2020 National YoungArts Foundation in Classical Music/Piano last November. In February of 2019, she won first place in the Young People's Symphony Concert Association (YPSCA) Concerto Competition, giving her the chance to play with the Minnesota Orchestra on this concert.

Nita has studied for twelve years with the internationally distinguished artist/teacher Dr. Joseph Zins of Crocus Hill Studios in Saint Paul, Minnesota. Enrolled in the Studio's high intensity Performance Studies for the Gifted and Talented Pre-College Student, she is a leading member of the Premier Class.

Besides piano, Nita has been a competitive swimmer since the age of six. She also loves to read and watch movies. Nita is a resident of Woodbury, Minnesota.



## Preparation Activity #1

## Ruo: *Girl from the Da Ban*, from Folk Songs for Orchestra



**Huang Ruo**  
(1976- )

### About the Music

Huang Ruo is a Chinese-born, New York-based composer. In his compositions, he blends Western instruments and techniques with traditional Chinese folk elements. *Girl from the Da Ban City* is an orchestrated version of a famous folk song from the Xinjiang Province in China. It is also known as the *Carriage Driver's Song*, and is lively and full of bright orchestral colors.

### Key Vocabulary

**Folk song:** a song about everyday life sung by everyday people. Folk music often reflects the cultural traditions and values of a particular time, period, or place. Folk music is often passed down from generation to generation, and is often learned and taught by ear rather than through the use of music notation

**Orchestrate:** to rewrite a piece of music for a different instrument or set of instruments than the original composition

### Just Listen

The melody of the folk tune is repeated over and over in this short piece, but the melody is passed around between different solo instruments or instrument families. Use the listening map ([Printable 1](#)) to follow the melody.



**Ruo: *Girl from the Da Ban*, from Folk Songs for Orchestra**



***Girl from the Da Ban*: Original folk song recording**

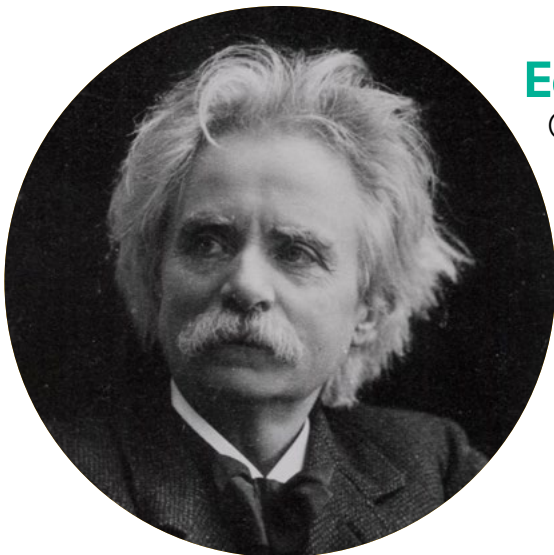
### Focus on arranging a favorite folk song on an instrument

- Explain to students that like composer Huang Ruo, they can orchestrate a favorite classroom folk song using classroom instruments.
- Create a list of familiar classroom songs. Ask students to work alone, in pairs or in groups. Use [Printable 2](#) to help guide the project. Adjust all activities to reflect student age and skill level. Encourage notation of the folk song if appropriate.
- If working in groups, encourage the addition of unpitched percussion instruments as well as instruments that can play the melody.
- Modify for younger learners by limiting the pitch set for melodies by using an instrument (such as an Orff xylophone) with removable bars.

### Learning Checklist

- ☐ I can identify different instrument families within the orchestra.
- ☐ I can explain and identify a folk song.
- ☐ I can orchestrate a folk song using classroom instruments.





**Edvard Grieg**  
(1843-1907)

### About the Music

Norwegian composer Edvard Grieg wrote this piece to go along with a famous play called *Peer Gynt*. Later, Grieg extracted several of the most famous and memorable pieces of music from the play and turned them into orchestral suites. *Morning Mood* was originally used to depict a sunrise scene in the play. While this original music is by Grieg, he drew inspiration from folk music and wrote this piece to sound like a folk melody.

### Key Vocabulary

**Crescendo:** a gradual increase in loudness

**Pentatonic scale:** a musical scale that uses five notes per octave

**Timbre:** the unique and special sound of any musical instrument

**Octave:** the distance between two notes with the same name

**Orchestral suite:** an ordered set of instrumental pieces

### Just Listen

*Morning Mood* begins with a quiet and peaceful pentatonic melody, which means the melody uses a scale of five notes in an octave. We hear the flute play the melody first, and then the oboe takes over. The two instruments—flute and oboe—continue to pass the melody back and forth. About one minute into the piece, the piece swells with a big crescendo, like the dawn breaking over the horizon.



Grieg: *Morning Mood*, from *Peer Gynt Suite No. 1*

### Focus on *timbre* and identifying the flute and the oboe

- Explain that each instrument has its own special, unique sound, and we call that the *timbre* of the instrument.
- Tell students that *Morning Mood* features solos by the flute and the oboe.
- Use our instrument guide to learn a little about each instrument. Listen to audio of each instrument so students start to identify each instrument's timbre.
- Ask students to listen to *Morning Mood*. Tell them that it is their job to hold up a flute flash card every time they hear the flute play that pentatonic melody, and switch to the oboe flash card when the oboe takes over. Ask them to switch cards every time they hear the melody alternate ([Printable 3](#)).

### Learning Checklist

- ☐ I can identify the flute and the oboe through active listening.

## Preparation Activity #3

# Roustop: *How Beautiful the Light of the Rising Sun*, from *Aleppo Songs* for Orchestra



**Kareem  
Roustop**  
(1971- )

### About the Music

This is the first of five movements based on folk melodies heard in and around the Middle East. *How Beautiful the Light of the Rising Sun* is a part of the *qudud* musical tradition, which are urban folk songs. The melody is based on a folk tune by Egyptian composer Sayed Darwish (1892-1923). The composer, Syrian-American Kareem Roustop, had played Darwish's melody and the other folk songs in the collection, on traditional Arab instruments but was inspired to create a version for solo piano. He later *transcribed* it for orchestra.

### Key Vocabulary

**Arpeggiation:** when notes of a chord are played one at a time, in a sequence, instead of all at the same time

**Folk song:** a song about everyday life sung by everyday people. Folk music often reflects the cultural traditions and values of a particular time period or place. Folk music is often passed down from generation to generation, and is often learned and taught by ear rather than through the use of music notation

**Glissando:** a continuous slide upward or downward between two notes

**Qudud:** an Arab musical tradition of urban folk songs

**Transcribe:** to take a melody and write it for an orchestral instrument to play

### Just Listen

The orchestrated movement opens with a harp glissando and arpeggiation in the strings and winds. A solo trumpet plays the folk song melody. Later, we hear the string section take over the melody. Notice how the melody is passed back and forth between different families of the orchestra.



**Roustop: *How Beautiful the Light of the Rising Sun*, from *Aleppo Songs* for Orchestra**



***How Beautiful the Light of the Rising Sun*: Original folk song recording**

### Focus on arranging folk music

- Many of the composers featured in this concert used familiar folk songs from their personal experience as a basis for their compositions. Sometimes composers transcribe, or rewrite, a piece without a lot of changes. Sometimes, they add elements to make the piece a little different.
- Explain that there are three easy ways to arrange a folk melody (see following pages for notated examples):
  - Play the melody without change, possibly transcribed for an instrument, instead of the voice.
  - Add accompaniment to the melody.
  - Use the original folk melody mixed together with an original melody.
- Experiment with all three ways of arranging a folk melody in the classroom
- Start by choosing a folk tune that is familiar to the class or teach a new one. For demonstration purposes, the chart below documents how you might try each way in the classroom, using the English folk song "Hey, Ho, Nobody Home."



### FOLK TUNE MELODY ALONE

## HEY HO NOBODY HOME

ENGLISH FOLK SONG

The musical score is written on two staves in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is marked with three numbered boxes: [1] above the first measure, [2] above the fifth measure, and [3] above the eighth measure. The lyrics are written below the notes. The score ends with a double bar line and repeat dots. The website 'bethsnotes.com' is written in the top right corner of the score area.

Hey, ho, no - bod - y home? Meat, nor drink, nor

mon - ey have I none. Yet, would I be mer - ry.

bethsnotes.com

## Preparation Activity #3

### Roustim: *How Beautiful the Light of the Rising Sun*, from *Aleppo Songs for Orchestra*

#### FOLK TUNE MELODY WITH ACCOMPANIMENT

Hey, ho, no - bod - y home? Meat, nor drink, nor mon - ey have I none. Yet, would I be mer - ry.

bethsnotes.com

**Accompaniment pattern #1:** on a pitched classroom instrument (Orff xylophone, etc.) alternate F and C on half notes throughout the piece

**Accompaniment pattern #2:** create a repeating rhythmic ostinato to go along with the melody, such as two eighth notes and a quarter note (eighth-eighth quarter, etc.)

#### FOLK TUNE MELODY WITH ADDITIONAL MELODY INTERSPERSED

Sing the first two measures of the song notated above. After two measures, add two measures of your own. Start simple by repeating a single word ("nobody" or "home" work well with this song) on a repeated pitch. Sing the next two measures of the folk song; insert two more of your own. Sing the final two measures as written.

Adjust or modify based on the skill level, age, and developmental needs of your students. Integrate music notation as appropriate.

#### Learning checklist

- ☐ I can identify and describe foundational musical elements.
- ☐ I can create or improvise musical ideas that can be combined into a melody.





**Frédéric Chopin**

(1810-1849)

### About the Music

A concerto is a piece composed for a soloist who plays together with an orchestra. Frédéric Chopin composed this piano concerto around the age of 20, and he was the first person to perform it. Chopin was Polish and based the third movement on a popular dance style called a "mazurka." Mazurkas are dances in triple meter, like a waltz, but instead of accenting beat one, they accent beat two or three. The third movement is very difficult to play and requires the pianist to have advanced *technique*.

### Key Vocabulary

**col legno:** a technique used by string players when they use the wood part of the bow to make a sound on the strings

**Concerto:** a composition written for a soloist and orchestra

**Technique:** the physical stuff a musician must do to make a great sound

**Virtuosity:** playing music with difficult technique

### Just Listen

Notice how the piano and the orchestra go back and forth, almost like a conversation. Sometimes we hear mostly piano, sometimes we hear more orchestra, and sometimes they are blended together.

At around 2:20 into the third movement, the violins and violas are instructed to play "col legno", which means to play with the wood part of the bow (instead of the white horsehair part of the bow). Notice the unique sound this makes.



Chopin: *Allegro vivace*, from Piano Concerto No. 2

### Focus on the idea of technique and virtuosity

Explain again that technique is all the physical stuff a musician needs to do with his or her body to make a great sound. When musicians play music that requires a lot of difficult techniques, we say they play with *virtuosity*. Technique and virtuosity don't just apply to music. Any activity can require technique and demonstrate virtuosity.

Develop understanding of the somewhat abstract concepts of technique and virtuosity by leading a classroom discussion. Ask for examples of jobs or hobbies that require technique. Here is a sample list:

- Surgeon
- Woodworker
- Chef
- Gardener
- Athlete

Once you have a list, go back over it and ask students what techniques are needed for those jobs/hobbies and add that to your list.

- **Surgeon:** control of small muscles in hands to operate; knowledge of body parts
- **Woodworker:** how to safely and effectively use tools
- **Chef:** how to use kitchen utensils to cut food in certain ways; how to mix ingredients together to create good flavors
- **Gardener:** how to use garden tools; how to use soil and water to get plants to grow; how to prune leaves or flowers or vegetables so they grow
- **Athlete:** how to move your body to get the most strength or speed; how to use sports equipment

Finally, connect it back to music by asking students what techniques a musician must learn. Your final list might include some of the following:

- Ability to count and play difficult rhythms
- Ability to listen very carefully to hear notes and pitches well and make adjustments to play the right notes in tune
- Ability to move fingers, hands, and body in order to play very fast passages

Adjust and add to make this list specific to individual instruments, if appropriate.

Listen to a handful of favorite pieces and discuss: do you hear musicians playing things that sound difficult? What techniques do you think they are using? Are the players playing with virtuosity? Give examples of things you hear that might be very difficult. Ask students how they think musicians develop their technical skills. (Answer: lots of practice!)

### Learning Checklist

- ☐ I can explain that musical performance requires technique.
- ☐ I can identify and analyze technical skills needed to perform a musical selection.



**Béla Bartók**

(1881-1945)

### About the Music

Like Kareem Roustom's *Aleppo Songs*, Bartók's *Romanian Folk Dances* were originally composed for solo piano and later orchestrated for instrumental ensemble. Bartók was very interested in the folk music of Hungary and the surrounding area. He spent years going around the region, recording folk musicians and studying how they played. A lot of his music is influenced by the folk music he studied.

There are six pieces in the set of dances, but Bartók actually used seven folk melodies to compose the work; the final dance uses two different folk melodies. Each of the dances is quite short; none lasts more than a minute.

### Key Vocabulary

**Folk song:** a song about everyday life sung by everyday people. Folk music often reflects the cultural traditions and values of a particular time period or place. Folk music is often passed down from generation to generation, and is often learned and taught by ear rather than through the use of music notation

**Movement:** a distinct piece of music that is part of a larger set of pieces

**Orchestrate:** to rewrite a piece of music for a different instrument or set of instruments than the original composition

**Tempo:** the speed of a piece of music

### Just Listen

Each of these short movements is based on a dance. As you listen, imagine what the dancing might look like for each movement.



**Bartók: Romanian Folk Dances**



### Focus on tempo and character

- Using [Printable 4](#), listen to each dance and try to guess the tempo, or the speed of the piece.
- If you choose, preview the answers. The tempo terms that will be used are:
  - Allegro moderato (or moderately fast)
  - Allegro (fast)
  - Andante (moderately slow, or walking tempo)
  - Moderato (moderately, or medium)

(Hint: one of these is used a few times)

After guessing the correct tempo marking, use descriptive words to express the character of each movement. The answers for the tempo markings are listed below.

ROMANIAN FOLK DANCE	TEMPO	CHARACTER
Stick Dance	Allegro moderato	
Sash Dance	Allegro	
In One Spot	Andante	
Dance from Bucsum	Moderato	
Romanian Polka	Allegro	
Fast Dance	Allegro	

### Learning Checklist

- ☐ I can identify and describe elements that make contrasting musical selections different from each other.

## Preparation Activity #6

## Price: *Juba*, from Symphony No. 3



**Florence Price**  
(1887-1953)

### About the Music

Florence Price was the first African-American woman to have her music performed by a major orchestra. Like many other composers on this program, she was able to blend the music she grew up listening to with the concert hall. The third movement of Florence Price's Symphony No. 3 is subtitled "Juba: Allegro." Juba was a style of dance that included hand clapping and body percussion. Juba originated with slaves on plantations because they were not allowed to own drums. Juba was common in African-American communities in the 19th century and beyond.

### Key Vocabulary

**Movement:** a distinct piece of music that is part of a larger set of pieces

**Symphony:** a piece composed for symphony orchestra

**Timbre:** the unique and special sound of any musical instrument

### Just Listen

This movement alternates between fast and slow sections, following the basic pattern of ABABA. The A section is fast, and the B section is slow. Listen for the xylophone solo in the second B (slow) section.



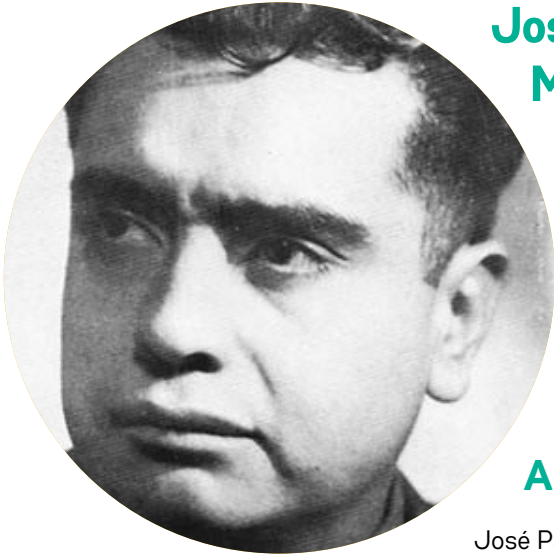
Price: *Juba*, from Symphony No. 3

### Focus on fast and slow

- As you listen to the third movement of Florence Price's Symphony No. 3, use A and B flashcards ([Printable 5](#)) to indicate when you hear the tempo change from fast to slow and back again. Add a xylophone cue card to flash in the B section when you hear the timbre, or unique sound, of the xylophone.

### Learning Checklist

- ☐ I can identify contrasting sections of a musical selection through active listening.
- ☐ I can identify fast and slow music through active listening.
- ☐ I can identify the timbre of the xylophone.



**José Pablo  
Moncayo**  
(1912-1958)

### About the Music

José Pablo Moncayo was a famous Mexican composer who incorporated many elements of folk music and Mexican folk instruments into his compositions for orchestra. Other composers before him had tried to transcribe folk songs directly but had trouble because local folk musicians didn't always play them the same way twice—they varied and improvised the tunes a bit. Moncayo decided to use aspects of the traditional huapango, such as certain rhythms, but added his own elements, making something new.

### Key Vocabulary

**Huapango:** a Mexican folk dance

**Orchestrate:** to rewrite a piece of music for a different instrument or set of instruments than the original composition

**Transcribe:** to take a melody and write it for an orchestral instrument to play

### Just Listen

The piece is full of life and energy. The middle section slows down a bit, with a pretty harp solo and a melodic conversation back and forth between a trumpet and a trombone. After the trumpet and trombone trade solos, the piece speeds back up and finishes with lots of excitement and percussion.



**Moncayo: *Huapongo***

### Focus on a steady stream of eighth notes

- Throughout the entire piece—which lasts almost 8 minutes—we can hear a steady pulse of eighth notes. Someone in the orchestra is pretty much always playing a steady stream of eighth notes, even if it changes between instruments or groups of instruments.
- The middle section of the piece slows down, but we will still hear a steady stream of eighth notes—it's just slower.
- Sometimes different notes will be accented, or emphasized a bit, to make us hear groups of eighth notes.
- After explaining this to students, listen to the piece and ask them to try to tap along with the eighth note pulse. Encourage quiet tapping (two fingers together) or even silent ways of showing the beat with the body so listeners can adjust to the slower pulse when the middle section comes, and then speed back up for the final faster finish.

### Learning Checklist:

- ☐ I can perform a steady pulse on a classroom instrument or body percussion while listening to a fast, energetic piece of music.
- ☐ I can adjust my performance tempo when the tempo of a piece changes.












# PRINTABLES



# LISTENING MAP, RUO FOLK SONGS FOR ORCHESTRA

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Please note, all timings are approximate.

<b>0:00-0:24</b>  Winds and strings begin with a soft intro  	<b>0:24-0:37</b>  We hear the folk song melody, played by a solo trumpet, for the first time  	<b>0:37-1:06</b>  The string family takes over the melody  	<b>1:06-1:23</b>  A glissando on the glockenspiel leads to a flute solo  	<b>1:23-1:39</b>  The string family returns  
<b>1:39-2:04</b>  The trumpet takes the melody again  	<b>2:04-2:40</b>  A low, rolling drum signals a shift back to melody in the string section  	<b>2:40-3:17</b>  Additional percussion instruments are added; brass returns  	<b>3:17-3:49</b>  We hear the bright color of the tambourine as all the families join together for a big finish  	

# ARRANGE A FOLK SONG

[Back to Activity](#)

Name(s): \_\_\_\_\_

Folk Song: \_\_\_\_\_

I/We will orchestrate our folk song for \_\_\_\_\_ (list instrument(s) here.)

Space for notation (if appropriate)

(Include treble cleff and staff)



# INSTRUMENT FLASHCARDS

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FLUTE



OBOE

# BARTOK LISTENING GRID

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ROMANIAN FOLK DANCE	TEMPO	CHARACTER
1. Stick Dance		
2. Sash Dance		
3. In One Spot		
4. Dance from Bucsum		
5. Romanian Polka		
6. Fast Dance		

# FORM FLASHCARDS

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A

B





# About Orchestra Hall



## Welcome!

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...





# lockers

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!



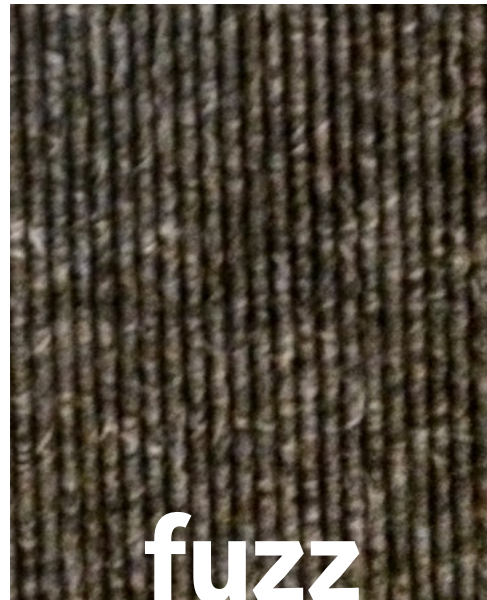
# holes

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!



# 1 inch

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.



# fuzz

Fuzzy carpeting on the walls is another soundproofing element of the ring corridor.



# 114 cubes

There are 114 cubes on the ceilings and walls. Instead of absorbing sound like in the lobby, the cubes bounce the sound all over the place so everyone can hear our orchestra play. But that also means that if you talk from your seats the musicians can hear you too!



**Why cubes?** Well, when they were first building Orchestra Hall the architects kept envisioning a shape on the walls and ceiling but couldn't decide what to use. 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!

