

# MINNESOTA ORCHESTRA



## CONCERT GUIDE

*Designed for students in grades 1-6*

Prepared by Minnesota Orchestra Education & Community Engagement Department



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# Sounds of the Harvest

Dear educators,

Thank you for joining us for *Sounds of the Harvest* Young People's Concerts! In this program, we will explore harvest festivals held near and far and vibrant harvest traditions around the world.

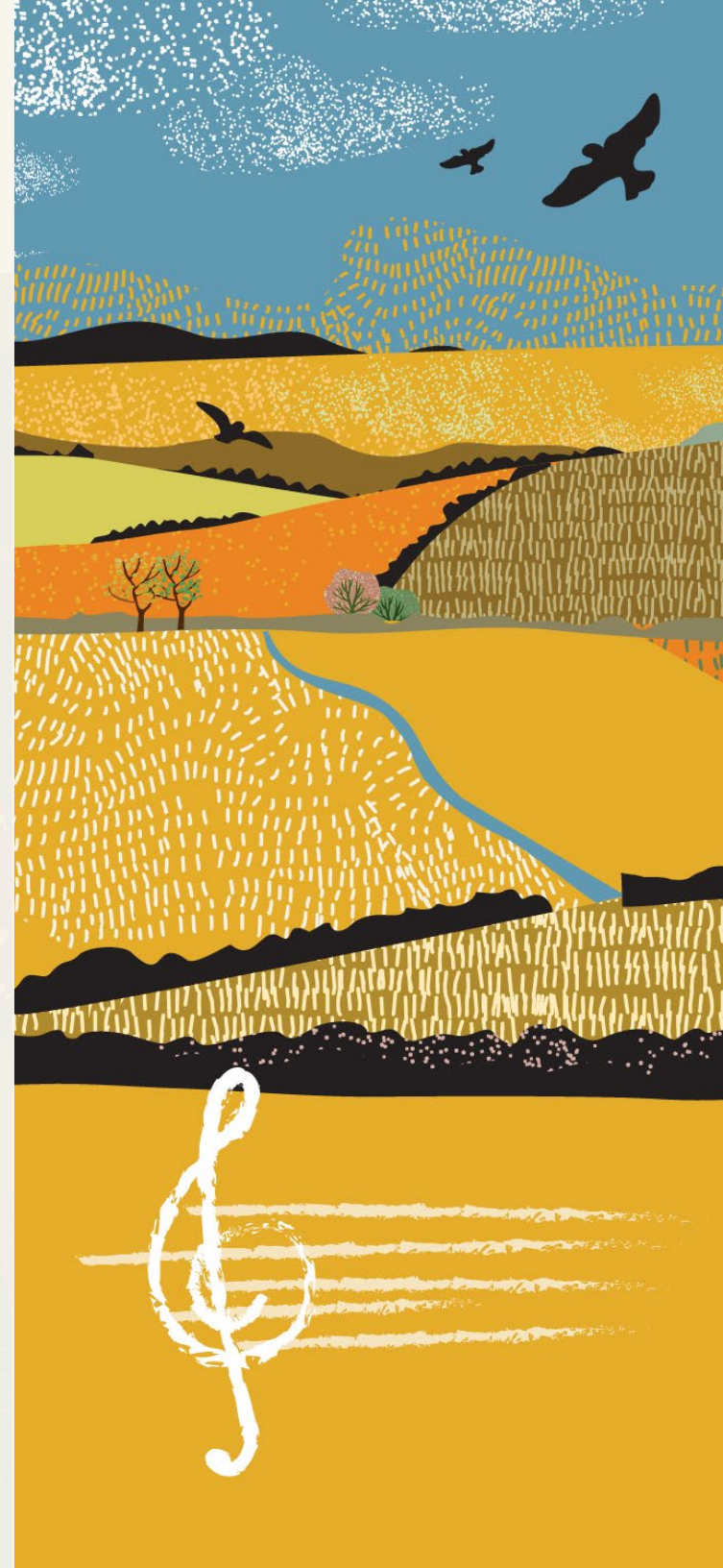
This past season, the Minnesota Orchestra Education department held educator focus groups to learn more about how the Minnesota Orchestra and music teachers can work together to partner with music educators in the state of Minnesota. Through the important conversations we had with educators, we received valuable feedback about our concert curricula and adding some cross-curricular ties. This lesson guide was designed to be cross-curricular, including social studies, music, and even a bit of science.

Please feel free to contact us if you or your students have questions about the Concert Guide. We welcome and value feedback from teachers who use these curricula and will send out a post-concert survey for you to give us your thoughts on the program as well as this concert guide.

We look forward to seeing you at Orchestra Hall in November!

Sincerely,

Jessica Lowry, Manager of Education Programs





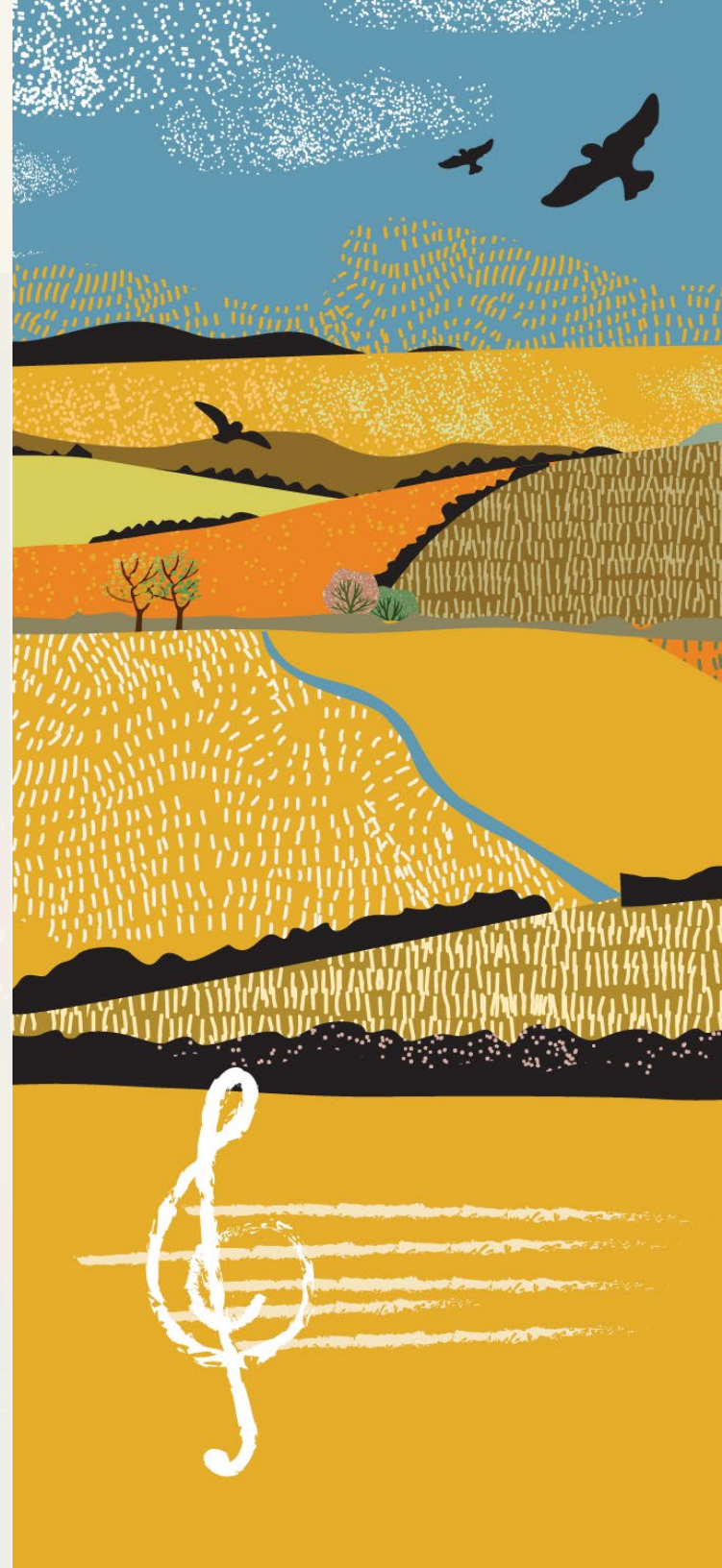
# Sounds of the Harvest

## TEACHER PREFACE

*Sounds of the Harvest* concerts explore different Harvest traditions around the world, placing emphasis on Indigenous American and Hmong traditions. This lesson guide was designed to be cross-curricular, spanning social studies, music, and even a little bit of science. This aids collaboration between music and classroom teachers.

The lesson guide can be used a couple different ways:

- In collaboration with classroom teachers: classroom teacher leads the social studies/science activities and music teacher leads the music activities
- Simultaneously: Cover one harvest tradition per lesson, pairing it with the piece that comes from the same region or culture.



# Preparing for Your Trip

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



## QUESTIONS OR CONCERNS?

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

### 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:** Security personnel 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 studentsIf 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

## CONCERT ETIQUETTE

Watch this short [Class Notes video](#) from YourClassical 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 head phones, 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



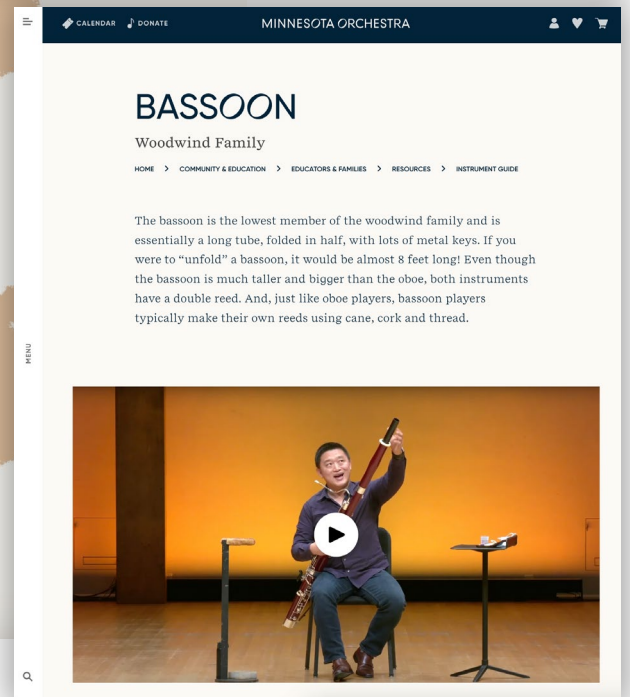
**CLARINET**

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



[MINNESOTA ORCHESTRA MUSICIANS](#)

PHOTO Travis Anderson Photography.



# Introduction

## Explain: What is "harvest"? —

**Harvest is both a noun and a verb!**

**Harvest (noun):** the period of gathering crops

**Harvest (verb):** the process of gathering crops

There are thousands of harvest traditions celebrated each year all around the world. Each region has its own native crops that are planted, grow, and mature during different parts of the year and these traditions take place year-round. The harvest processes around the world are all unique and depend on the implements used, the crops being harvested, and the topography of the land where the crops grow.

## Teaching Resources —



This video helps define harvest through the book *Fall Harvests: Bringing in the Food* by Martha E. H. Rustad: **Fall Harvests: Bringing in the Food**



This short musical video introduces harvest festivals around the world: **Harvest Festivals Song**

**Teachers:** this guided reading section can be printed for all individual students to read independently/with groups, or displayed and read together as students fill in their guided reading hand out (under Printables).

## Guided Reading: Harvest Traditions Around the World —

**Before you read,** [answer the question in box #1 on your guided reading worksheet.](#)

**During your reading,** see if you can find any similarities between these harvest festivals. If you find any similarities, write them in box #2 on your worksheet.

If you come across any words you do not know, write them in box #3 on your worksheet.

**After you read,** reflect on your learning with a partner and answer the question in box #4 on your worksheet.

## Practiced by —

### Indigenous American tribes including

Chickasaw	Choctaw	Hitchiti
Cherokee	Natchez	Coushatta
Yuchi	Shawnee	Taskigi
Iroquois	Miccosukee	Muscogee
Creek	Alabama	Seminole

The Green Corn Ceremony is an annual ceremony held by multiple Indigenous American tribes around the United States particularly in the Southeast. The ceremony is held at the beginning of the annual corn harvest in late July-August and celebrates the new gathering of crops. The ceremony includes several traditions, including dancing, fasting, and feasting on delicious food. The ceremony lasts four days and celebrates new beginnings.



Members of the Seminole tribe perform a traditional Stomp Dance in Florida, USA

## Traditions —

**Stomp Dance:** a traditional ceremonial dance performed counterclockwise around the fire. Hundreds of years ago the Stomp Dance was performed only by men, but now, it is performed by everyone.

On the first day of the ceremony, everyone sets up their campsites on the ceremonial grounds.

People often fast (fasting means to not eat or drink) for the first day of the ceremony to clear their body of negativity and start fresh in the new year.

Another way many clear themselves of negativity before the start of the new year is by resolving all conflict with anyone they may have had disagreements with and apologizing even if it was not their fault! By apologizing for your actions and making up with friends, you can enter the new year with positive relationships and peace of mind.

Along with making up with friends and neighbors, a friendship dance is performed. This dance originated several hundred years ago and is danced hand in hand with friends and family and is meant to extend friendships into the new year.

There is a feast made with the remaining crops from last year.

## Resources to Learn More —

- Learn why the Green Corn Ceremony is integral to the culture of several Indigenous American tribes and all about medicine wheel gardens with this video from PBS Voices; [PBS Voices - Green Corn Ceremony](#)
- Learn about the Friendship Dance and its importance with this feature from KSPS PBS (beginning-3:27): [KSPS PBS - Friendship Dance](#)
- Watch members of the Cherokee Nation in North Carolina, USA perform a traditional Corn Dance: [Corn Dance](#)

## Celebrated in —

Many countries in East and Southeast Asia:

China	Cambodia	Japan	Singapore
Hong Kong	Laos	Indonesia	Vietnam
Taiwan	South Korea	Myanmar	

Mid-Autumn Festival takes place in mid-September to early October. It is one of the most important holidays celebrated in East and Southeast Asia and dates back more than 3,000 years! It is held on the 15th day of the 8th month of the Lunar calendar with a full moon at night. On this day, the moon is at its brightest. Mid-Autumn Festival has many different names in different countries, including Chuseok in South Korea, Tết Trung thu in Vietnam, and Tsukimi in Japan.

Native crops in Asia include rice, coffee, seafood, tropical fruits, palm and coconut trees, corn, bamboo, and sugarcane.



Lanterns up for Mid-Autumn Festival



Mooncakes



Vietnamese Lion Dance

## Traditions —

Lanterns are displayed to light people's path to prosperity and good fortune.

Mooncakes are a pastry traditionally shared and eaten during the Mid-Autumn Festival. The mooncakes are filled with many different fillings – from sweet bean paste to meat and egg yolks.

Gathering with family and friends or harvesting crops together for the festival.

Giving thanks for the harvest and for the opportunity to gather together.

Celebratory parades, lion, and dragon dances play a very large role during Mid-Autumn Festival.

## Resources to Learn More —

- ▶ Watch this video of traditional Chinese Mid Autumn Festival dance: [Dance of the Flower Goddess](#)
- ▶ Watch a traditional Hmong Harvest dance: [Hmong Harvest Dance](#)
- ▶ Learn about an ancient Chinese legend about why Mid-Autumn Festival began: [Festive China: Mid-Autumn Festival](#)
- ▶ Learn a bit about how traditional mooncakes are made with this music video from Over the Moon: [Mooncakes](#)

## Celebrated in —

**Germany**

**Austria**

**Switzerland**

Erntedank is a harvest holiday that translates to “thanks for the harvest,” celebrated in Germany, Austria, and Switzerland. In Germany, it is celebrated on the first Sunday of October, but in Austria and Switzerland, it is often celebrated at the end of September. While Erntedank shares a theme with American Thanksgiving of being thankful for the harvest, it is not a day spent making a huge meal with family like it is in the United States. Erntedankfest is the celebration of a bountiful harvest celebrated with parades, music, markets, food, and church services and is mostly celebrated out around the city/town followed by dinner with loved ones at home.



Traditional Erntedankfest harvest display



Erntedankfest parade



A church altar decorated with harvest fruits and wheat

## Traditions —

Parades: in most places where Erntedankfest takes place, a parade with dancing, singing, and instruments makes its way through town.

Many people of the Catholic and Protestant Christian faiths begin Erntedank with a special church service in the morning. During these services, the altar is decorated with wheat and fruits of the harvest.

In the evening, many people attend a second church service that often leads into a nighttime parade of lanterns and fireworks.

Families and friends walk through the beautifully decorated markets around the city.

Decorated breads and honeycomb are traditionally eaten during Erntedankfest.

Because of its similarities to American Thanksgiving, some people also prepare turkeys on this day.

## Resources to Learn More —



Watch a traditional North German dance performance: [German Traditional Dance](#)

## Celebrated in —

### Ghana

Homowo is a festival celebrated by the Ga people, an ethnic group in Ghana, Togo and Benin, in the Greater Accra Region of Ghana. The festival begins at the end of April and goes into May. Homowo is celebrated with the planting of crops before the rainy season starts. This festival is celebrated in remembrance of a widespread famine that hit the Ga people during precolonial Ghana and dates back several centuries. Homowo can be broken up into two words: in the Ga language, "homo" means hunger and "wo" means hoot. When you put it together, it translates to "to hoot at hunger".



Kpokpoi



Homowo Festival

## Traditions —

Prior to the festival, wheat is sowed to mark the beginning of the Ga calendar. During this time, loud noise is strictly banned to ensure that crops can grow without distractions. This lasts for four weeks and two days. At the end of this period, playing of drums called Odadaa are played to mark the end of the noise ban.

On the festival's thirteenth day, a Saturday, a feast of palm soup and kpokpoi are enjoyed together with family. Kpokpoi is prepared with steamed and fermented cornmeal and the palm soup is traditionally made with smoked fish.

On the 14th day, Sunday, people visit with family, friends, and neighbors and express well-wishes for the New Year.

Celebratory traditions include marching across cities while drumming, dancing, and singing songs about a plentiful harvest.

# Ojibwe Wild Rice Harvest

## Preface for teachers —

This section of the lesson guide is all about exploring how we can create our own harvest tradition. We will start by looking deeper into the Ojibwe wild rice harvest by going step-by-step through the process. With each step there is a 1-2 minute video from the Minnesota Historical Society that details how each step is completed and its function. If you have access to any seeds and planting materials or a school garden, you could pair this lesson with planting something as a class and watching it grow for the rest of the school year.

Whether you have a few pots in your house or a big, grassy yard, you can start your own harvest by planting fruits, vegetables, and herbs. Some crops require a lot of space to grow, while others just need a little pot of soil. With a little love and care, you can plant a garden and watch it grow!

To help us dive deeper into harvest practices, let's learn about a very important harvesting process here in Minnesota and go through each of the four steps of harvesting wild rice in the traditional Ojibwe way.

## Ojibwe Wild Rice Harvest —

The most populous Indigenous American tribe, the Ojibwe live in both the United States and Canada and around the entire Great Lakes in Minnesota, North Dakota, Wisconsin, Michigan, and Ontario, Canada. The seven Ojibwe reservations in Minnesota are Bois Forte (Nett Lake), Fond du Lac, Grand Portage, Leech Lake, Mille Lacs, White Earth, and Red Lake. The Ojibwe harvest several resources including fish, maple sugar, wild game, and most importantly, Manoomin. Manoomin is the Ojibwe word for wild rice, which grows on water here in Minnesota and is the official state grain!

The traditional way to harvest Manoomin includes:

- Typically, harvesting wild rice is done in pairs - two people in one canoe.
- Wooden sticks called knockers are used to part the stalks of rice and bend them while using another knocker to tape the loose rice seed heads into the canoe.
- After the rice is collected, a process called " parching " begins. Parching involves bringing the rice from the canoe and into a large skillet to roast over a fire. This removes moisture and hardens the rice.
- Next, the rice is put into a pit lined with elk hide and stepped on to loosen the hulls surrounding each rice grain. This is called " jiggging ".
- Finally, the rice is separated through a process called " winnowing ". The rice is tossed into the air to separate all of the hulls from the grains. Once this is complete, the rice is ready.



1. Gathering wild rice  
Learn about the traditional way to gather wild rice: **Gathering Manoomin**



2. Parching wild rice  
Learn about the parching process: **Parching Manoomin**



3. Jigging wild rice  
Learn about the jigging process: **Jigging Manoomin**

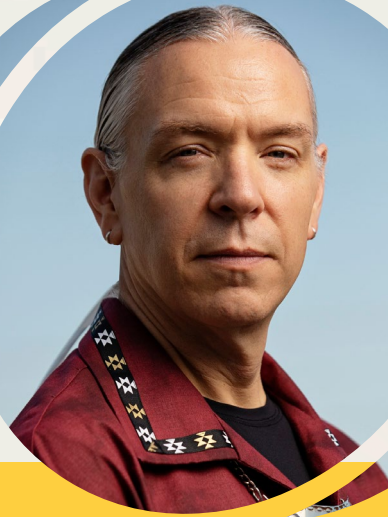


4. Winnowing wild rice  
Learn about the winnowing process: **Winnowing Manoomin**

# COMPOSER CORNER



**Robert Schumann**  
(1810–1856)



**Jerod  
Impichchaachaaha'  
Tate**  
(1968–PRESENT)



**Aaron Copland**  
(1900–1990)



## Vocabulary —

**Time Signature**

**Conducting**

**Syncopation**

**Theme**

**Hemiola**

## Robert Schumann (1810-1856) —

was the German pianist and composer who wrote four symphonies in addition to more than 140 other compositions. His third symphony, "Rhenish", was inspired by a trip to the Rhineland region of Germany that he took with his wife, Clara. The area is known for the beautiful Rhine river, lush forests, and a wide variety of agriculture.

The following activities offer movement opportunities and help secure beat keeping skills and introduce (or review) hemiola through clapping and conducting.

**Review —** First review or learn a few important definitions:

**Time signature:** the numbers (resembling a fraction) at the beginning of a piece of music that tells us how many beats are in each measure and which type of note equals one beat.

**Conducting:** leading a musical performance through arm motions that tell musicians the tempo, dynamics, time signature, and articulation of the music.

**Theme:** a part of a piece of music that is the main melody. The theme is often repeated more than once throughout the piece and is the most recognizable part of it.

**Syncopation:** displacing the beats or accents in music or a rhythm so that strong beats become weak and vice versa. Examples of this are: stress on a beat not usually stressed or a rest where there would normally be a beat.

Review time signatures: 4/4, 3/4 (and 6/8 if you'd like). You can review these time signatures by singing these short songs:

**Ah Poor Bird**

Folk song

© bethsnotes.com

Ah, poor bird, as you fly,  
Can you see the dawn of tomorrow's sky?

**Autumn Comes**

English folk song

© bethsnotes.com

Autumn comes, but let us be glad.  
Singing an autumn tune,  
Hearts will be lighter, nights be brighter.  
Under the Harvest Moon.

**Cold the Wind is Blowing**

Lowell Mason

© bethsnotes.com

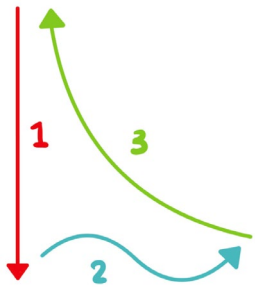
pour - ing from the cloud, See the rain is pour - ing, pour - ing from the cloud.

## Preparation Activity —

Tell students that you are going to play a short clip of the first movement of the Rhenish Symphony. The theme of this movement is right at the beginning. Tell students to try to determine the time signature as they listen. When they think they know the answer, tell them to raise their hand to help you determine when you should move on.

Tell students the correct time signature and that they are going to learn how to conduct an orchestra in 3/4 time.

Introduce or review a 3-pattern and encourage students to conduct with you. Once students have the hang of conducting in 3, listen from the beginning of the movement again. This time, tell students they are going to conduct as they listen.



When they get to the part of the theme with hemiola, conducting a 3-pattern will likely become difficult for students due to the discrepancy in what they hear. Let students try this again 1-2 more times. Use this challenge as a way to segue into introducing and defining hemiola.

**Hemiola:** a rhythmic pattern of syncopated beats with two beats in the time of three or three beats in the time of two.

The hemiola in this movement can be found in its theme. Even though there are 3 quarter notes per measure, it is easiest to conduct half notes because of how Schumann structured the piece. In other words, a 3-pattern spans two whole measures.

## Apply Learning —

Below is the beginning of the theme from the 1st movement of the Rhenish Symphony (1st violin part). The 3-patterns are indicated in red and the 1-pattern is indicated in blue. The 1-pattern measures are numbered so students can count and keep track of how many they are conducting before returning to 3.

It may be helpful to display the music for students to see. Practice this conducting pattern without music a few times.

Play the beginning of the movement one last time and apply this new conducting knowledge!

To give students some conducting experience, try revisiting the songs from the preparation activity for students to take turns conducting the class.

## Learning Checklist —

- I can identify 3/4 time through listening to a piece of music
- I can keep a steady beat
- I can identify the theme of the piece while listening to it
- I can conduct in 3/4 time

### Vocabulary —

**Tone painting**

**Instrumentation**

### Jerod Impichchaachaaha' Tate (b. 1968) —

is an American pianist and composer. A member of the Chickasaw Nation, his music is inspired by Indigenous American culture. He has written music for symphonic orchestra, ballet, and opera, which has been played by major orchestras all over the United States. *Spirit Chief Names the Animal People* is the Okanogan story of the Great Chief calling the Animal People for a naming ceremony.

**Tone painting:** the technique of composing music that reflects the literal meaning of a song's lyrics or story elements in music

*Teachers:* write the names of the movements somewhere where students can see. Write them out of order or randomly place them so students don't know the order of the movements.

### Listening Activity —

Listen to each movement of *Spirit Chief Names the Animal People*. As you listen, try to determine which animal each movement is based on. Listen to the tempo, the instrumentation, dynamics, and overall mood of the music. Write the titles of the movements in the order you heard them. After listening to all four movements, compare the order you wrote down with your classmates.

### Discussion —

Listen to each movement again as a class.

Ask students to try to determine what they think each animal is doing in their movements - are they hunting? Flying? Swimming? Are they a prey animals?

[If you'd like for them to do a written activity, the worksheet can be found in Printables.](#)

For further learning, students can also create listening maps for each movement.

### Learning Checklist —

- I can define "tone painting"

## Vocabulary —

**Theme**      **Variation**

### Aaron Copland (1900-1990) —

was an American composer and conductor from New York City. He is best known for his Americana-style music that paints a picture of American landscapes and open space in the American west. During his long career, Copland wrote music for ballets, chamber music, pieces for voice, and, of course, orchestral pieces. He wrote *Variations on a Shaker Melody* in 1956 and today it is one of his most famous works. This piece was directly inspired by a Shaker song from 1848 called *Simple Gifts*, which, at the time, was not a well-known melody like it is now.

### Who are the Shakers? —

The Shakers, also known as the United Society of Believers, are a Christian sect first formed in England in 1747, who also organized in the United States by 1780. They practice a communal lifestyle and are known for simple living, technological innovation, and music. Today, there are only two practicing Shakers, living in England.

The lyrics of this song depict the Shaker culture of the time that emphasized simple wonder, humility, and faith.

Note: Adjust all activities to meet students' developmental needs.

'Tis the gift to be simple, 'tis the gift to be free	When true simplicity is gained
'Tis the gift to come down where we ought to be	To bow and to bed we shan't be ashamed
And when we find ourselves in the place just right	To turn, turn will be our delight
'Twill be in the valley of love and delight.	'Till be turning, turning we come round right

## Preparation Activities —

To familiarize ourselves with Copland's piece, let's first learn the song that inspired it!

### Simple Gifts

Joseph Brackett, 1848,  
a Shaker from Maine

'Tis the gift to be sim-ple,'tis the gift to be free,'tis the gift to come downwhere you ought to be,And

when you find your-self in the place just right,'Twill be in the val - ley of love and de-light.

Refrain

When true sim - pli - ci - ty is gained, To bow and to bend we shan't be a-shamed,To

turn, turn will be our de-light, 'Till by tum - ing, tum - ing we come'round right.

© bethsnotes.com

## Activity #3

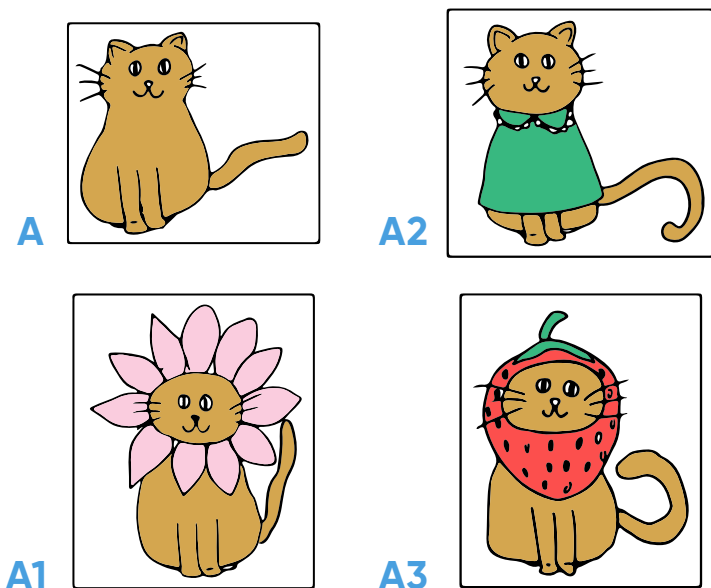
# Variations on a Shaker Melody by Aaron Copland

This piece is in theme and variations form. This means that after the tune or theme is first stated in the piece, it is followed by a series of variations. In the variations, the music is changed slightly each time; these changes can be in the melody, rhythm, instrumentation, and changing the character of the tune by adding a countermelody.

The different sections are labeled using letters, like "A section" or "B section". Each section contains different melodies and composers often will repeat these sections more than once throughout a piece.

Theme and Variations is when a composer takes a theme and repeats it with slight changes each time. Because the theme remains recognizable with small changes made to it each time it appears, these variations are labeled with a letter and a number, like "A1", "A2", etc.

Here is an example of theme and variations in pictures. Notice that the main subject of the picture stays the same, but with each variation, there are small changes made.



Notice that the same cat is in each photo, but changes costumes and its tail position in each one. The costumes are different in each photo, but the main subject (the cat) remains the same.

Can you make your own theme and variations?

First, draw your theme. This theme can be an animal, a thing, or a person.

For the next three pictures, make some changes to your theme!

Students will create their own theme and variations in this drawing activity. [Worksheet can be found in Printables.](#)

## Apply Learning —

Students can apply their learning by creating a 4-measure rhythmic theme and variations in 4/4 time.

[This activity can be found in Printables.](#)

Now that you drew your own theme and variations, it's time to make some music.

First, write a 4-measure theme in 4/4 time.

Count the beats in each measure to make sure there's 4 in each!

Then, make small changes to each variation of your rhythm.

## Learning Checklist —

- I can define "theme and variation"
- I can identify the theme of a piece while listening to it
- I can compose rhythms in 4/4 time



# PRINTABLES

# GUIDED READING: HARVEST TRADITIONS

## Before you read

**#1** Do you celebrate any harvest holidays or traditions? If the answer is "yes", tell me which ones!

## As you read

**#2** Write down any similarities you find between the harvest traditions you read about. Is there anything the festivals and traditions have in common?

**#3** Using the information you have read, why do you think the harvest is so important around the world?

## After you read

**#4** Share your answers to question #2 with a partner. Write down any harvest tradition similarities your partner shared that were different from yours.

# START YOUR HARVEST TRADITION

## Choose a crop

**#1** If you could plant and harvest any fruit or vegetable, which would you choose and why?

## Research

**#2** What resources does your chosen crop need to grow? Does it need water? A certain type of soil? A specific climate?

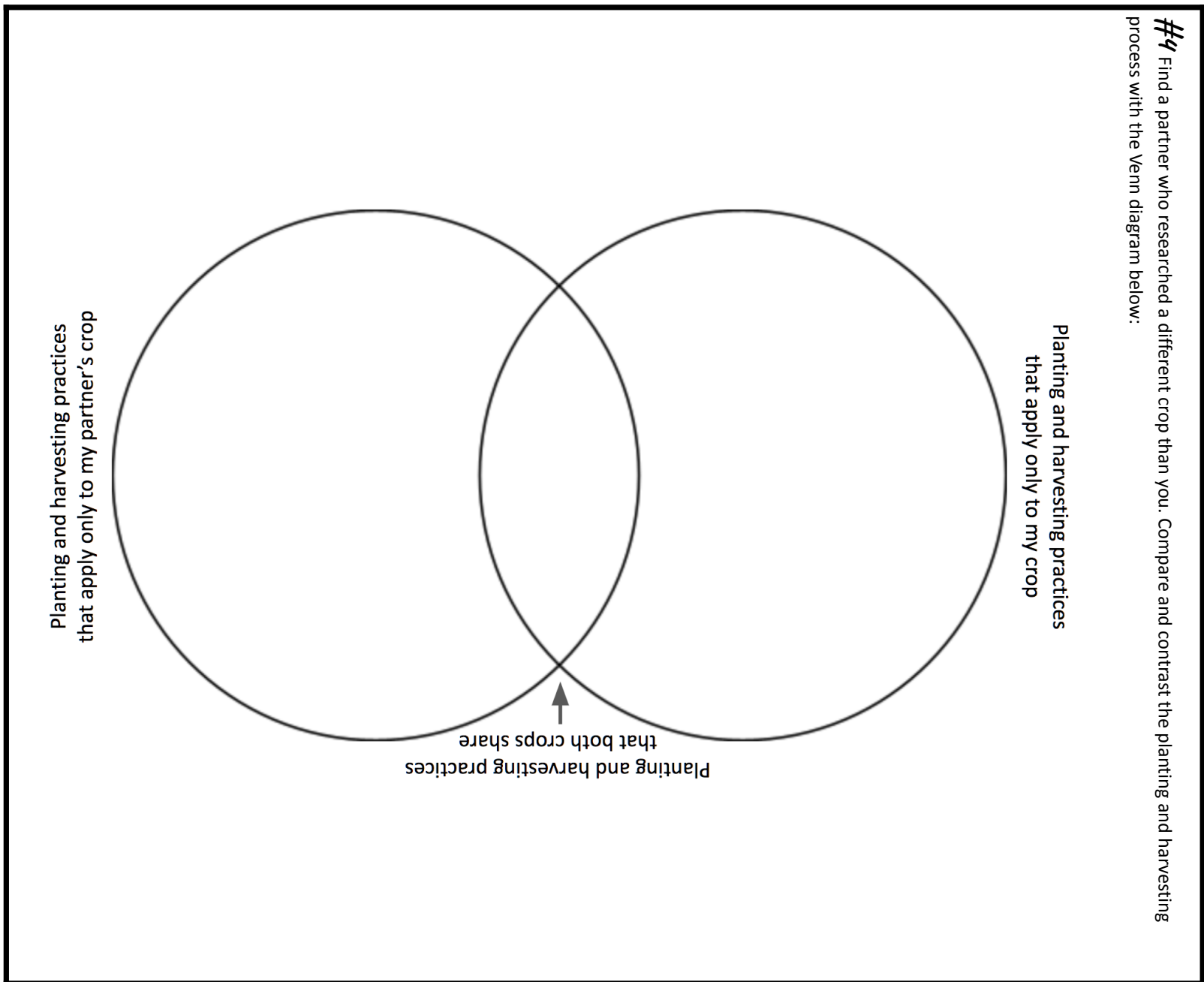
## Describe

**#3** Use your device to research how your chosen crop is planted and harvested and write the steps below. Include the materials you need, the time it takes, and the resources the crop needs to grow. You may also use drawings to help you explain.



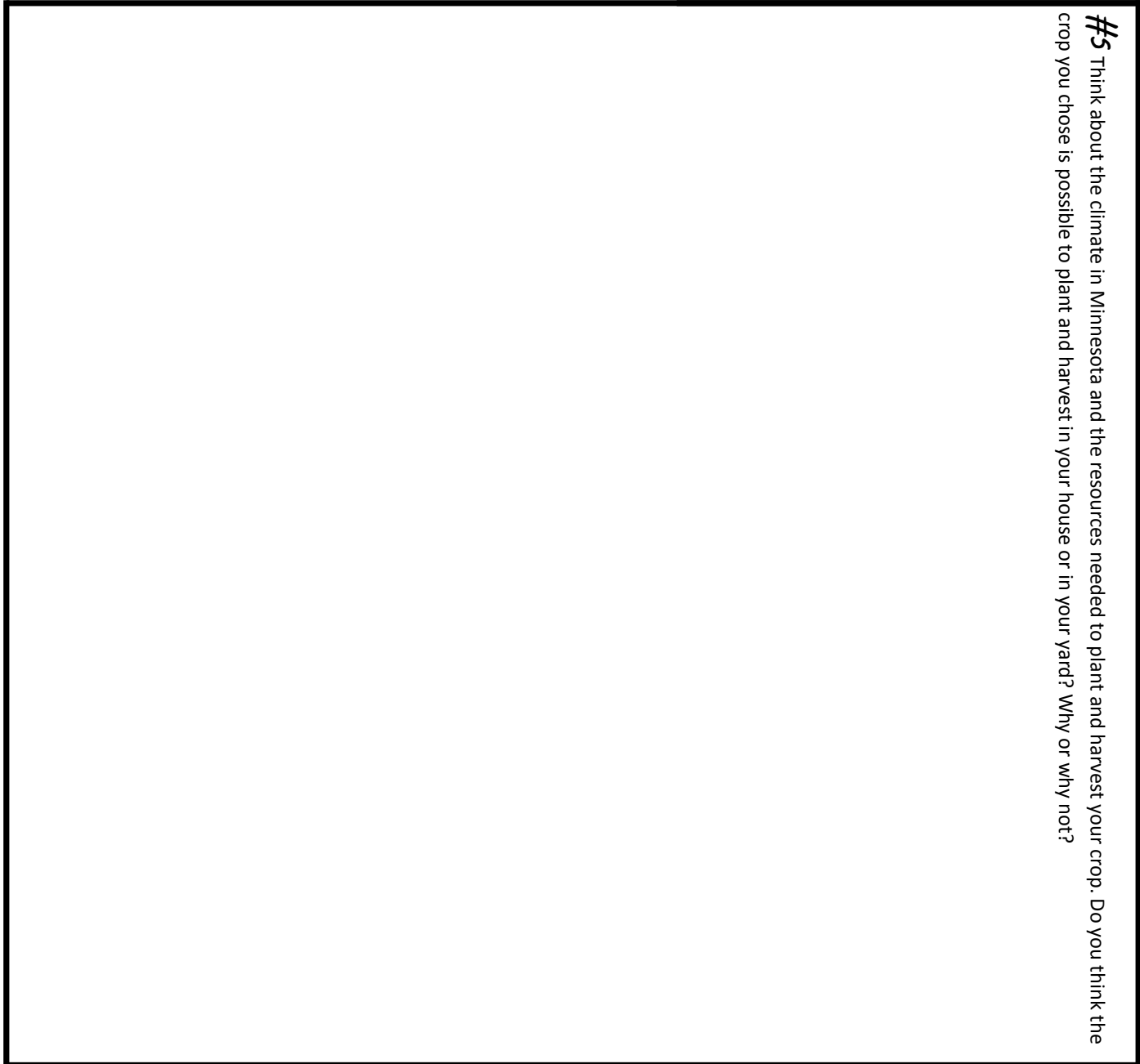
## Share

**#4** Find a partner who researched a different crop than you. Compare and contrast the planting and harvesting process with the Venn diagram below:



**Reflect**

**#5** Think about the climate in Minnesota and the resources needed to plant and harvest your crop. Do you think the crop you chose is possible to plant and harvest in your house or in your yard? Why or why not?

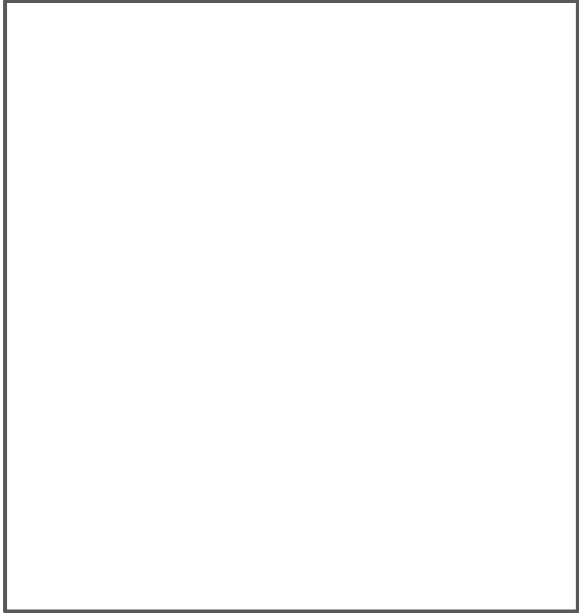


# DRAW YOUR OWN THEME & VARIATIONS

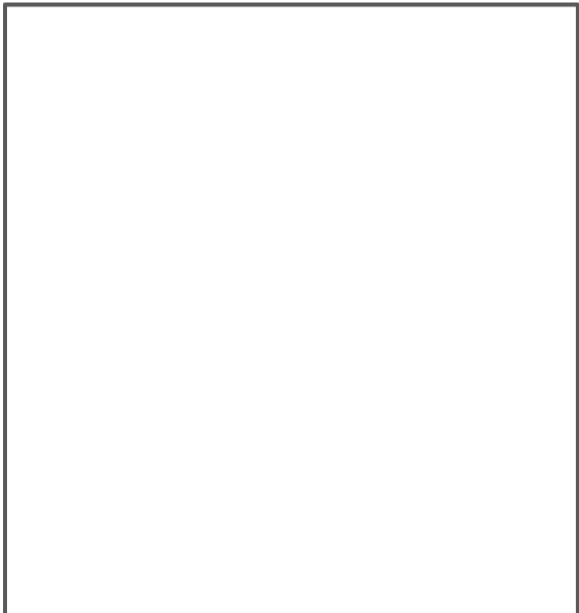
*Draw your own theme and variations!*

First, draw your theme. Then, make slight changes to your theme in each variation.

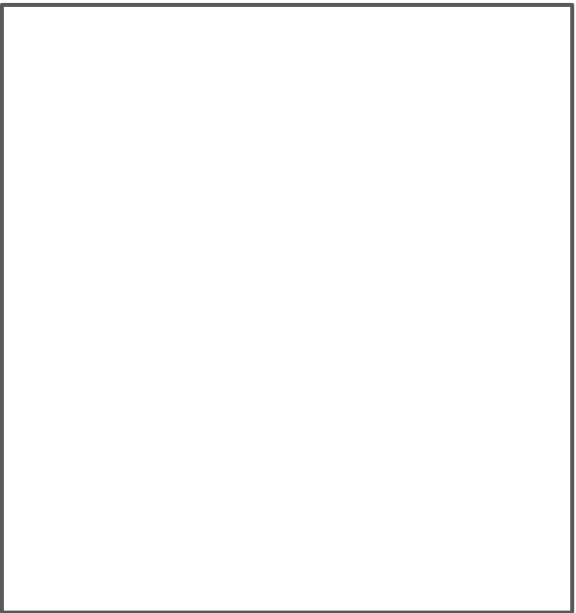
**THEME A**



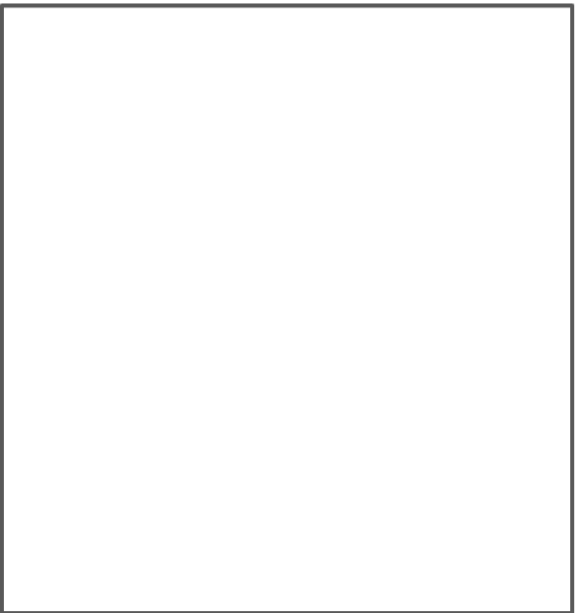
**A1**



**A2**



**A3**



# COMPOSE YOUR OWN THEME & VARIATIONS

*Compose your own theme and variations!*

Compose a 4-measure rhythmic theme in 4/4 time.  
Then, make small changes to each variation of your rhythm.

THEME A

A musical staff with a treble clef and a 4/4 time signature. The staff contains a rhythmic theme consisting of four measures: a quarter note, a quarter note, a quarter note, and a quarter note.

A2

A musical staff with a treble clef and a 4/4 time signature. The staff contains a variation of the theme consisting of four measures: a quarter note, a quarter note, a quarter note, and a quarter note.

A3

A musical staff with a treble clef and a 4/4 time signature. The staff contains a variation of the theme consisting of four measures: a quarter note, a quarter note, a quarter note, and a quarter note.

A4

A musical staff with a treble clef and a 4/4 time signature. The staff contains a variation of the theme consisting of four measures: a quarter note, a quarter note, a quarter note, and a quarter note.

# SPIRIT CHIEF NAMES THE ANIMAL PEOPLE

## *Spirit Chief Names the Animal People*

Listen to each movement of *Spirit Chief Names the Animal People*.  
Write or draw what you think each animal is doing in their movement, based on what you hear in the music.

<p>I. Coyote</p>	<p>II. Bear</p>
<p>III. Salmon</p>	<p>IV. Eagle</p>

# 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.

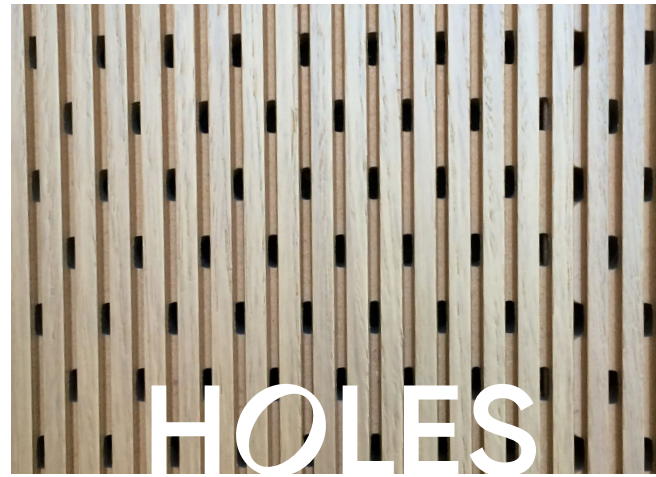
As you walk into the lobby area and into the auditorium, here are some things to look for...

## 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?* 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. 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!