

# Concert Preparation Guide

YOUNG PEOPLE'S CONCERTS

## Vänskä Conducts Mozart the Adventurer

October 15 & 16, 2019

10am & 11:35am

Orchestra Hall

Designed for students in grades 3-6

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 *Mozart the Adventurer*. This concert focuses on how Mozart looked to the music of others to find the tools and inspiration he needed to express his own ideas. The activities in this guide are designed to foster this same spirit of exploration to help students find their own voices. While we understand your classroom time is limited, doing just one or two of these activities will greatly enhance the concert experience. Thank you for all the work that you do, and we hope to see you again 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.

\*Please note the October 16, 11:35am performance will be broadcast live online.

## 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.

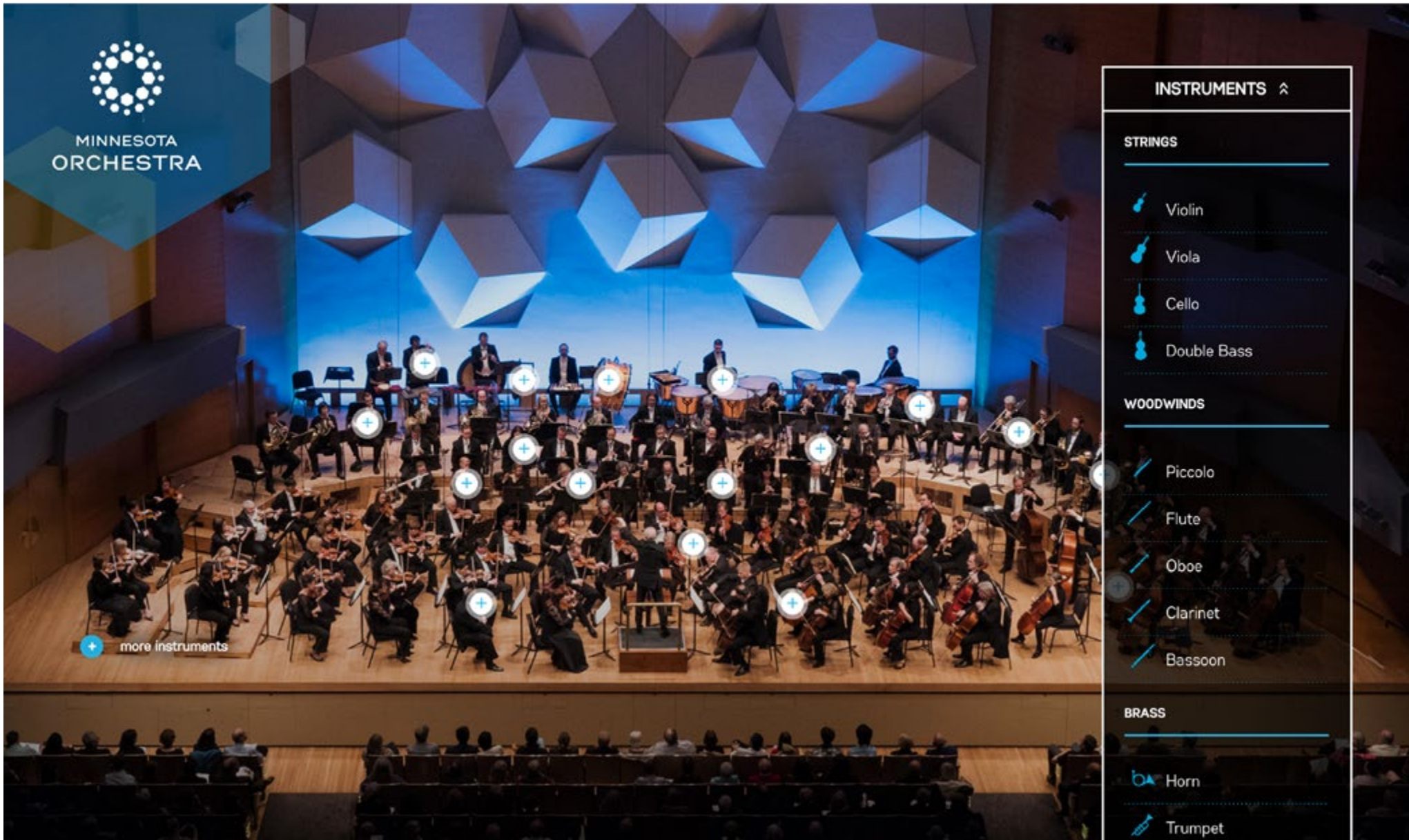
1. **What did you notice in the music?**
2. **What does the music remind you of?**
3. **How do you think the composer wants to make you feel?**
4. **What would you want to know about the music?**

## 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>Haydn</b>	<a href="#"><u><i>Vivace assai</i>, mvmt. I from <i>Symphony No. 82, The Bear</i></u></a>
<b>Mozart</b>	<a href="#"><u><i>Allegro con brio</i>, mvmt. I from <i>Symphony No. 25</i></u></a>
<b>Saint-Georges</b>	<a href="#"><u><i>Rondeau</i>, mvmt. III from <i>Violin Concerto</i></u></a>
<b>Mozart</b>	<a href="#"><u><i>Presto</i>, mvmt. III from <i>Sinfonia concertante for Violin, Viola and Orchestra</i></u></a>
<b>L. Mozart</b>	<a href="#"><u><i>Menuetto</i>, mvmt II from <i>Toy Symphony</i></u></a>
<b>Mozart</b>	<a href="#"><u><i>“Der Vogelfänger bin ich ja” (Yes, I am the bird-catcher)</i>, from <i>The Magic Flute</i></u></a>
<b>Mozart</b>	<a href="#"><u><i>Molto allegro</i>, mvmt IV from <i>Symphony No. 41, Jupiter</i></u></a>

*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

### Osmo Vänskä MUSIC DIRECTOR

Osmo Vänskä was appointed music director in 2003, making him the Minnesota Orchestra's tenth music director.

Vänskä, began his music career as a clarinetist, holding the co-principal chair of the Helsinki Philharmonic (1977-82) and the principal chair of the Turku Philharmonic (1971-76).

He studied conducting at Finland's Sibelius Academy, and was awarded first prize in the 1982 Besançon International Young Conductor's Competition.

Vänskä has led the Minnesota Orchestra in many recording projects which include the complete Beethoven symphonies; the complete Sibelius symphonies, of which the second disc featuring Sibelius' First and Fourth Symphonies won the 2014 Grammy for Best Orchestral Performance, and he is currently working on the complete Mahler symphonies.





## Meet the Performers

### H. Adam Harris

HOST

H. Adam Harris is an actor, director, teaching artist and cultural equity consultant. He works at the intersection of theatre, education, social justice and community engagement.

Recent theatrical credits include puppeteering and voicing the title role of Dr. Seuss' *The Lorax* in the U.S. premiere at the Children's Theatre Company (CTC) and The Old Globe Theatre. He's a frequent performer with CTC: *The Snowy Day*, *The Jungle Book* and *How the Grinch Stole Christmas*.

He has worked with the Guthrie Theater, Seattle Children's Theater, New Conservatory Theatre Center, Park Square Theatre, Pillsbury House Theatre and the St. Paul Chamber Orchestra.



## Meet the Performers

### Susie Park

FIRST ASSOCIATE CONCERTMASTER

Susie Park has been with the Minnesota Orchestra since 2015.

A native of Sydney, Australia, Park started the violin when she was three and made her solo debut at five!

She moved to the United States to earn a Bachelor of Music degree at the Curtis Institute and has performed all around the world.

She is a founding member of the East Coast Chamber Orchestra, a conductorless ensemble comprising a diverse selection of talented chamber musicians, soloists and principal string players from American orchestras.

Her interest in music of all genres has also led to collaborations with artists such as jazz trumpeter Chris Botti, with whom she performed 41 consecutive shows at the Blue Note jazz club in New York.



## Meet the Performers

### Rebecca Albers

PRINCIPAL VIOLA

Rebecca Albers joined the Minnesota Orchestra as assistant principal viola in 2010 and won the position of principal viola in 2017.

Originally from Longmont, Colorado, Albers grew up playing violin and harp, picking up the viola at age nine for an ensemble her mother, a Suzuki teacher, was putting together.

Rebecca is a very active chamber musician playing with various ensembles. One group, the Albers Trio, is an ensemble formed with her sisters Laura and Julie Albers.

Alongside all of her performing responsibilities she is also a studio instructor at Macalester College in Saint Paul.





## Meet the Performers

### Justin Staebell

BARITONE

Justin Staebell is a Minnesota-based baritone, frequently seen on the concert stage. In competition, Justin has been a two-time recipient of awards at the Metropolitan Opera Auditions Four Cities District.

He has performed as the baritone soloist for such works as Mozart's *Requiem*, Handel's *Messiah* and numerous Bach Cantatas. He has been a guest artist with Border CrosSing, Minnesota Chorale, the AIMS Festival Orchestra in Graz, Austria and many others.

In addition to his many concert performances, Justin finds his home on the operatic stage.

He is currently pursuing a Doctorate of Musical Arts in Vocal Performance at the University of Minnesota.



## Meet the Composers



### Leopold Mozart

1719-1787 / CLASSICAL PERIOD

Leopold Mozart was born in Augsburg, Germany.

Leopold was a very active student while in school. He participated in theater and became a skilled violinist and organist.

He also liked science, especially working with microscopes and telescopes.

When Leopold was 21, he started his career as a professional musician and became a very famous violin teacher. He even wrote a book on how to play the violin.

Leopold taught his two children how to play the piano and violin from a young age, and he took them across Europe to perform concerts.



### Joseph Haydn

1732-1809 / CLASSICAL PERIOD

Joseph Haydn was born in Austria.

Haydn moved out of his parents' home when he was just 6 years old so he could train to become a musician.

His parents could not read music but often sang together with their family and friends. His dad was a self-taught harp player.

Haydn became known for his beautiful singing voice but struggled as a young composer.

Slowly, he became more and more famous. He would later be known as the most famous composer of his time. He invented new musical forms like the string quartet and the symphony and was later named "Father of the Symphony."

## Meet the Composers



### Chevalier de Saint-Georges

1745-1799 / CLASSICAL PERIOD

Joseph Bologne Chevalier de Saint-Georges was born in the French colony of Guadeloupe in the Caribbean.

In his lifetime he was a champion fencer, composer, virtuoso violinist, and successful conductor.

His father was a French plantation owner and his mother was an African slave. When Joseph was seven, his family took him to France for his education. When he was 21 years old he became a knight (chevalier) and became known as "Chevalier de Saint-Georges."

During the French Revolution he served as colonel of the Légion St. Georges, the first all-black regiment in Europe.

He wrote many works which were popular in his lifetime but were forgotten over time. Recently his music has resurfaced, especially his violin concertos and his sinfonia concertantes.



### Wolfgang Amadeus Mozart

1756-1791 / CLASSICAL PERIOD

Wolfgang Amadeus Mozart was born in Austria.

His father was a composer and musician and started teaching Mozart the piano when he was only four years old.

Mozart is one of the most famous composers. He wrote his first piece of music when he was just 5 years old! When he was 6, his father took him and his sister, Nannerl, around Europe to perform music and they became famous.

Mozart wrote over 600 works—everything from short piano pieces to full operas.



## Preparation Activity #1

# Haydn, *Vivace assai*, mvmt. I from Symphony No. 82, *The Bear* Mozart, *Allegro con brio*, mvmt. I from Symphony No. 25

### About the Music

Haydn was sometimes referred to as the “father of the symphony” because he popularized and developed the form. His musical innovations inspired and influenced other composers, including Mozart. Symphony No. 82 was the first of a group of six symphonies known as the “Paris Symphonies” because they were written for a popular concert series in Paris.

### Key Vocabulary

**Symphony:** a musical composition, usually consisting of several *movements*, usually composed for a large orchestra ensemble

**Movement:** one part or section of a symphony

**Motif:** a short rhythmic or melodic pattern

**Melody:** a succession of different notes or pitches. Also known as the tune, or the part of music you could sing.

### Just Listen

Franz Joseph Haydn was a close friend and mentor to several composers, including Mozart.

Haydn often used short, simple rhythmic and melodic patterns, or *motifs*, in his music. He would then repeat these motifs, lengthen them, and sometimes change them. Listening to motifs develop like this can make the listener feel like they are taking a journey. Haydn’s music also had a lot of humor and energy.

Mozart heard many of these things in Haydn's music and put his own spin on them.



Haydn, *Vivace assai*, mvmt. I from Symphony No. 82, *The Bear*



Mozart, *Allegro con brio*, mvmt. I from Symphony No. 25

# Preparation Activity #1

## Haydn, *Vivace assai*, mvmt. I from Symphony No. 82, *The Bear* Mozart, *Allegro con brio*, mvmt. I from Symphony No. 25

### Focus on creative expression and musical influence

□ **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 Haydn and Mozart you will hear at the concert. Use [Printable 1](#) to take notes (or draw pictures) to describe what you hear. A completed sample grid is below.

HAYDN	MOZART
<ul style="list-style-type: none"><li>• Begins with fast, repeated notes</li><li>• Urgent, energetic</li><li>• Sudden dynamic changes, some dramatic changes in mood</li><li>• Short, melodic and rhythmic patterns or <i>motifs</i>, repeated, moved around (higher and lower in register) and expanded</li><li>• Some emphasis on weak beats (<i>syncopation</i>)</li></ul>	<ul style="list-style-type: none"><li>• Begins with fast, repeating notes</li><li>• Pulsing energy</li><li>• Minor moody feel, occasionally shifts to a happier, calmer mood</li><li>• Short melodic and rhythmic patterns or <i>motifs</i>, repeated, moved around (higher or lower in register) and expanded</li><li>• Use of syncopation</li></ul>

Notice similarities, differences, or common themes, and discuss. The completed sample grid purposefully uses 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. Extend or modify this activity by attempting to find contrasting elements between the two pieces or choose different works by each composer that might not have so much overlap.

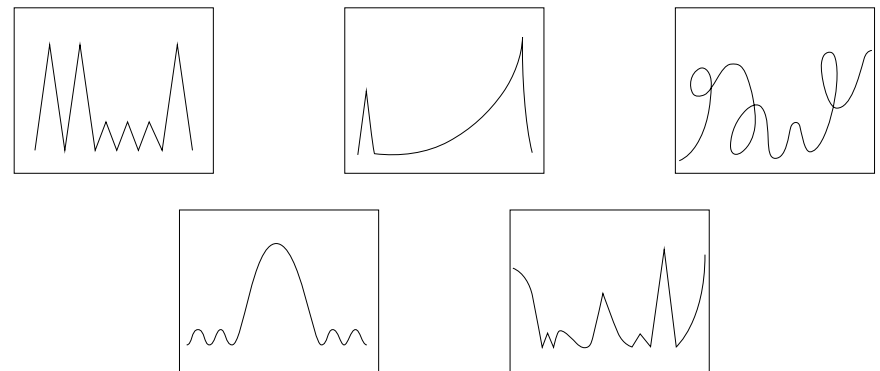
#### 2. Create.

Use the descriptions in your grid to inspire the creation of melody compositions and improvisations. Remind students that many instruments can play *melodies* because they can play high and low notes, and move from high to low, or low to high. We can do that too, using our voices, a slide whistle, or a kazoo.

Using paper or a board, draw a variety of lines with different shapes. (See samples below.) Ask students to trace a finger in the air, creating that shape. Model with your own finger, moving from left to right. Then ask students to use their voice to follow that line as well.

Repeat, varying the tempo. Repeat a shape two times in a row and notice that it's a pattern. Ask a volunteer to be the "tracer" and pick a tempo.

Extend to using kazoos, slide whistles, or classroom mallet instruments such as glockenspiels to explore a new timbre. This activity is a great way to encourage melodic composition without requiring full knowledge of notation on a staff. If appropriate, encourage integration of traditional notation.



## Preparation Activity #1

# Haydn, *Vivace assai*, mvmt. I from Symphony No. 82, *The Bear* Mozart, *Allegro con brio*, mvmt. I from Symphony No. 25

### 3. Perform.

Once students have created their own melodies and explored melodic contour and shape, think back to some of the characteristics you noted in Mozart's and Haydn's works. Think about how you could create a slide whistle melody influenced by Mozart and Haydn. Maybe it would have some short, repeated notes and be played with a fast tempo marking.

### 4. Reflect.

Think about 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

### Saint-Georges, *Rondeau*, mvmt. III from Violin Concerto

### Mozart, *Presto*, mvmt. III from Sinfonia concertante for Violin, Viola and Orchestra

#### About the Music

Joseph Bologne, Chevalier de Saint-Georges, was another musician living and working in Europe around the time of Haydn and Mozart. His piece on this concert is a *concerto*, which features a soloist together with an orchestra. Sometimes the full orchestra plays, sometimes the soloist plays, sometimes they all play together. They often trade off, back-and-forth, like a conversation.

Saint-Georges' piece is also a *rondo*, a piece that follows a certain pattern. We hear a theme or main tune, which we call "A". Then we hear something different, or contrasting (called "B"), then "A" returns. Then something different (called "C"), and back to "A". The "A" section keeps coming back around, which is where the term "rondo" comes from.

Mozart's Sinfonia Concertante is a very famous example of a kind of piece called the *sinfonia concertante*. Similar in some ways to a concerto, a *sinfonia concertante* features not one but two soloists and the orchestra.

#### Key Vocabulary

**Concerto:** a piece composed for soloist and orchestra

**Sinfonia concertante:** a piece composed for two soloists and orchestra

**Rondo:** a form in music that follows a certain pattern, such as ABACA

**Theme:** a short melody or pattern

#### Just Listen



##### Saint-Georges, *Rondeau*, mvmt. III from Violin Concerto

Try to hear the rondo pattern—ABACA. Notice the back-and-forth between the violin soloist and the orchestra.



##### Mozart, *Presto*, mvmt. III from Sinfonia concertante for Violin, Viola and Orchestra

Think about it like a conversation; the violin says something, the viola answers, and the orchestra adds some commentary from the sidelines. Sometimes they all join together, like a chorus of voices.

#### Focus on form

- **WE CAN** identify and create music in rondo form.





Understanding both the solo/duo/group exchange in concerti and sinfonia concertanti and rondo form help students develop awareness and deeper comprehension of the idea of structure and form in music. The following activities explore these forms through informal composition, improvisation, and conducting.

1. Explain that in a concerto, a soloist is featured together with the orchestra. Listen to the concerto and ask students to give a signal when they hear solo violin, and a different signal when they hear the whole orchestra.
2. Build on the idea by explaining or reminding students that a sinfonia concertante is like a concerto but that there are two soloists. Extend the activity described above by adding a second soloist signal and repeating the same exercise. Listen to Mozart's Sinfonia Concertante and play a version of charades: assign a violin soloist, a viola soloist, and the rest of the students are the orchestra. The teacher can be the first conductor and cue the various combinations—soloist, duo, full ensemble—according to the music. Repeat with different role assignments.
3. Learn or review the idea that a rondo is a piece that follows a certain pattern.
4. Print or create Rondo Boxes ([Printable 3](#)). Move from left to right, pointing to each letter, repeating the pattern. Use the short poem below to memorize the sequence and concept.  
We can make a rondo—A B A C A  
The theme will repeat again and again today.
5. Explain that you will be creating your own rondos by filling each box. Ask students to think of a musical idea—a melodic phrase, a favorite classroom song, a rhythmic ostinato—and put it in box “A.” Then something contrasting for “B” and “C.” Use a favorite classroom song or improvise on a classroom instrument. Choose to integrate music notation if appropriate. You may need to conduct performances of these rondos or ask for a student conductor. See the following page for examples.

Tap four steady beats before beginning the poem. When you arrive at the letter section, spell each letter out with your arms/body “YMCA”-style. (“B” might be a little awkward.)

# Preparation Activity #2

## Saint-Georges, *Rondeau*, mvmt. III from *Violin Concerto* Mozart, *Presto*, mvmt. III from *Sinfonia concertante* for Violin, Viola and Orchestra






A	B	A	C	A
 <p>Soloist on glockenspiel</p>	 <p>Half the class plays eighth note "x" rhythm on top with rhythm sticks; other half plays quarter note rhythm with stamp-clap-clap. Repeat ostinato 5 times.</p>	 <p>Soloist on glockenspiel</p>	<p>Favorite classroom song, chorus only</p>	 <p>Soloist on glockenspiel</p>



## Preparation Activity #2

# Saint-Georges, *Rondeau*, mvmt. III from Violin Concerto Mozart, *Presto*, mvmt. III from Sinfonia concertante for Violin, Viola and Orchestra

A more abstract variation of this activity encourages creative sound exploration. Images of animals or objects that make noise serve as prompts for creation of sound. Point to each section and ask students to create music accordingly. Control the time spent on each section by simply moving to the next box. See a completed example below.

A	B	A	C	A
				
TEN STEADY, <i>FORTE</i> TAPS	<i>PIANISSIMO</i> BIRD SOUNDS	TEN STEADY, <i>FORTE</i> TAPS	ONE <i>FORTE</i> BEAR GROWL	TEN STEADY, <i>FORTE</i> TAPS

Extend the activity by putting students in groups and asking them to create and perform a group rondo. Encourage them to integrate influences of Haydn/Saint-Georges/Mozart or elements of solo/group performance (like we heard in the concerto and sinfonia concertante). Perform these group rondos and reflect on qualities you saw and heard.

## Preparation Activity #3

### L. Mozart, *Menuetto, mvmt II from Toy Symphony*

### Mozart, "Der Vogelfänger bin ich ja" (Yes, I am the bird-catcher), from *The Magic Flute*

#### About the Music

In the Toy Symphony, you will hear many sounds that might make you think of toys, robots, or simple machines. Many percussion instruments can create "sound effects" like this.

"Der Vogelfänger bin ich ja" is an aria, or a solo, from Mozart's famous opera, *The Magic Flute*. Mozart wrote the music for *The Magic Flute*, but the story, or libretto, was written by Mozart's friend, Emanuel Schikaneder. Mozart and Schikaneder worked together to create the imaginary characters and fantasy universe of *The Magic Flute*. This aria is sung by a funny and sweet character named Papageno. He is singing in German, but he is basically just singing about who he is — a bird-catcher.

#### Key Vocabulary

**Collaborate:** to work together with another person or group of people on a project

**Opera:** a dramatic or comedic story told through singing

**Libretto:** the written story of an opera, much like the script of a play

**Aria:** a solo sung in an opera

**Found object percussion:** making music with everyday items

#### Just Listen



##### L. Mozart, *Menuetto, mvmt. II from Toy Symphony*

It sounds a little like someone opened the toy box in the middle of a king's court. As you listen, note all the different sounds you hear and keep a list on the board.



##### Mozart, "Der Vogelfänger bin ich ja" (Yes, I am the bird-catcher), from *The Magic Flute*

Remember Papageno is a sort of silly bird man. While listening, ask students to draw a picture of what they think Papageno might look like. After they have made their drawing, watch a YouTube video to see what Papageno looks like. Remind them that different opera productions have different costumes, so Papageno might look different from one production to the next. If possible, you may want to show them several pictures for comparison.

## Preparation Activity #3

### L. Mozart, *Menuetto, mvmt II from Toy Symphony*

### Mozart, “Der Vogelfänger bin ich ja” (Yes, I am the bird-catcher), from *The Magic Flute*

#### Focus on sound exploration

Just like Mozart and Emanuel Schikaneder, musicians often *collaborate*, or work together with others, to make amazing music. The following activities are designed for partner or group work.

1. Put students in pairs or small groups and ask them to collaborate to create either
  - a piece of music that uses found objects or toy sounds
  - an aria for an imaginary character they create.
2. Use [Printable 4](#) to help each group structure their creative process.
  - Help structure the activity by giving clear time benchmarks for various steps of the process. For example, after students are placed in their collaborative groups, explain that they have three minutes to decide whether to create a found object piece or an aria for an imaginary character.
  - For groups that select an aria, encourage them to name their character and use Printable 4 to draw a picture. Then they can describe the character with a sentence, phrase, or a few descriptive words. If they are stuck coming up with an aria, you might suggest that they write a short poem that their character would sing to introduce him or herself. If they have a hard time improvising a melody to go along with the poem, ask them to try singing it to the tune of a familiar song.
  - For those who choose a found object percussion piece, suggest that they select a handful of items in their immediate environment— e.g., pencils, rubber bands, notebooks. If toys are available in the classroom, encourage the integration of toys as well. Ask them to list each object on Printable 4. Using either rhythmic notation or description words (e.g., “play ten times fast”), give each object an ostinato to perform. Encourage simplicity and brevity.
3. After rehearsal, ask each collaborative pair or group to perform their work.
4. After performance, ask these questions to encourage students to reflect on the collaborative process. You may choose to ask these questions for individual reflection via journaling or as prompts for group discussion. Adjust the language as needed to suit the developmental needs of your students.
  - Was your collaboration productive? Why or why not?
  - Give some examples of how working with another person/other people made the assignment easier.
  - Give some examples of how working together with another person/other people made the assignment more difficult.
  - What qualities do you think a good collaborator should have?
  - What are the benefits of collaboration?
  - What did you learn from working with others?
  - Name another time when you might need to collaborate with others.

## About the Music

This symphony by Mozart is one of his most famous. It is the last one he wrote before his death in 1791. Symphonies are often made up of movements, or different sections. Each movement is a standalone piece, and often has a different tempo, time signature and key signature.

At the Minnesota Orchestra Young People's Concert, you will hear the orchestra play the fourth movement. That movement is a very good example of a time when Mozart took a theme and changed or developed it in many ways.

## Key Vocabulary

**Theme:** a short melody or musical pattern

**Retrograde:** to reverse the order of notes in a motif or theme

**Augmentation:** to lengthen or increase the note values of notes in a motif or theme

**Diminution:** to shorten or decrease the note values of notes in a motif or theme

## Just Listen



### Mozart, *Molto allegro*, mvmt. IV from Symphony No. 41, *Jupiter*

The activities associated with this piece deal with thematic development in the fourth movement of Mozart's Jupiter Symphony. Listen to this movement a few times and take note of little bits that are repeated in different ways. For example, there is a dotted rhythm that gets repeated many times on different pitches and in different places. It is traded back and forth between different instruments and jumps around in several different ways. For those that can read music, this video can help identify these themes.



## Focus on developing a theme or musical idea

Students will understand this idea of developing a theme by creating their own themes and changing it in three different ways.

Help make this accessible by suggesting three simple ways to develop a theme:

1. Retrograde
2. Augmentation
3. Diminution

Explain each term (see definitions above) then demonstrate an example (see below.) Use a classroom instrument such as a piano, glockenspiel, or xylophone. If students don't read notation on the staff, modify for rhythmic notation/note values only. More advanced students might experiment with writing for two instruments or layering themes on top of one another.

Go over each example, explaining, demonstrating, and asking for volunteers to play the theme and each permutation.

Extend by asking students to notate a four-note theme (keep it simple!) and perform each process (retrograde, augmentation, and diminution) on their theme. Put them all together in a row and try to play start to finish.

### 1. Theme



### 2. Retrograde



### 3. Augmentation



### 4. Diminution





**PRINTABLES**

# HAYDN/MOZART LISTENING GRID

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HAYDN	MOZART

# INFLUENCES GRID

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INFLUENTIAL MUSICIAN	DESCRIPTION OF STYLE
#1	
#2	
#3	



# RONDO BOX

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A	B	A	C	A

# COLLABORATION WORKSHEET

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Collaborator Names:

We choose to create (circle one):

Found Object Music

Imaginary Character Aria

Title of Piece:

Workspace:

# 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.

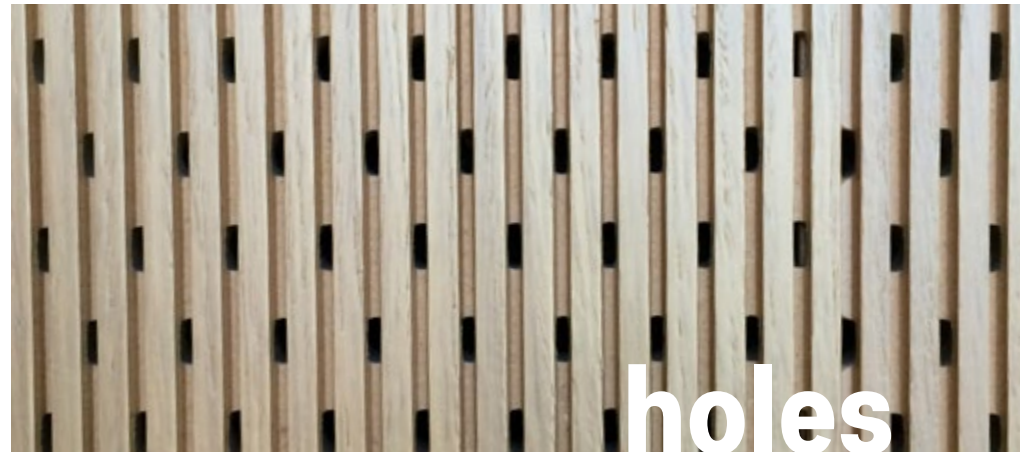
As you walk into the lobby area and into the auditorium, here are some things to look for...





# 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!



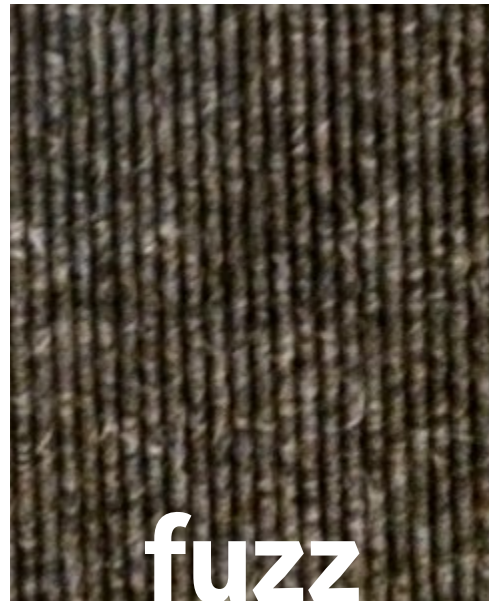
# holes

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.



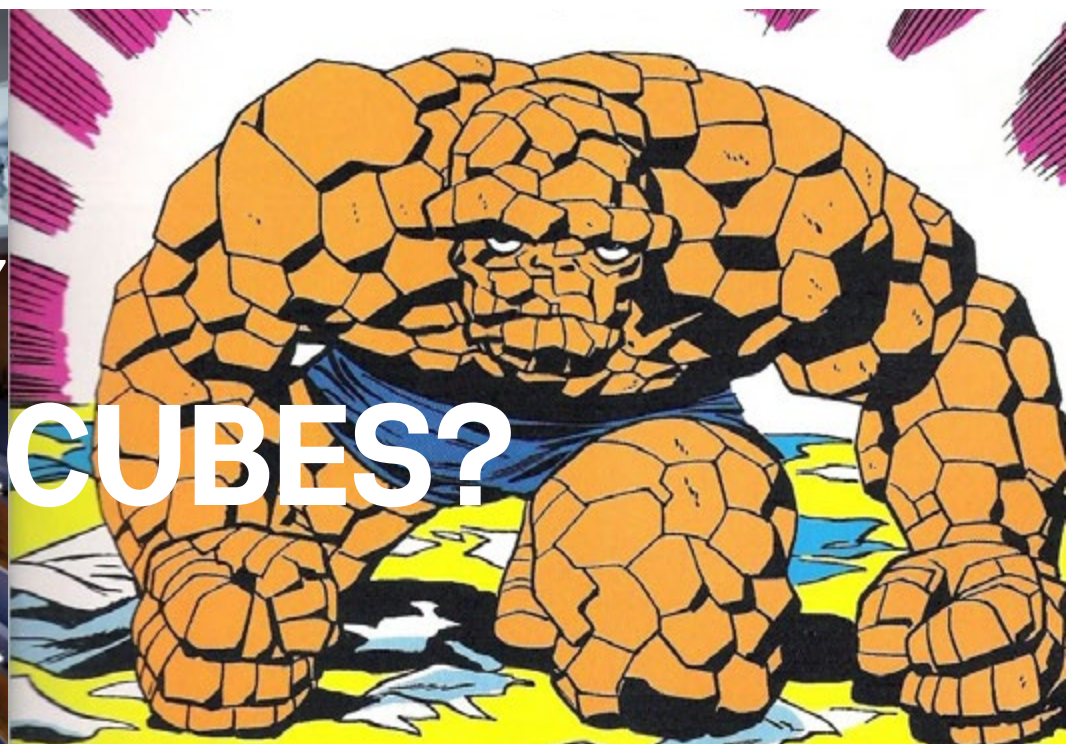
# 114 cubes

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!



WHY  
CUBES?