

Concert Preparation Guide

YOUNG PEOPLE'S CONCERTS

Star Wars and Beyond

November 19-21, 2019
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 Your Trip**
- 4 **Preparing for the Concert**
- 6 **Concert Program**
- 7 **Meet the Performers**
- 9 **Meet the Composers**
- 12 **Preparation Activities**
- 20 **Printables**
- 26 **About Orchestra Hall**

Preparing for Your Trip



QUESTIONS OR CONCERNS?

Please contact our Logistics Coordinator at 612-371-5671 or 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 Star Wars and Beyond. This concert will focus on how John Williams uses techniques from traditional symphonic music to help the film narrative. Students will be introduced to the concept of "leitmotif" and how a composer manipulates these themes to tell a story in the same way a writer develops a character. Instead of creating an activity for each piece, we have used some of the pieces on the program to illustrate these points in the following activities. The Spotify playlist has links to all of the pieces if you would like to show them to students. 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 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.

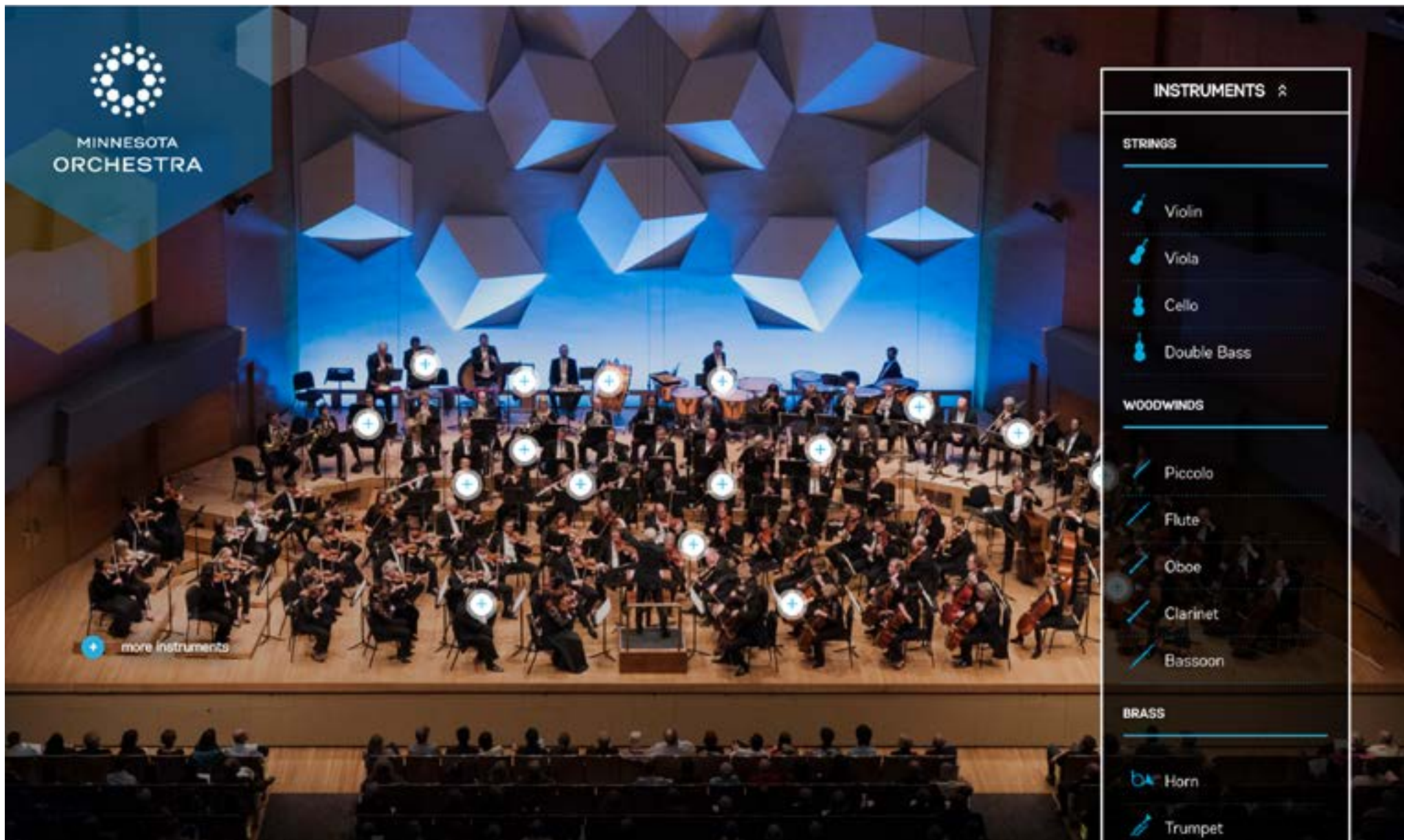
When introducing the music on this concert to your students, consider asking the following questions to create an inquiry-based, focused discussion in class. Have students focus on one question at a time as they listen. This will allow them to hear the piece multiple times and gain familiarity with the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



Korngold	<i>Kings Row Fanfare</i>
Williams	<i>Main Title, from Star Wars</i>
Tchaikovsky	<i>Scène: Moderato, Act II, No. 10 from Swan Lake</i>
Williams	<i>Anakin's Theme, from Star Wars: The Phantom Menace</i>
Williams	<i>Imperial March, from Star Wars: The Empire Strikes Back</i>
Holst	<i>Mars, from The Planets</i>
Tchaikovsky	<i>Romeo and Juliet, Fantasy-Overture</i>
Williams	<i>Princess Leia's Theme, from Star Wars</i>
Elgar	<i>Military March No. 1 from Pomp and Circumstance</i>
Williams	<i>The Throne Room and End Title, from Star Wars</i>

The concert program is subject to change.

[Meet the composers](#)

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

Akiko Fujimoto

ASSOCIATE CONDUCTOR

Akiko Fujimoto is associate conductor of the Minnesota Orchestra. She joined the Orchestra in September 2017.

Fujimoto conducts many concerts, including the Young People's Concerts, and leads educational sessions with high school students. Conducting the Minnesota Orchestra "has been a dream come true" for her.

Fujimoto was born in Japan, and moved to the United States at the age of 14.

She studied music and psychology at Stanford University, and earned master's degrees in choral and orchestral conducting from Boston University and the Eastman School of Music.



Meet the Composers



Peter Ilyich Tchaikovsky

1840–1893/LATE ROMANTIC PERIOD

Tchaikovsky was born in Russia, and he grew up in a family that enjoyed music. He began taking piano lessons when he was 5 years old, and within a few years he was playing as well as his teacher.

It was not easy to make a living as a musician, so Tchaikovsky's parents sent him to school to study law.

Tchaikovsky graduated from law school and had a job working for the government, but he studied music whenever he could. Eventually he gave up law and became a student at the St. Petersburg Conservatory.

He was well respected as a composer, orchestra conductor, music critic, and professor. Tchaikovsky traveled to the United States in 1891 to conduct one of his pieces at the opening of Carnegie Hall in New York City.

As a composer, Tchaikovsky is perhaps best known for his three ballets (*Nutcracker*, *Swan Lake*, *Sleeping Beauty*), six symphonies, and *1812 Overture*.



Edward Elgar

1857–1934/LATE ROMANTIC PERIOD

Edward Elgar was born in a small village in England. His father was a piano tuner and owned a music shop.

He never went to school to be a composer but learned by reading books on music theory and studying other people's music.

At 22 Elgar started conducting a small community band. He would often have to write new pieces or re-arrange other works to fit the instrumentation. This gave him the opportunity to learn about individual instruments and how to blend different sounds.

Elgar was knighted at Buckingham Palace on July 5, 1904.

He slowly became more well known and more successful over the course of his life, and he is now considered one of the greatest British composers of all time.

Some of his best-known compositions include the *Enigma Variations* and the *Pomp and Circumstance Marches*.

Meet the Composers



Gustav Holst

1897–1957/MODERN PERIOD

Holst was born in England. Growing up, he studied piano, violin, and eventually trombone. He loved playing the piano!

Holst started composing all types of music in his teenage years. When he was 18 years old, he wrote an operetta that was very successful. This success prompted young Holst to study composition at the Royal College of Music in London.

Holst found it was difficult to make a living as a composer. He also taught music at a local college. Holst continued to teach throughout his career and was recognized by many as a great teacher.

Holst's compositions span many genres and include 13 operas, as well as many pieces for orchestra, chamber ensembles, and choral groups.

The Planets is Holst's most famous work.



Erich Wolfgang Korngold

1897–1957/MODERN PERIOD

Erich Korngold was born in Austria.

Many people compared him to Mozart when he was young. He started composing at age 7 and by 17 had already written a ballet and two operas.

Korngold started writing music for film in 1935. He was asked to write over an hour of music in only three weeks.

In 1938 Korngold was in the US when Austria was annexed into Nazi Germany, forcing him to stay until the end of World War II.

Korngold's symphonic style of film music set the standard for many films after him. John Williams has cited Korngold as one of his inspirations for the music of *Star Wars*.

In 1947 he retired from film composing and spent the last 10 years of his life writing concert music.

Meet the Composers



John Williams

1932- /MODERN PERIOD

John Williams was born and raised in New York. His family moved to Los Angeles when he was in high school and there, Williams began to study composition.

Williams served in the Air Force, then attended The Juilliard School in New York City to study piano. He earned a living as a jazz pianist in night clubs and on recordings.

Williams eventually returned to Los Angeles and began to work in film. In addition to many smaller films, Williams composed the music for some of Steven Spielberg's most popular movies including *Jaws*, *Jurassic Park*, the *Indiana Jones* films, eight *Star Wars* films, and the first three *Harry Potter* films.

From 1980 to 1993, Williams was the conductor of the Boston Pops Orchestra. He also regularly conducted the New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic.

Williams has received many awards including Academy Awards, Grammy Awards and the National Medal of Arts which is the highest award given to artists by the United States government.

Preparation Activity #1

Korngold, *Kings Row Fanfare* Williams, *Main Title*, from *Star Wars*

About the Music

Erich Wolfgang Korngold was an Austrian composer who began composing at a very young age—around 7 years old. He started out writing in traditional classical forms such as ballet and opera. In his thirties, he moved to the United States and went to Hollywood, where he became one of the most important and influential composers of film scores.

Key Vocabulary

Film score: original music written to accompany a movie

Fanfare: a short melody often used for a ceremony or introduction; usually played by brass instruments

Influence: when someone's work or ideas have an effect on someone else's work or ideas

Theme: a short musical idea that happens again and again

Just Listen



Korngold, *Kings Row Fanfare*



Williams, *Star Wars, Suite for Orchestra (Signature Ed.), Main Title*

First, listen to the *Kings Row Fanfare* by Korngold.

Is it the *Star Wars* theme?

Is it the *Superman* theme (also written by John Williams)?

It's neither, but you can certainly hear bits and pieces of both in this music, which was composed several decades before *Star Wars* and *Superman* showed up in movie theaters.

John Williams, like many other composers, was heavily influenced by composers who came before him. Korngold was one of those influential composers.

Preparation Activity #1

Korngold, *Kings Row Fanfare* Williams, *Main Title, from Star Wars*

Focus on creative expression and musical influence

- ☐ **I CAN** explain the idea that composers are influenced by other composers.
- ☐ **I CAN** create my own piece influenced by the works of others.
- ☐ **WE CAN** understand the idea of musical influence better when we carefully listen to music and then describe what we hear.

1. Listen and describe.

Listen again to the beginning (about the first 1 minute and 15 seconds) of both the Korngold and Williams. As you listen, notice common features, use Printable 1 to document and then compare your observations. A completed sample is below.

LISTENING TOOL

KINGS ROW	STAR WARS SUITE FOR ORCHESTRA, MAIN TITLE
<ul style="list-style-type: none">• Begins with a short introduction of hovering, sustained notes a flurry of fast, descending notes• Cymbal Crash• Bold burst of brass, in a dramatic fanfare• Cymbal crash, followed by lyrical, singing melody in the strings• Bold brass fanfare returns• Alternation of strings and brass, with elements mixing together• Cymbal crashes often mark “big moments”	<ul style="list-style-type: none">• Begins with a blast of brass that repeats a note with a fanfare rhythm• Develops into a full bold burst of brass with a march-like rhythm underneath• Lyrical string passages• Brass returns• Cymbal crash marks the return of the brass fanfare• Alternation of string and brass themes, with elements often mixing together• Cymbal crashes often mark “big moments”

Notice similarities, differences, and common themes and discuss. The listening tool purposefully uses some of the same language because the two pieces share a lot in common. Pointing that out is a good way to demonstrate the idea of influence.

After analyzing the side-by side breakdown, select some common features that apply to both pieces and combine to make a template or pattern. Use this to create your own composition inspired by *both* pieces. See a sample composition below.

Compositions will vary greatly depending on available instruments and resources. Using two different timbres can be an effective way to demonstrate the contrast between the bold fanfare and the lyrical melody. Cymbals (or metal trash can covers) are a great third sound to signal transitions between sections. Integrate notation according to student skill level. The example below uses an Orff metallophone, a kazoo, and a suspended cymbal.

Once compositions are created, consider putting students in trios to practice each piece, or try each one and choose one for classroom performance. Consider four in a group in order to have one person take the role of conductor, cuing each entrance, and keeping a steady beat to keep things moving together.

Preparation Activity #1

Korngold, *Kings Row Fanfare*

Williams, *Main Title, from Star Wars*

HEROIC FANFARE	
INSPIRED BY KINGS ROW AND STAR WARS SUITE FOR ORCHESTRA, MAIN TITLE	
INTRODUCTION	Using yarn mallets, roll on one bar of the vibraphone for five seconds, crescendo....
BOLD BURST/FANFARE	Using a mallet, cymbal crash at the same time kazoo begins pattern alternating a triplet and a half note
LYRICAL MELODY	On the conductor's cue, vibraphone player begins at the lowest note and improvises a melodic passage
CYMBAL CRASH	Sustained cymbal roll, crescendo to a crash
BOLD BURST/FANFARE returns	On the crash, kazoo pattern returns
Alternate and mix BOLD BURST with LYRICAL MELODY	Kazoo and vibraphone play together, punctuated by cymbal crashes. Conductor cuts all players off to end the piece.

Reflect on musicians who have influenced you. Either individually or together as a class, use Printable 2 to make a list of musicians and describe their style. The descriptions will vary based on age and experience level of students. Encourage integration of music vocabulary learned in class.

Ask students to volunteer some of their influences and describe style. You may find that some students share influences. As a class, decide on a handful of collective influences. Select a favorite classroom song to adapt and perform "in the style" of one or more of your influential musicians. You may need to get creative. For example:

- Add a simple 4/4 rock beat (on a real kit or on GarageBand or another app) to do something in the style of The Beatles
- Rap words instead of singing them to do something in the style of Drake
- Add Latin rhythms and percussion to do something in the style of Camila Cabelo
- Add piano with lots of pedal to do something in the style of Debussy

Preparation Activity #2

Tchaikovsky, *Scène: Moderato*, Act II, No. 10 from *Swan Lake* Williams, *Anakin's Theme*, from *Star Wars: The Phantom Menace*

About the Music

Music sometimes tells a story. In the case of a ballet, an opera, or a movie, music *helps* to tell the story. Stories are full of characters, and composers can help make the music tell the story by giving an important character a special musical theme. A musical theme associated with a character is called a *leitmotif*.

Peter Tchaikovsky decided to use a leitmotif to tell the story of a princess tragically turned into a swan. This leitmotif, often referred to as the Swan's Theme, tells us when that character appears. The leitmotif also tries to capture the essence of that character. The swan in *Swan Lake* is both beautiful and tragic, just like Tchaikovsky's Swan's Theme.

John Williams uses leitmotifs in his music for *Star Wars*. In fact, each film in the *Star Wars* universe contains between 10-20 unique leitmotifs. John Williams has used leitmotifs in many other film scores, including *Jaws*, the *Indiana Jones* Series, and the *Harry Potter* movies.

Key Vocabulary

Leitmotif: a musical theme associated with a character, place or idea

Theme: a short musical idea

Ballet: a dance art form, and also a musical story told through dance and music

Just Listen



Swan Lake, Act II, Scene 10



Williams, *The Phantom Menace*, Suite for Orchestra, Anakin's Theme

- Listen to Swan's Theme and think about how the music captures a character and a mood.
- Listen to Anakin's Theme. Notice that it's quite different than the Imperial March, but at the end, we hear the melody develop into bits of the Imperial March theme. This shows that a leitmotif can symbolize a character and also develop and change along with a character.

Preparation Activity #2

Tchaikovsky, *Scène: Moderato*, Act II, No. 10 from *Swan Lake* Williams, *Anakin's Theme*, from *Star Wars: The Phantom Menace*

Focus on identifying and creating leitmotifs

- ☐ **ICAN** explain that a leitmotif is a musical theme associated with a character. I can identify characteristics of various leitmotifs.
- ☐ **ICAN** use expressive elements to add expression to leitmotifs
- ☐ **ICAN** create leitmotifs to represent characters in a favorite story.

1. Begin by establishing a set of criteria for a leitmotif. A leitmotif should be:

- Distinctive, clear, recognizable
- Recurrent
- Can vary and be developed (can change or expand over time)
- Meaningful — captures an emotion or the essence of a character

2. Study a few key leitmotifs from the Star Wars franchise (notation below). Play each short leitmotif on the piano and compare and contrast. Notice that some share similar elements — both the Darth Vader and Force/Obi-Wan leitmotifs are in G minor, but their rhythmic energy is very different. The Leia and the Force/Obi-Wan leitmotifs have similar melodic shape, or contour, but one is in a major key and the other is minor.

3. Some of these leitmotifs imply action, others indicate reflection. Look at these leitmotifs and discuss which belong in each category. Using Printable 3, consider each leitmotif one by one, and ask students to defend their answers. The notation above doesn't indicate tempo markings, dynamics, or articulation. Familiarity with the movies may influence students' answers.

Rey 3 (Gallop)



Leia



Darth Vader/Imperial March 1



Force/Obi-Wan



Preparation Activity #2

Tchaikovsky, *Scène: Moderato*, Act II, No. 10 from *Swan Lake* Williams, *Anakin's Theme*, from *Star Wars: The Phantom Menace*

4. Add tempo markings, dynamics, and/or articulation to emphasize the leitmotif's qualities. Use the markings in the box to add expressive elements to each leitmotif.

Tempo	Andante
	Alla Marcia
	Moderato
	Adagio
Dynamics	<i>f</i>
	<i>mp</i>
	<i>mf</i>
	<i>mp</i>

* Original score markings for each are:

- Darth Vader/Imperial March 1= Alla Marcia, *f*
- Force/Obi-Wan= Adagio, *mf*
- Leia= Andante, *mp*
- Rey #3= Moderato, *mp*

5. Create your own leitmotifs for beloved characters and stories. Using Printable 4, choose a few essential characters, reflect on their character, and create a short leitmotif that captures the spirit of the character. Suggested material:

- A common, well-known fairy tale, folk tale, or fable
- A "tall tale" (e.g. Paul Bunyan)
- A favorite classroom book (such as *The BFG*, by Roald Dahl, or *Ghost*, by Jason Reynolds.)

Preparation Activity #3

Williams, *Imperial March*, from *Star Wars: The Empire Strikes Back*

Holst, *Mars*, from *The Planets*

About the Music

As discussed in preparation activity #1, John Williams was influenced by other composers and their work. Williams' *Imperial March* was influenced by Gustav Holst's *Mars*, which was a part of his suite for orchestra called *The Planets*.

Just Listen



Williams, *Star Wars*, Suite for Orchestra (Signature Ed.), *Imperial March*



Holst, *The Planets*, Suite for Large Orchestra, Opus 32, *Mars*

Focus on identifying common elements and observing differences

- ☐ **I CAN** identify differences between two musical selections by identifying musical elements.
- ☐ **I CAN** use music vocabulary to compare and contrast artistic work.

1. Listen to the first three and a half minutes of each piece. Below is a list of various characteristics that belong to either the Williams, the Holst, or both. The list contains both technical terms and descriptors.

- Marching triplet rhythm on repeated pitches in the string section
- Ends of phrases often punctuated by cymbal crashes
- Ominous brass theme
- Frequent crescendo/decrescendo in dynamics
- Dramatic
- Intense

- Trumpet fanfares
- Brass theme with three quarter notes followed by a dotted rhythm
- Flute solo
- Urgent

2. Use the Venn diagram in Printable 5 to show which descriptors apply to which piece.
3. Discuss why you think Williams used this piece as inspiration. What mood is he trying to invoke in his film music here? Are there any similarities in theme?



PRINTABLES

LISTENING TOOL

[Back to Activity](#)

KINGS ROW	STAR WARS SUITE FOR ORCHESTRA, MAIN TITLE

INFLUENCES GRID

[Back to Activity](#)

INFLUENTIAL MUSICIAN	DESCRIPTION OF STYLE
#1	
#2	
#3	
#4	

LEITMOTIF ANALYSIS

[Back to Activity](#)

LEITMOTIF	NOTATION	DESCRIPTION OF CHARACTER/LEITMOTIF	OBSERVED MUSICAL CHARACTERISTICS
Darth Vader/Imperial March 1			
Force/Obi-Wan			
Leia			
Rey 3 (Gallop)			

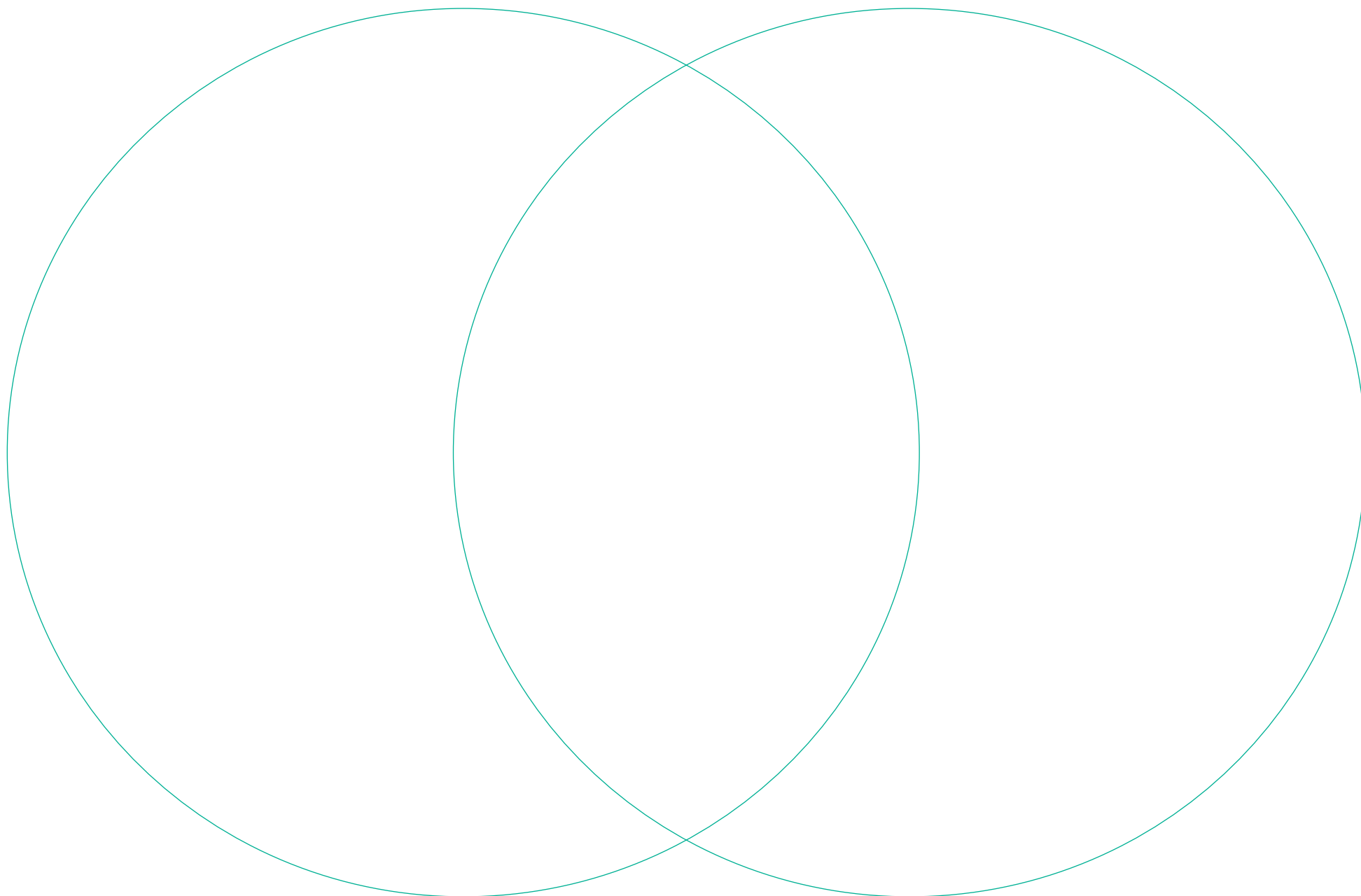
MY OWN LEITMOTIFS

[Back to Activity](#)

CHARACTER NAME	DESCRIPTION OF CHARACTER	LEITMOTIF NOTATION

VENN DIAGRAM

[Back to Activity](#)



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!



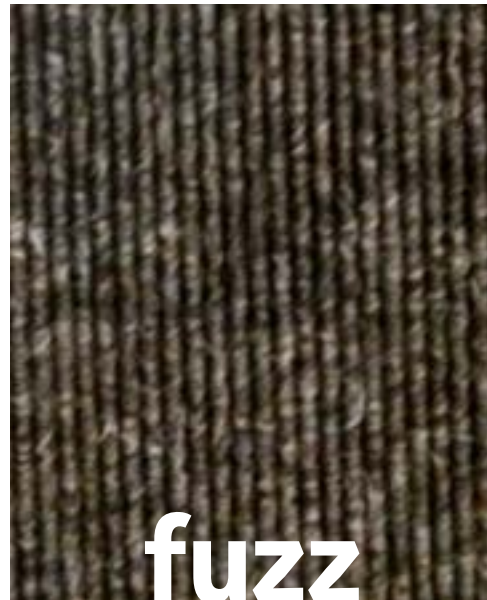
holes

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!

