

COLOR OF MUSIC

CONCERT GUIDE

Designed for students in grades 1-6





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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: Color of Music.

Using a diverse array of pieces of music, this concert introduces students to the four instrument families. The activities in this guide include instrument recognition and listening maps to help familiarize students with the work before attending the concert.

Thank you for your monumental efforts to bring arts experiences to your students and communities, and we look forward to seeing you at Orchestra Hall!

Sincerely,

Mitra Sadeghpour

Director of Education and Community Engagement

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



Violin
String Family



Viola
String Family



Double Bass
String Family



Piccolo
Woodwind Family



Flute
Woodwind Family



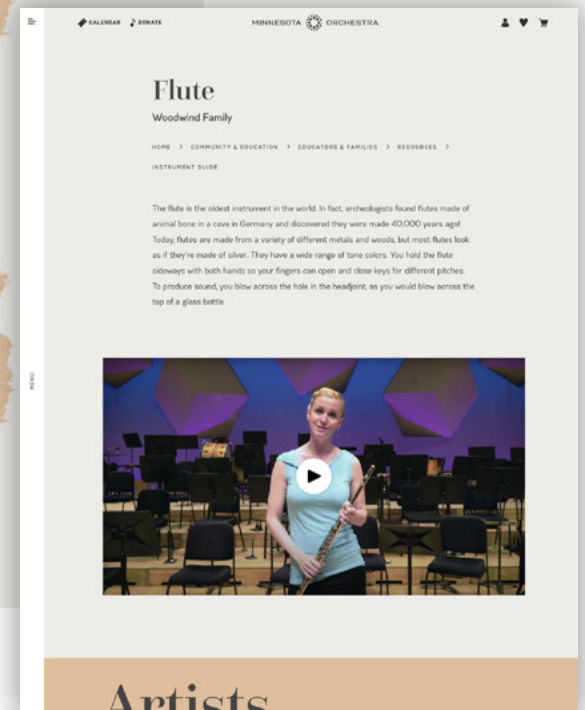
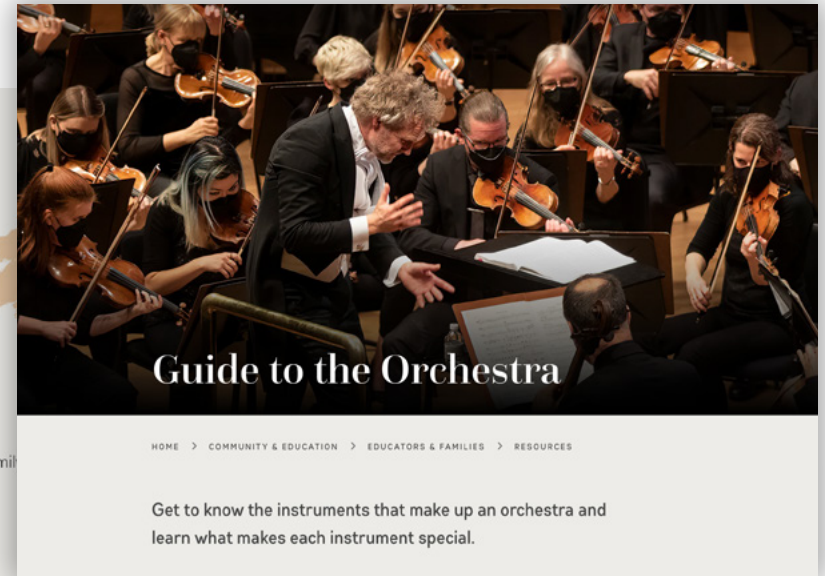
Oboe
Woodwind Family



Clarinet
Woodwind Family



Bassoon
Woodwind Family



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!

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.

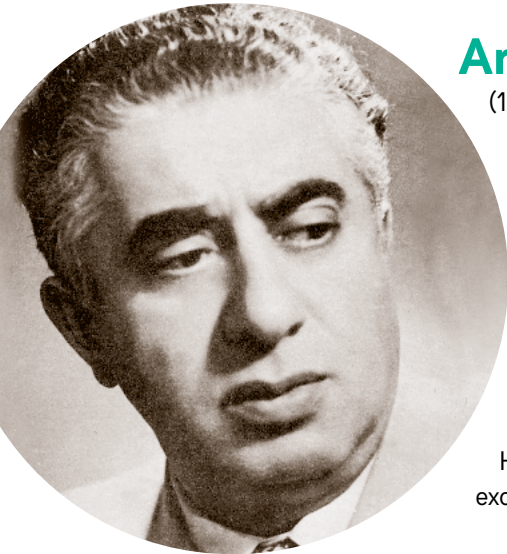


[Minnesota Orchestra musicians](#)

Color of Music

- KHACHATURIAN** *Sabre Dance, from Gayane*
- COLERIDGE-TAYLOR** *Allegro moderato, from Four Novelletten for String Orchestra, Opus 52*
- ELGAR** *Allegro, from Concerto in E minor for Cello and Orchestra, Opus 85*
- COPLAND** *Fanfare for the Common Man*
- BERNSTEIN** *Mambo, from Symphonic Dances from West Side Story*
- CHEN** *Chasing the Sun*
- STRAUSS** *Gavotte, from Suite in B-flat major, Opus 4*





Aram Khachaturian

(1903–1978)

Aram Khachaturian (*katch-ah-TOO-ree-ahn*) was a composer and conductor who was heavily influenced by folk music and wrote a lot of music for the ballet. He was born in 1903 in the Republic of Georgia and eventually moved to Moscow, Russia. His family's Armenian heritage influenced his music. Khachaturian died in Moscow in 1978. His music is often remembered for its exciting rhythmic energy.

Key Vocabulary

ABA form: A common pattern in music. We hear one set of musical ideas, then something contrasting, or different, and then the first idea returns.

Timbre: The unique and special sound of any musical instrument.

Orchestration: The choice of instruments and timbres a composer or orchestrator makes to add color.

Percussion family: A family of instruments that produce a sound when a player taps, shakes or scrapes the instrument.

Xylophone: An instrument in the percussion family. The xylophone has wooden bars that are played with mallets. Because the wooden bars are different sizes, the xylophone can play melodies.

Just Listen

As you listen, ask yourself: Have I heard this before? This piece of music has been used in movies, TV shows, video games and commercials. It was originally used in a ballet. Can you imagine how the dancers might move to music like this?

Focus on *Timbre* and Form

- Explain or remind students that music sometimes follows patterns. A common form in music is “ABA,” where we hear one musical set of ideas, then something contrasting or different, then the first thing again.
- Tell students that in *Sabre Dance*, Aram Khachaturian used an “ABA” form. One of the ways that he made the “B” section sound different was by orchestrating it differently, or using different groupings of instruments to create different musical colors, or timbres.
- Show them the grid below, and ask them to note in the open boxes different instruments and timbres they hear in each section. Give a hint that the xylophone (in the percussion family), is a very prominent timbre in this piece. Find a printable version of this grid in the [PRINTABLES](#) section at the end of this guide.

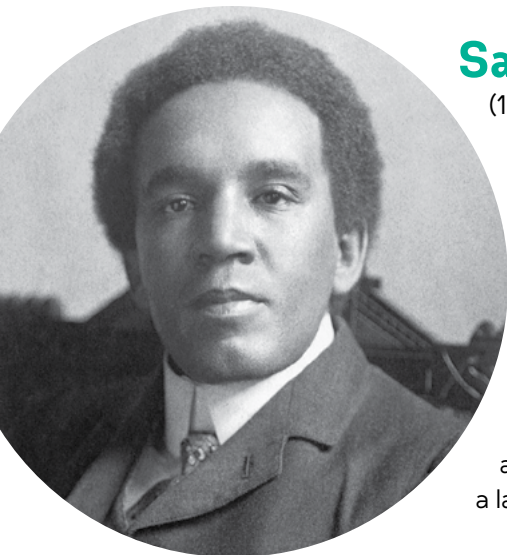
Sabre Dance Listening Grid		
In the box under each section, list instruments and <i>timbres</i> you hear		
A	B	A

Learning Checklist

- I can identify the *timbre* of the xylophone and explain ABA form in a piece of music.

Activity #2

Allegro moderato, from *Four Novelletten* for String Orchestra, Opus 52



Samuel Coleridge-Taylor

(1875–1912)

Samuel Coleridge-Taylor was born in England in 1875. His mother was English and his father was originally from Sierra Leone, in West Africa. He was named after a famous poet (Samuel Taylor Coleridge), and poetry often inspired his musical compositions. His musical talent was obvious at a young age and he was actively composing by the time he was about 15. He died at age 37 but made a lasting impact on the musical community.

Key Vocabulary

Timbre: The unique and special sound of any musical instrument.

String Family: A family of instruments that produce a sound when a player causes a string to vibrate, either by plucking or using a bow.

Percussion Family: A family of instruments that produce a sound when a player taps, shakes or scrapes the instrument.

Tambourine: A percussion instrument with a circular wooden frame that holds pairs of metal jingles. A percussionist usually makes sound on a tambourine by shaking or tapping it.

Triangle: A percussion instrument that gets its name from its triangular shape. Made of metal, a triangle is usually dangled by a percussionist from a string or plastic band and is tapped with a metal beater, or stick.

Just Listen

British composer Samuel Coleridge-Taylor added two percussion instruments to the string orchestra in this piece. As you listen, notice when you hear only strings and when you hear strings and percussion. Can you name the two percussion instruments you hear?

Focus on Tambourine and Triangle

- Explain/remind students that this piece is played by instruments in the string family, including the violin, viola, cello and bass. Review pictures to reinforce instrument identification. See the [PRINTABLES](#) section at the end of this guide for printable images for classroom use.
- Introduce several main “characters,” or instruments (see chart below, see [PRINTABLES](#) version of these images in the printable section at the end of this curriculum). Modify or limit the number of instruments based on classroom experience or the amount of teaching time available. Use this [instrument guide](#) to help introduce each instrument.
- Explain remind students that Samuel Coleridge-Taylor used two percussion instruments—tambourine and triangle—to add color to the string sound. Review a picture of each to reinforce instrument identification. See the [PRINTABLES](#) section at the end of this guide for printable images for classroom use.
- Listen again to *Allegro moderato*, from *Four Novelletten* for String Orchestra, Opus 52, by Samuel Coleridge-Taylor. Ask students to play an “air tambourine” and an “air triangle” every time they hear the unique timbre of each instrument.
- Adapt and extend this activity by using the images of the tambourine and triangle to sequence when we hear them in the music. Use an “X” signal to mark sections we don’t hear either. Either ask students to create their own or create one for them and ask them to follow along when they hear each new section. Note: Some sections are longer than others, and the triangle is much quieter than the tambourine! A finished product might look like this:

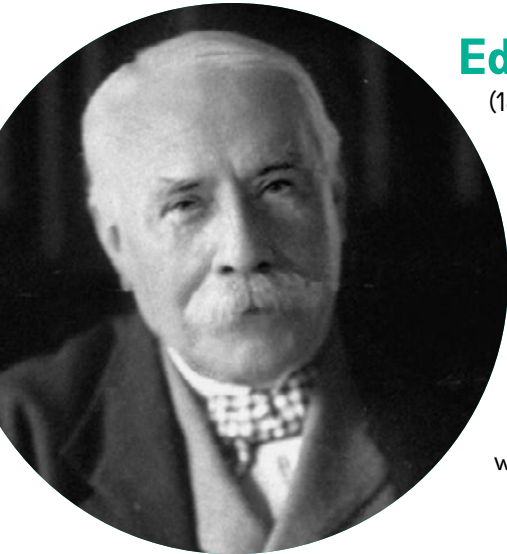


Learning Checklist

- I can identify the *timbre* of several instruments, including the tambourine and the triangle.

Activity #3

Allegro, from Concerto in E minor for Cello and Orchestra, Opus 85



Edward Elgar

(1857–1934)

Edward Elgar was born in England in 1857. He was from a musical family and was surrounded by music early in life. Beyond learning to play several instruments as a child, he did not have a lot of formal training in music composition. He died in 1934. Some of his music was very popular during his lifetime but some of it became much more well-known after his death.

Key Vocabulary

Concerto: A piece of music that usually features a soloist accompanied by an orchestra.

Dialogue: In music, when two musicians or groups of musicians trade bits of melody back and forth, like a conversation.

Cello: A member of the string family, bigger and lower than the violin and viola; rests on an end pin on the floor.

Improvisation: Making up music on the spot and in the moment.

Just Listen

Edward Elgar composed this piece shortly after the end of World War I, an event that greatly affected his homeland of England. He once told a friend this piece reflected some of his feelings about the war. As you listen, what emotions do you hear? Think about a time when you used music to help process feelings or emotions.

Focus on Musical Dialogue and Improvisation

- Explain or review that a concerto is a piece of music that features a solo instrument—in this case the cello—accompanied by an orchestra.
- Listening to a concerto has often been compared to a conversation, or a dialogue. The soloist plays a musical idea, and the orchestra answers back, with the soloist and orchestra often imitating or echoing each other.
- Learn or review the term improvisation, explaining that improvisation is making up musical ideas on the spot, without reading notes. Remind students that in improvisation, there are no wrong notes!
- Choose a soloist (the teacher might be the first soloist, to demonstrate and model the activity). The soloist gets to improvise a short musical idea, either with their voice or on a classroom instrument. The rest of the class will then practice two separate responses: either a direct echo, or a contrasting response. The class can respond vocally even if the soloist is playing on a classroom instrument. The teacher may need to improvise a contrasting response and practice each one (direct echo and contracting response) a few times with the larger class.
- Use cue cards to help guide the improvised concerto! One card will signal the soloist, one will indicate a direct echo, and one will indicate the contrasting response (which will always be the same.) Printable versions of these cue cards can be found in the [PRINTABLES](#) section at the end of this guide. Teachers may decide to add additional visual symbols to the “contrasting” cue card in order to help the group remember the contrasting response.

SOLO

ECHO THE SOLO

CONTRASTING RESPONSE

At first, the teacher may want to be in charge of the cards, and signaling who does what and when. As the practice becomes more familiar, students may take on the signaling role. Encourage and model short improvised themes,

Learning Checklist

- I can improvise short musical ideas.
- I can make music alone and with a group.
- I can explain how the soloist and ensemble interact in a concerto.



Aaron Copland

(1900–1990)

Aaron Copland was born in Brooklyn, New York, in 1900 and died in upstate New York in 1990. He was a composer who also taught composition and influenced many other musicians. Traveling the world greatly influenced his work, including time spent as a student of music in Paris, France, and later travels with friends to Mexico.

Key Vocabulary

Fanfare: A short melody, often used for celebration or an important event, often played by instruments in the brass family.

Percussion Family: A family of instruments that produce a sound when a player taps, shakes or scrapes the instrument.

Brass Family: A family of instruments that produce a sound when a player buzzes their lips through a brass mouthpiece.

Call and Response: In music, when one or several musicians sing or play a musical idea, then another musician or group of musicians answer back, either by echoing that same musical idea or with another musical idea.

Just Listen

This piece features the brass and percussion families. There is a back-and-forth pattern, where we first hear the percussion family, then the brass instruments. Notice how the timbres alternate and at times overlap a little bit, sort of like a conversation.

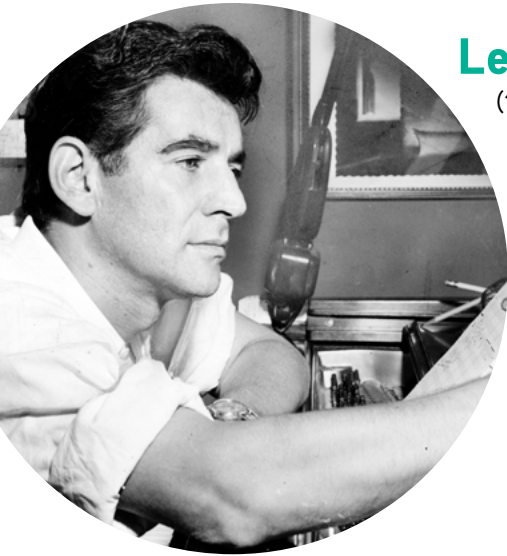
Focus on Call and Response Patterns

- Explain that in *Fanfare for the Common Man*, we hear two instrument families—the percussion family and the brass family—talk back and forth using a call and response pattern.
- Split the group in two halves. One half will be the percussion family, the other will be the brass family.
- Listen to the piece. Each group should stand up when they hear their assigned family, and sit when they hear the other. Consider assigning a neutral “observer” who watches, and then makes comments about times when there was overlap.

Learning Checklist

- I can identify and explain call and response patterns in music.





Leonard Bernstein

(1918–1990)

Leonard Bernstein was a very well-rounded musician who composed, conducted and taught others. He was born in 1918 in Massachusetts. Throughout his life, he was very an active member of the musical community and was very interested in finding ways to share music with young people. He died in New York City in 1990.

Key Vocabulary

Tempo: The speed of a piece of music.

Mambo: A dance from Latin America that is known for a lively, fast tempo.

Just Listen

Musicians who usually play instruments get to use their voices in this piece too! Can you hear what they are yelling out?

Focus on Tempo

- Explain or remind students that *tempo* is an Italian word we use as a musical term to describe the speed of a piece of music.
- At the beginning of the music for *Mambo*, Leonard Bernstein wrote “Fast.”
- Different composers use different terms for tempo, sometimes in their native language, sometimes in Italian (since many musical vocabulary words come from the Italian language).
- In the chart below, we see a list of tempo markings, or different speeds, moving from slow on the left to fast.
- In the blank box beneath each Italian tempo marking, use a synonym (a word that means the same thing) for that term in another language. Or draw a picture of an animal or object that goes well with each tempo marking (for example, a snail underneath “largo” or a rocket ship underneath “presto”). Find a printable version of this grid in the [PRINTABLES](#) section at the end of this guide.

SLOW

FAST

LARGO	ANDANTE	MODERATO	ALLEGRO	PRESTO

Learning Checklist

- I can use music vocabulary to describe various *tempos* in music.



Ke-chia Chen

Ke-chia Chen is a living composer born in Taiwan. She received several music degrees in the United States and her music often blends influences from Western and Asian classical traditions. She now teaches, composes and lives in Philadelphia.

Key Vocabulary

Inspiration: The process of finding creative ideas or being stimulated to create something or do something.

Just Listen

Ke-Chia Chen based this piece on a story from Chinese mythology called “Kua Fu.” First read the myth below, then listen and imagine the story unfold through sound.

Kua Fu was a giant who wished to capture the sun. He was tall and strong with two yellow snakes hanging from his ears. One day out of the blue, he became perplexed by the sun’s whereabouts at night and decided to chase and catch the sun. With each stride Kua Fu makes progress and slowly gets closer to the sun. He followed the sun from the east to the west. As he closed in on the daystar all the rivers and lakes that crossed his path were drained to quench his burning thirst. In the end the chase proved futile and he died in his impossible quest succumbing to extreme heat and exhaustion. Although Kua Fu failed, the story of his failed quest has inspired many people to be patient and not to overestimate their abilities when chasing their own imaginary suns. The sun nurtures the Earth; a dream feeds a starving soul.

Focus on Reflection/Sources of Inspiration

- When composing *Chasing the Sun*, Ke-Chia Chen was inspired by nature, storytelling and the sun. She thought a lot about how the sun is the energy source that sustains all life on our planet, and then she thought about how she finds energy and inspiration in her life and in her work.
- Reflect on the things that give you energy and inspiration. Use the grid below to organize and share ideas. Adapt the activity to reflect literacy standards of your students. Younger students might draw pictures, older students might write full sentences. Find a printable version of this grid in the [PRINTABLES](#) section at the end of this guide. Ask students to share their work as appropriate.

INSPIRATION/ ENERGY SOURCE	HOW DOES THIS THING INSPIRE AND ENERGIZE YOU?

Learning Checklist

- I can explain that music often tells a story.
- I can identify sources of creative inspiration for myself and others.



Richard Strauss

(1864–1949)

Richard Strauss was born in Germany in 1864. He lived in Germany his entire life, dying in 1949. He is remembered for composing music with beautiful harmonies and orchestral colors. He also wrote several famous operas.

Key Vocabulary

Wind Instruments: A term used to refer to any instrument where players use wind, or their breath, to produce a sound. The term wind instruments always includes instruments in the woodwind family and sometimes also refers to instruments in the brass family.

Theme: A musical idea.

Melody: A sequence of pitches or notes that can move from high to low or vice versa. Also known as the “tune,” or the part of music you can sing along with.

Just Listen

This piece is composed for wind instruments, or instruments where the player uses breath or *wind* to produce a sound.

Focus on Noticing a Musical Theme

- In this activity, you may want to have a recording cued up, since you will want to start and stop to discuss and notice several elements of the music.
- Point out that this piece begins with a three-note theme. It’s short, but we hear it all by itself.
- We hear it again right away, but something is different. Can you explain how it changed? (Answer: it went faster, or each note was held for much less time.)
- Can you describe how the melody of the theme moves? Up, down, back and forth? (Answer: a descending, three note *melody*, meaning that it moves down.)
- Now listen to the whole piece from start to finish (it’s about four minutes). As you listen, use your index finger as an imaginary paintbrush or marker that draws a descending line each time you hear that three-note theme. Be ready to move your imaginary paintbrush at different speeds—sometimes the theme moves fast and sometimes it moves slow.

Learning Checklist:

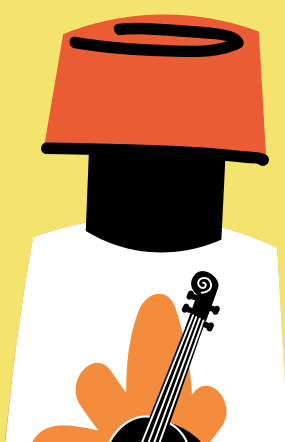
- I can identify musical themes and use music vocabulary to notice details about a piece of music.
- I can follow the movement of a melody.



PRINTABLES



*Patience 'Kosile' From 'Kobras' Side
Jazz.*



Sabre Dance Listening Grid


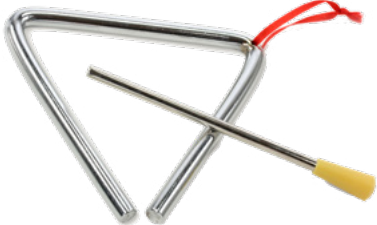

In the box under each section, list instruments and *timbres* you hear

A

B

A

ALLEGRO MODERATO, FROM FOUR NOVELLETEN FOR STRING ORCHESTRA, OPUS 52: INSTRUMENTS

STRING FAMILY	TRIANGLE	TAMBOURINE
		

TAMBOURINE/TRIANGLE SEQUENCE CHART

															
---	--	---	--	---	--	---	--	---	--	---	--	---	--	---	--

SOLO

**ECHO THE
SOLO**

**CONTRASTING
RESPONSE**

TEMPO CHART FOR *MAMBO*

SLOW

FAST

LARGO	ANDANTE	MODERATO	ALLEGRO	PRESTO

INSPIRATION/ENERGY WORKSHEET FOR *CHASING THE SUN*

INSPIRATION/ ENERGY SOURCE	HOW DOES THIS THING INSPIRE AND ENERGIZE YOU?

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.

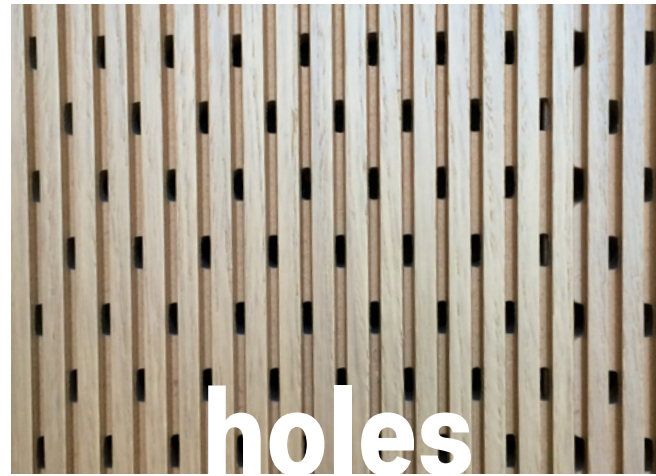
As you walk into the lobby area and into the auditorium, here are some things to look for...

About Orchestra Hall



lockers

Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in them 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!



fuzz

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



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.



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!