

# MINNESOTA ORCHESTRA



## THE AMERICAN SYMPHONIC TAPESTRY: CONCERT GUIDE

*Designed for students in grades 3-6*

Prepared by Patti Arntz and the Minnesota Orchestra Education and Community Engagement Department



## TABLE OF CONTENTS

**3 Preface**

**4 Preparing for Your Trip**

**5 Preparing for the Concert**

**6 Guide to the Orchestra**

**7 Meet the Performers**

**8 Activities**

**33 Vocabulary**

**36 About Orchestra Hall**

**38 Survey**

# THE AMERICAN SYMPHONIC TAPESTRY

Dear educators,

Thank you for joining us for the American Symphonic Tapestry Young People's Concerts! In this program, we will get to know American composers and their music that contributed to a symphonic sound that is uniquely American. This program will feature Greg Petito on banjo, host Phillip Shoultz and conductor Kellen Gray.

This curriculum takes students through time, beginning in 1931 with the life and music of William Grant Still all the way to present day with the dance-inspired themes of Carlos Simon and explores the question: "who created the American symphonic sound?"

Thank you for bringing your students to Orchestra Hall and we look forward to seeing you in February!

Sincerely,  
Jessica Lowry, Manager of Education Programs



# 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).

1

### BEFORE YOU LEAVE SCHOOL

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.

3

### WHEN YOU ARRIVE AT ORCHESTRA HALL

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.

4

### ONCE YOU ARE SEATED

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



## QUESTIONS OR CONCERNS?

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

## 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@mnoch.org](mailto:youngpeoples@mnoch.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



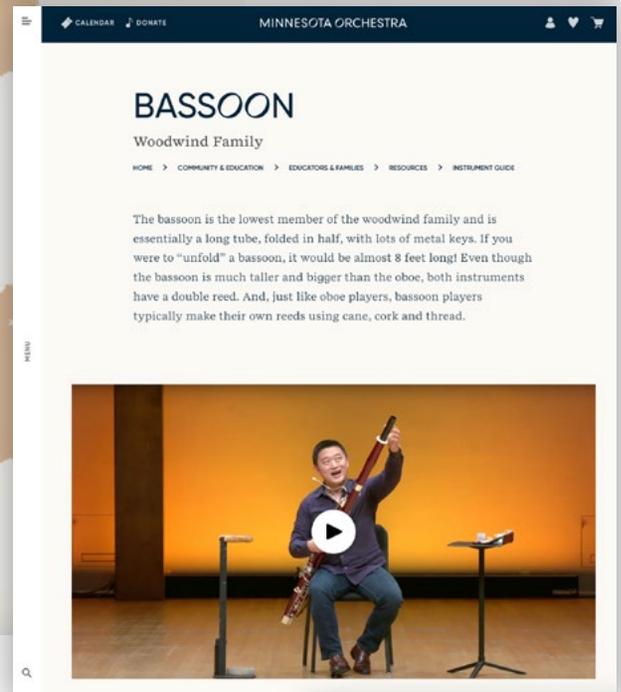
**CLARINET**

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.

## Musical Time-Travel

As recently as 100 years ago, the United States did not have a widely recognized “sound” of its own. Major orchestras, for instance, depended on music composed by people like Bach, Beethoven, Mozart, Haydn, Mahler and Stravinsky, who are all White European composers. In the late 1800s, the Czech composer Antonin Dvořák visited America and brought with him the idea of using folk songs to inspire orchestral music. Following his lead, many American classical composers began to incorporate the music of the people into their compositions. Crucial to this developing sound was the music that enslaved African Americans had brought to America. Eventually this music, which began with work songs, the Dixieland style and blues, developed into what we now know as jazz. With the combination of these styles, a new music began to emerge—the “American Sound.”

In February the Minnesota Orchestra is presenting a concert of American music which spans almost 100 years. We will travel back in time to the beginning of the American orchestral sound by exploring how this sound came about. With the help of a diverse group of composers, we will enjoy a variety of music stemming from minstrel shows, vaudeville, jazz and contemporary classical music. Buckle up and step into the musical time-travel box.

We will learn about each composer—the person who wrote the music—explore what was happening in the United States at that time and find out more about the actual music.

## Dr. Cue's Helpful Time-Travel Hints

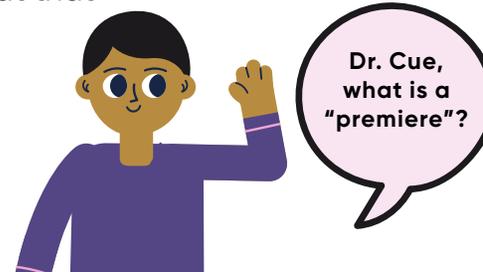


The word “conductor” can have more than one meaning. It could be a conductor on a train, someone who guides the journey for the passengers. There is also a conductor of an orchestra, someone who guides the orchestra and the audience along a musical journey.

Before we begin our journey, let’s define a **composer**: A composer is someone who creates music by writing or arranging musical pieces. They use musical knowledge of melodies, harmonies, lyrics, rhythms, dynamics and tempo to communicate a story, a mood or feeling.

Our first stop is in 1931, where a composer named William Grant Still is about to **premiere** his Symphony No.1, *Afro-American*, of which we will hear the third movement, *Animato*.

A **premiere** is the first public performance of a piece of music, play, film or dance. When it is a musical selection, it brings together the composer and the performers to celebrate the completion of a brand-new piece of music.



# 1931

## Symphony No. 1, *Afro-American*, III: Animato (Humor)

### ABOUT THE COMPOSER

#### William Grant Still (1895–1978)

William Grant Still's Symphony No. 1, *Afro-American*, was **premiered** in 1931 by the Rochester (New York) Philharmonic. It was the very first time a piece of music of this size by an African American was performed by a major orchestra. This was an exciting time for W.G. Still!

#### How did William Grant Still become a composer?

- He was born in 1895 in Woodville, Mississippi.
- He was the son of two teachers, and his father died when he was only three months old.
- His mother remarried, and his stepfather nurtured William's interest in music.
- He took violin lessons beginning at age 15 and also taught himself to play the clarinet, saxophone, oboe, double bass, cello and viola.
- In 1911, at age 16, he graduated at the top of his class.
- He studied at a famous music school, the Oberlin Conservatory of Music.
- In 1918, he joined the U.S. Navy to serve in World War I.
- After the war, Still began to compose music using his childhood experiences and college studies.
- During his career, he arranged music for radio broadcasts, films and television including the TV shows *Gunsmoke*, *Perry Mason* and *The Three Stooges*.
- He composed the first opera written by an African American, and it was performed in 1949.
- In New Orleans in 1955, he became the first African American to conduct a major orchestra.
- Throughout his career, he composed nearly 200 musical selections.
- He lived in Los Angeles until his death in 1978.



### Listening Activity #1

- As you listen to the music of William Grant Still, you will hear many sections of the music where the dynamics are soft (piano) and loud (forte).
- Show the soft (piano) dynamics by patting the beat gently over your heart.
- Show the loud (forte) dynamics by patting the beat on your legs.
- Listen carefully as the dynamics will change back and forth.

# Musical Selection #1

## THE SOCIAL STRUCTURE The Harlem Renaissance

- William Grant Still was involved in a cultural movement called the Harlem Renaissance. It was a period of time when African American music, literature and art experienced growth in innovation and popularity.
- Begun around 1918, African American musicians, writers and poets gathered in Harlem, an area of New York City, to support each other in their writing and composing endeavors.
- One of the most famous poets of the period was Langston Hughes.
- In 1923, a famous night club called the Cotton Club opened.
- Many famous musicians performed there.
- Jazz was a new type of American music that was performed by talented African Americans like Louis Armstrong and Duke Ellington.

## The Roaring Twenties

- The Roaring Twenties refers to the 1920s decade where music and fashion were popular.
- It was a reaction to the dark days of World War I (1914-1918).
- Jazz music blossomed, the economy grew rapidly, more people were living in cities rather than on farms, and women were given the right to vote.
- Families prospered and automobiles, telephones, moving pictures, radio and dancing were becoming a part of most families' lives until...

## The Stock Market Crash

- There was a terrible stock market crash in 1929 that affected the entire country and eventually the whole world. Many families lost their life savings.
- It marked the beginning of the Great Depression, a period of about 10 years from 1929-1939, which caused many families to live in poverty.
- It affected the Harlem Renaissance as well. Artists, musicians and writers continued to create their works during the 1930s, although times were quite difficult.

## THE MUSICAL STRUCTURE Form

- Music written in the form of a symphony would have several "movements" or shorter musical selections that are performed together as one big piece of music.
- William Grant Still created four movements to be performed in his Symphony No. 1.
- We are listening to the third of four movements, and it is called *Animato*, which means "animated" or lively. It has a nickname of "Humor."

## Listening Activity #2

- How does Still's music reflect the social structure of the 1920s? Can you think of words that describe the music?
  - Happy, light-hearted, fun, cheerful might be some examples.
- Why do you think this movement was called *Animato*, "Humor"?
  - Bouncy rhythm
  - Sometimes it seems like the instruments are laughing.
  - Find a way to pantomime laughing when you hear it in the music.

## Style

- The opening melody is really part of a song called *I Got Rhythm* by a composer named George Gershwin.
- William Grant Still was influenced by many things including his experiences as a youth as well as his college education and experience in New York City. One of the most influential musicians in his life was George Gershwin. In our time travels, we will find out more about Gershwin soon.

### Dr. Cue's Helpful Time-Travel Hints



The conductor holds a special conducting stick, called a "baton," to help keep the passengers—I mean instrument players—together on their journey.

That's where Dr. Cue comes to the rescue. When the orchestra plays a piece of music, sometimes one instrument family (strings, woodwinds, brass and percussion) has an important part in the melody.

The conductor's job is to "cue" them to start playing. That means that they point the baton in the direction of those instruments. The conductor will often look at them as well.

Sometimes the conductor will give a "cue" to the audience. A conductor will keep their baton raised up as the orchestra is playing music.

Sometimes there is a rest or silence in the music. Often the audience will think that the musical selection is done.

One clue...the music is done when the conductor brings their arms down to their sides. Sometimes they will even bow their heads a little.

That is the "cue" for the audience to begin their applause. Remember, if the conductor's baton is still up in the air, the musical selection is not done.

Hold your applause, even if others start to applaud. You know the "cue"!

Our next stop brings us to the year 1933, where we will hear music by an African American woman, Florence Beatrice Price.

# 1933

## Symphony No. 1 in E minor, III: Juba Dance

### ABOUT THE COMPOSER

#### Florence Beatrice Price (1887-1953)

Florence Beatrice Price's Symphony No.1 was **premiered** by the Chicago Symphony Orchestra in 1933. Her composition was the first one by an African American woman to be played by a major orchestra. This was a big accomplishment for Price, especially during the Great Depression.

#### How did Florence Beatrice Price become a composer?

- She was born in 1887 in Little Rock, Arkansas.
- Her father was a dentist and her mother was a music teacher.
- She took an interest in music at an early age, and by the time she was 11, Florence had published her first composition.
- She graduated from high school at the age of 14 and began her music studies at the New England Conservatory of Music in Boston.
- She moved to Atlanta, Georgia, to head the music department at a black college, now named Clark Atlanta University.
- Florence and her husband Thomas Price moved to Chicago, but unfortunately the marriage ended in divorce soon after.
- As a single mom, Florence supported her two daughters by playing and composing songs for silent films and radio ads.
- During her lifetime, she composed four symphonies, many chamber works, songs, and pieces for organ and piano.
- After her death, most of her music was not widely known until 2009 when it was found in an abandoned house in Illinois.
- Her music is known for using African American melodies and rhythms.
- The musical selection we will hear is from the third movement of her Symphony No. 1, called *Juba Dance*.
- Florence Beatrice Price died in 1953.



## Musical Selection #2

### Listening Activity #1: Juba Dance

- It is a dance that was first brought by slaves to Charleston, South Carolina, in the 1800s.
- It is a fast-paced dance that involved stomping, slapping and patting the arms and legs, chest and cheeks.
- This dance (pattin' juba—also called body percussion) was performed by enslaved African Americans in the South. The plantation owners wouldn't allow the enslaved people to have instruments or drums as they would often hide secret codes in their music to help slaves escape to the north.
- The **Juba Dance** would have a circle of men around two men in the center. They would perform various steps in a call and response manner.
- There would be a steady, fast-paced beat with a repeating rhythm.

**Watch this video for instructions on the juba: start at the beginning of the video and stop around 4:30.**

- Try doing the hand jive pattern while saying these words:  
Right hand on knee, left over right, say up down  
Up down over up down over up.
- Now do the hand jive pattern and say this poem:  
We cook the meal, you give us the husk  
You make the bread, you give us the crust  
We cook the meat, you give us the skin  
That's how my grandma's troubles begin.

### THE SOCIAL STRUCTURE The Great Depression

- The Great Depression, which began with the Wall Street stock market crash of October 1929, lasted for around 10 years.
- One-third of farmers lost their land, partly due to the decline in crop prices and a drought that destroyed many of those crops.
- Millions of people were unable to pay rent or mortgages, and many became homeless.
- The economy slowly recovered during the following years, with a full recovery thought to be in the late 1930s.
- Financial experts took steps to prevent this from happening again.
- The outbreak of World War II in 1939 ended the Depression, as it stimulated factory production, providing jobs for women as large numbers of young men were in the military.

### THE MUSICAL STRUCTURE Juba Dance

- It is a dance that was first brought by slaves to Charleston, South Carolina, in the 1800s.
- It is a fast-paced dance that involved stomping, slapping and patting the arms and legs, chest and cheeks.
- It was used to eliminate pain, strain and resentment.
- This dance (pattin' juba—also called body percussion) was performed by enslaved African Americans in the South. The plantation owners wouldn't allow the enslaved people to have instruments or drums as they would often hide secret codes in their music to help slaves escape to the north.
- The **Juba Dance** would have a circle of men around two men in the center. They would perform various steps in a call and response manner.
- There would be a steady, fast-paced beat with a repeating rhythm.
- Florence Price uses instruments of the orchestra to play the juba rhythm while the strings play an upbeat melody.

## Musical Selection #2

### Listening Activity #2: Rondo Form: A B A C A D A

This Juba Dance music is composed in **Rondo** form. There is a main theme called "A." It occurs several times in the music. In between the main theme, different or contrasting music is played and given letter names "B," "C" and sometimes "D." The fun part about a rondo is that the "A" always comes back.

Sometimes the A section has more than one theme. In Price's Juba Dance, there are three main themes in the "A" section. When listening for the "A" section of Price's music, you might think of this rhythm using the following words:

There would be a steady, fast-paced beat with a repeating rhythm.

**Speak or sing quietly so that you stay with the music.**  
**You might even just mouth the words.**

- "A" - BAH-BAH do-bee-do-wah do-wah, do-bee-do-wah  
BAH-BAH do-bee-do-wah do-wah, do-bee-do-wah  
BAH-BAH do-bee-do-wah do-wah, do-bee-do-wah  
BAH-BAH do-bee-do-wah do-wah, do.
- "A1" - We cook the meal, you give us the husk  
You make the bread, and crust  
We cook the meat, you give us the skin  
That's how my grandma's troubles begin.
- "A2" - It's a rondo, do-do-do, it's a rondo, do-do-do,  
It's a rondo, do-do-do, do-do-do-do-do-do-do-do-do, etc.  
It's a rondo, do-do-do, it's a rondo, do-do-do,  
It's a rondo, do-do-do, do-do-do-do-do-do-do-do-do, etc.
- Sometimes the composer has the orchestra play "A" and "A1" at the same time!

Here is the Rondo form outline.

- A - Main themes
- B - Different music: Brass instruments play a new theme. Woodwinds join in.
- A - Main themes—sometimes in a disguise
- C - New and different music
- A - Main themes—disguised again: full orchestra sound
- D - Music that is different from B and C—it sounds a little scary.
- A - Main themes and a wrap-up
- Coda - Ending - slows down and gets soft. **A BIG SILENCE**

Watch out for the musical rest - remember to hold your applause until the music is completely done.)

The music ends with a big finish. Then you can applaud when the conductor brings the baton to their side.

**\*Hint: The conductor and musicians will think you don't know about the baton and conductor's arms in the air trick and will expect the audience to clap before the end of this piece. Let's surprise them!!**

Here is a musical example of what the first theme looks like

#### III. Juba Dance: Allegro



## Dr. Cue's Helpful Time-Travel Hints

Remember when the conductor gives a "cue" to the orchestra instrument families by pointing the baton in the direction of those instruments. The conductor often will look at them as well.

The conductor can also "cue" them to play loud, soft, fast or slow

When you attend the concert in February, watch the conductor as he gives a "cue" to the four families of instruments: the strings, the woodwinds, the brass and percussion.

The string instruments typically sit at the front of the orchestra and surround the conductor, the woodwinds sit in the middle with the brass and percussion is spread across the back.

Our next two composers were very influential in composing music in the American Sound genre. First we will explore the life and music of George Gershwin. All aboard for the year, 1936!



# 1936

## *Catfish Row* Suite, II: Porgy Sings

### ABOUT THE COMPOSER

#### George Gershwin (1898–1937)

The premiere of George Gershwin's opera, *Porgy and Bess*, happened in 1935, and the composer then adapted that music into a five-movement suite which was **premiered** by the Philadelphia Orchestra in 1936. It wasn't until after his death that it was published under the title *Catfish Row*.

#### How did George Gershwin become a composer?

- George Gershwin was born in 1898 in New York City.
- At the age of 10, he suddenly became interested in music when he attended a friend's violin recital.
- Around that time, his parents bought a piano for his older brother, Ira.
- To his parents' surprise, it was George who spent more time playing it.
- At the age of 15, he left school to work as a "song plugger" on New York City's Tin Pan Alley. He would play music for customers when they wanted to purchase music.
- When he was 17, he published his first song.
- In 1916, he began working at a company that produced "piano rolls." Piano rolls are a continuous roll of paper with holes punched into them that represent keys on a piano. The roll moves over a tracker bar and plays musical sounds when the perforation crosses the bar.
- Gershwin produced hundreds of these piano rolls.
- Around 1925, he traveled to Paris, France, to study with well-known French composers. They turned him down as they didn't want to ruin his "American jazz-style" of composing.
- In 1929, he composed *I Got Rhythm*, which William Grant Still included in the beginning of his *Animato* movement in Symphony No. 1.
- George Gershwin died of a brain tumor on July 11, 1937, at the age of 38.
- What set him apart from other composers is his ability to use forms of music like jazz and popular songs of the time to create his own unique "voice."



### Listening Activity #1

- Two songs from the opera *Porgy and Bess* will be included in the music you will hear at the Minnesota Orchestra concert. Although these videos have singers, when you attend the concert, only the instruments of the orchestra will be playing the melodies

**Watch** *I Got Plenty O' Nuttin'*, from the opera *Porgy and Bess*

**Watch** *Bess, You Is My Woman Now*, from the opera *Porgy and Bess*

## Musical Selection #3

### THE SOCIAL STRUCTURE

#### Tin Pan Alley

- Tin Pan Alley was a group of music publishers (companies that print and sell music) and songwriters in New York City that dominated the popular music from the 1890s through the Great Depression of the 1930s.
- Tin Pan Alley got its name from the combined sound of many cheap pianos all playing together, reminding people of banging on tin pans in an alleyway.

#### Dust Bowl

- During the Great Depression of the 1930s, a series of droughts (long periods of no rain) led to devastating dust storms, famine, and diseases relating to breathing dust.
- The states of Oklahoma, Colorado, New Mexico, Texas and Kansas were hit the hardest.
- People would protect themselves by hanging wet sheets in front of doorways and windows to filter the dirt.
- On May 11, 1934, an enormous dust storm—1,500 miles long and 600 miles wide—moved across the Great Plains.
- In the fall of 1939, rain finally returned to many areas of the Great Plains, signaling the end of the Dust Bowl.

### THE MUSICAL STRUCTURE

#### The Banjo

- The banjo is a stringed instrument with a thin membrane stretched over a frame to help it make a richer sound.
- It is usually circular and made of plastic.
- Early forms of the banjo were made by African Americans and were part of the enslaved African American culture.
- Eventually, the banjo became popular in the music of Black Americans. It is considered an important part of the American style of music.

### Porgy and Bess

- The opera *Porgy and Bess* is based on a story written by author DuBose Heyward. It takes place in the Catfish Row tenement of 1920s Charleston, South Carolina.
- The three-act opera, the first to require an all-Black cast, opened in October of 1935 and ran for 124 performances.
- Reviewers of the opera couldn't decide if it was really an opera or a drama/musical. It was not an instant success, but became popular after Gershwin's death.
- One year later, in 1936, Gershwin adapted the music into a five-movement orchestral suite that was premiered that year.
- In the second movement, *Porgy Sings*, you can hear two of Gershwin's most famous songs, *I Got Plenty o' Nuttin'* and *Bess, You Is My Woman Now*, played by the orchestra.
- Most listeners of the time were familiar with these songs and enjoyed a completely instrumental version.
- He included a folk instrument at the beginning of this movement: the banjo.



# Musical Selection #3

## Listening Activity #2:

Listen to the two songs, *I Got Plenty o' Nuttin'* and *Bess, You Is My Woman Now*, once again.

After listening to the singing versions of his two songs from *Porgy and Bess*, you should be able to recognize the melodies played by the orchestra.

- In *Porgy Sings*, the first section of *Catfish Row*, you will hear the orchestra give an introduction to the melody of *I Got Plenty o' Nuttin'*
- Soon you will hear the melody played by the banjo.
- The instruments of the orchestra play along with the banjo.

In the second section of *Porgy Sings*, you will hear the full orchestra perform the melody of a love duet, *Bess, You Is My Woman Now*.

Have the students raise their hand when they hear the melody change from the first to the second.

### Compare and contrast the two songs.

- The first song sounds happy, with lots of rhythm, etc.
- The second song sounds thoughtful, loving, etc.

## Dr. Cue's Helpful Time-Travel Hints



Dr. Cue, our concert explores the American Sound. Can you tell us more about the American Sound?



One hundred years ago, the United States did not have a widely recognized "sound" of its own, and orchestras played mostly European music.

Slowly by combining African American music with other American folk songs, a new genre of music began to emerge.

Composers became excited about the new possibilities of creating completely American music.

The American Sound is often based on folk tunes or music that is recognizable.

There are rhythms borrowed from jazz, which add a sense of energy.

The melodies are pleasant and easily recognized by most people.

They have positive and uplifting themes, reflecting a sense of American optimism.

The harmonies that support the melody create a sense of openness and space.

With that sense of space, it reflects the vast American landscape.

The American Sound continues to expand with new and exciting directions. Let's see what is happening in the 1940s.

# 1942

## *Fanfare for the Common Man*

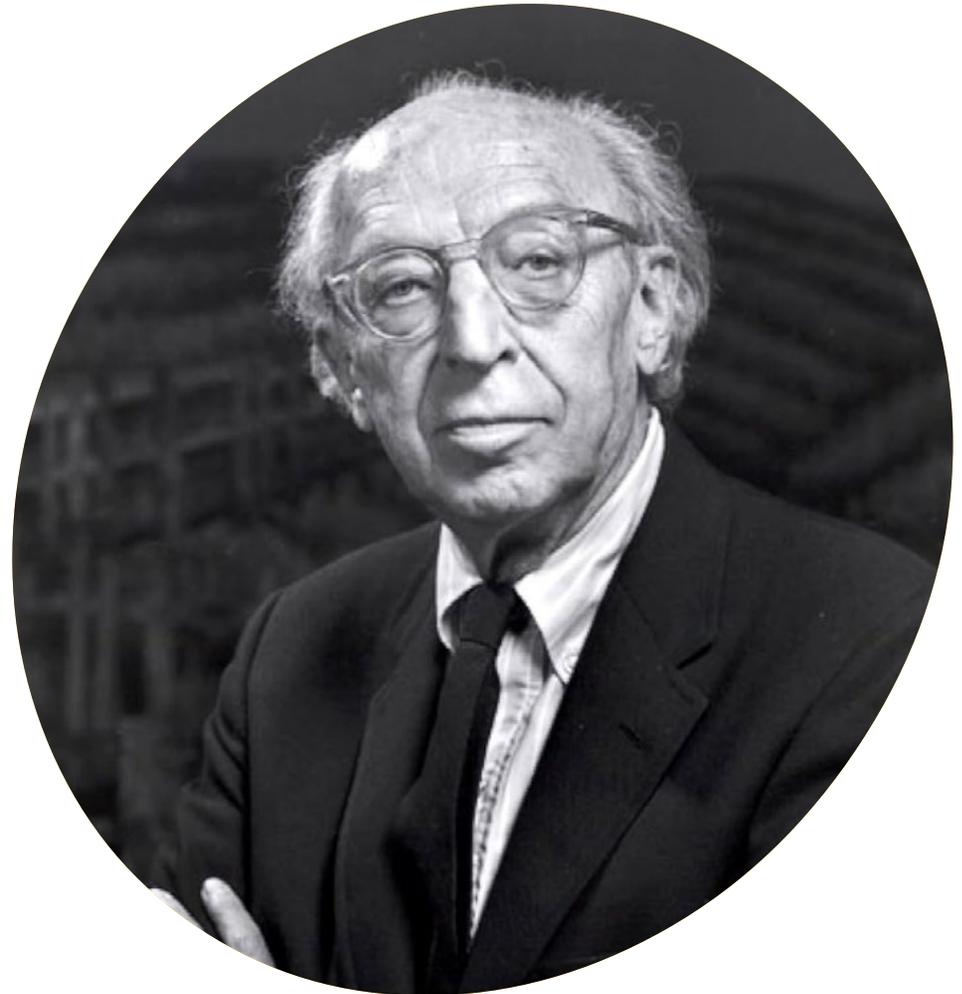
### ABOUT THE COMPOSER

#### Aaron Copland (1900-1990)

Aaron Copland composed the *Fanfare for the Common Man* during World War II, and it was **premiered** by the Cincinnati Symphony Orchestra in 1942. The music was inspired by a famous speech earlier in the same year proclaiming the dawning of the "Century of the Common Man." This speech and Copland's music are often heard at American Presidential inaugurations.

#### How did Aaron Copland become a composer?

- Aaron Copland was born in Brooklyn, New York, in 1900.
- He was the youngest of five children.
- He wanted to study piano and took lessons from one of his sisters.
- When he graduated from high school, he decided to make music his career.
- He is known for creating the American style of orchestral music.
- He studied music composition in Paris with a famous teacher, Nadia Boulanger.
- She helped him to create this new American sound in classical music.
- When he returned to the United States, he began using more jazz music in his compositions.
- With radio, phonograph and films becoming widely used, he decided to make his music easier for people to enjoy.
- After years of creating the American symphonic sound, he declared that American music was now sure and steady and would have a life of its own going forward.
- Aaron Copland died in 1990 at the age of 90.



## Musical Selection #4

### THE SOCIAL STRUCTURE World War II

- World War II started in 1939 when Germany invaded Poland.
- Great Britain and France responded by declaring war on Germany.
- The two sides that fought the war were called the Axis Powers and the Allies.
- It involved many countries across the world, but most of the war was fought in Europe and Asia.
- Germany, Italy and Japan were the major Axis powers.
- Great Britain, France, Russia, China, Australia and the U.S. were the main Allied forces.
- Germany was led by the leader of the Nazi party: Adolf Hitler.
- The United States became involved in the war when Japan bombed Pearl Harbor in Hawaii on December 7, 1941.
- Millions of people died in this war.
- In June of 1944, the Allied troops landed in northern France and began taking control of Europe.
- In May of 1945, Germany surrendered to the Allies.
- In August of 1945, after the U.S. dropped atomic bombs on Hiroshima and Nagasaki, Japan surrendered to the Allies.

### THE MUSICAL STRUCTURE Fanfare

- A fanfare is a form of music in which the orchestra plays a loud, proud burst of music to get the attention of the audience.
- Often it is played by the brass and percussion.
- It can announce the arrival of someone of importance to a special event.
- The typical brass instruments in a fanfare are trumpets, trombones, horns, tubas and a variety of percussion instruments.

### **Fanfare for the Common Man**

- Aaron Copland wanted to find a way to recognize the “common person,” and composed this music in honor of the fighting men and women who were serving in World War II.
- It was often played at political rallies and sporting events and in movies and commercials.

### **Copland’s “Open Sound”**

- In order to create a patriotic sound, Copland often used large **intervals** to represent the wide-open spaces of land in the American West. Intervals in music are like inches on a ruler. The farther they are apart, the higher the number. Copland used intervals that were 5 steps apart and called an open fifth. Think of it as singing do–sol. He would stack them on top of each other to create that wide-open feeling. (Do–sol, sol–re)

### **Listening Activity #1**

**Listen** to *Fanfare for the Common Man*

Why is the percussion instrument at the beginning important to a fanfare?

- It draws our attention right away.

What might the drums (bass drum and timpani) represent about World War II?

- The shooting of canons or guns.

What special percussion instrument do you hear?

- The tamtam, which is also known as a gong.

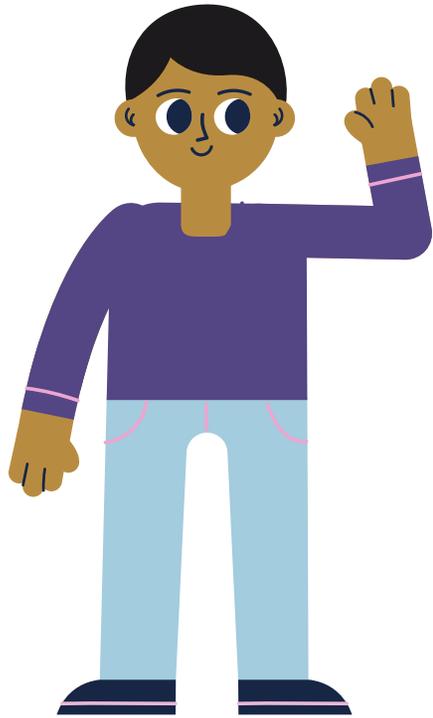
When the brass instruments begin to play, how does it make you feel?

- Proud, grand, patriotic, etc.

See if you can recognize the stacking of the large intervals in the music.

- Find a way to demonstrate these large intervals with your hands, arms or entire body.

**For fun and if time, watch this version of *Fanfare for the Common Man* by Emerson, Lake and Palmer -1977**



**Dr. Cue, the title of our concert includes the word "Tapestry." What is a tapestry, and how does it relate to our Musical Time-Travel?**

A tapestry is a heavy cloth with a variety of designs woven into it.

A tapestry can also be a collection of memories and experiences that make us who we are.

In our American Symphonic Tapestry, we focus on a variety of music that collects into one theme, that of American Music.



Our **Tapestry of American Music** can be divided into three chapters.

**Chapter 1** is a style of music that blends jazz with traditional classical music. That is represented by the music of Aaron Copland and George Gershwin.

**Chapter 2** focuses on the early music of African American composers by including songs, dances and early jazz. This style is represented by the music of William Grant Still, Florence Beatrice Price and Margaret Bonds.

**Chapter 3** explores later American music with composers Alberto Ginastera, Louis Ballard and Carlos Simon. Each of these composers used their cultural heritage as the source of their music.

It's time to enter the Travel Box to the year 1943 where we will learn about a composer who was originally from South America.

# 1943

## Ballet Suite from *Estancia*, Morning - The Land Workers (Los trabajadores agrícolas)

### ABOUT THE COMPOSER

#### Alberto Ginastera (1916-1983)

Although *Estancia* by Alberto Ginastera was composed in 1941, due to complications of World War II, it wasn't until 1952 when it was finally premiered as a ballet. Ginastera did arrange music from the ballet into a suite of four dances which was **premiered** in 1943.

#### How did Alberto Ginastera become a composer?

- Alberto Ginastera was born in 1916 in Buenos Aires, Argentina.
- His father was Spanish and his mother was Italian.
- He was musically talented as a child.
- He studied at a music conservatory before becoming a teacher of music.
- He was a leading Latin American composer known for his use of local and national musical sounds.
- He lived in the United States for many years and eventually moved to Switzerland.
- His connection to the American Sound began with his composition teacher, Aaron Copland.
- He would often put Argentine folk songs in his compositions.
- The selection from the Ballet Suite that you will hear is called *The Land Workers* (Los trabajadores agrícolas) and depicts very energetic field hands at work.



### Listening Activity #1

#### Listen to *The Land Workers*

Use your imagination to create a movie scene on the plains of Argentina as the workers begin their day.

Share your movie idea with another student.

Ask for volunteers to share with the whole class.

## Musical Selection #5

### THE SOCIAL STRUCTURE

#### Gauchos

- A gaucho is a rugged South American cowboy who takes care of cattle on a ranch.
- He is typically dressed in baggy pants, a hat, a scarf around the neck and spurs, and is always accompanied by his faithful companion, the horse.
- The gaucho is a folk hero for the people of Argentina.
- Gauchos exist today, but are usually found caring for livestock and managing the “Estancias” on which they live and work.

#### Estancia

- It is a large private plot of land used for farming or raising cattle or sheep, often called a ranch.
- Estancias are usually found in the countries of Argentina and Uruguay.
- Often the estancieros (owners of the estancias) would live in luxury in the city while they left a gaucho in charge of the ranch.

#### Ballet

- Ballet dance combines choreography or organized movement, music, a story, costumes and scenery.
- Often the choreography includes slow, sustained movements, rapid turns and fast, leaping steps.
- It calls for balance, coordination, strength and poise.
- There are professional ballet companies all around the world.
- Dancers are divided into three groups, the “corps de ballet” or the large group on stage at the same time.
- There is a soloist, who specializes in one or two special scenes.
- The third group are the principal dancers. They are onstage for the most time and often lead the other dancers in the large group settings.
- Ballet dancers, like many professional sports players, retire around the age of 35 as the physical demand is much easier for younger dancers.
- Often you will find football players taking ballet classes during their off-season to improve their rapid turns and high leaps, especially wide receivers, who often have to leap quite high to catch the football! Former Minnesota Twins right fielder Max Kepler learned a lot about dance from his parents, who were both professional ballet dancers.



## Musical Selection #5

### THE MUSICAL STRUCTURE Listening Activity #2

**Watch** the Sinfónica Simón Bolívar Orchestra video clip from 0:00 - 2:50

We hear a repeated rhythmic pattern, first in the string section, then adding woodwinds and brass until finally the entire orchestra is playing together.

Think of the composer's name as you hear that rhythm.

**"Ginastera - Ginastera" "Al-ber-to".**

Do you think he thought of that when he composed the music?

Watch as the conductor gives important cues to the different sections of the orchestra.

- What do you notice about the string section?  
Some ideas: they are all moving their bows in the same direction. There are a lot of string players.
- What do you notice about the woodwind section?  
Why do you think the clarinet players lift their instruments when playing?
- What do you notice about the brass section?  
There aren't as many in this section.
- What do you notice about the percussion family?  
The percussion players all seem to have a different instrument to add to the sound. Is the piano considered a percussion instrument in this piece?

Divide the class into four instrument sections. When they see their "family," they should raise their hands. They could even pretend to be playing their instrument. Sometimes the whole orchestra is shown, so all four groups should be raising their hand or "playing."

Choose one student to be the conductor and conduct whenever he is shown.

**Disfruta de la enérgica música de Alberto Ginastera!**  
(Enjoy the energetic music of Alberto Ginastera!)

## Dr. Cue's Helpful Time-Travel Hints

Sometimes there is a special "passenger" in our travels. They might play a melody by themselves.

This is called a solo. At the end of the musical selection, the conductor will "cue" that instrument player to stand and receive applause.

Keep your eyes open in case the conductor gives a cue to a "soloist." Be sure to applaud for this musician. They had to do a lot of extra practice to play this music.



# 1964

## *Montgomery Variations*, I: Decision

### ABOUT THE COMPOSER

#### Margaret Bonds (1913-1972)

Back into the Travel Box for a couple of extra turns to the 1960s. We arrive in the year 1964 when *Montgomery Variations* by Margaret Bonds was **premiered** by the Chicago Symphony Orchestra.

#### How did Margaret Bonds become a composer?

- She was born in Chicago in 1913.
- Margaret grew up in a wealthy part of Chicago, in a community with many Black artists and musicians.
- She took piano lessons as a child.
- At the age of 20, she became the first African American piano soloist to perform with the Chicago Symphony Orchestra.
- She studied music at Northwestern University in Chicago, where she was one of just a few Black students on campus.
- As a Black woman, she was not allowed to use the music practice rooms or live on campus.
- While in college, she discovered the poetry of Langston Hughes.
- In 1939, she moved to New York City and developed a friendship with Hughes.
- She began to set some of his poems to music.
- Margaret Bonds and Langston Hughes worked together for over 40 years to create songs.
- She composed a variety of music including jazz, songs for children, film music and musicals, as well as music for the orchestra.
- In 1963, she composed the *Montgomery Variations* as a tribute to Martin Luther King, Jr., after her visit to Montgomery, Alabama.
- Much of her music was not widely heard until after her death in 1972.



# Musical Selection #6

## THE SOCIAL STRUCTURE

### The Montgomery Bus Boycott

- In 1955, Rosa Parks refused to give up her seat to a white passenger on a bus in Montgomery, Alabama. Parks, on her way home from her job as a seamstress in a downtown department store, was sitting in the first row of seats in the “colored” section of the bus. As the White section filled, the driver announced that Black passengers in the “colored” section’s front row were to give up their seats. But Parks refused to do so. She was arrested and fined ten dollars.
- This event started the Montgomery Bus Boycott, during which residents walked or rode bikes instead of taking the bus for over a year.
- The boycott was a success and led to a ruling that anyone could sit anywhere on a bus.

### Listening Activity #1

#### Theme and Variations Form

Theme and Variations is a form in music where you start with a melody or “theme,” and then repeat it in a variety of ways called “variations.” A variation could be faster or slower, higher or lower, louder or softer. Often music in this form have several different ways or variations to express the melody.

*Montgomery Variations* by Margaret Bonds is group of freestyle variations based on the Negro Spiritual theme *I Want Jesus to Walk with Me*. Each variation includes this melody in some way.

**Listen** to the video clip as we hear this haunting melody. You might recognize the instrument that plays along with the singer.

## The Civil Rights Movement

- The Montgomery Bus Boycott is considered by many to be the beginning of the Civil Rights Movement.
- The Civil Rights Movement was a social and political movement where Black Americans fought to gain equal rights in the 1950s and 1960s.
- Civil rights also would provide equality for all people in work, education and interracial marriage.
- The most famous Civil Rights Movement event was the March on Washington in 1963. The purpose was to encourage rights for African Americans.
- Martin Luther King delivered his famous “I Have a Dream” speech.

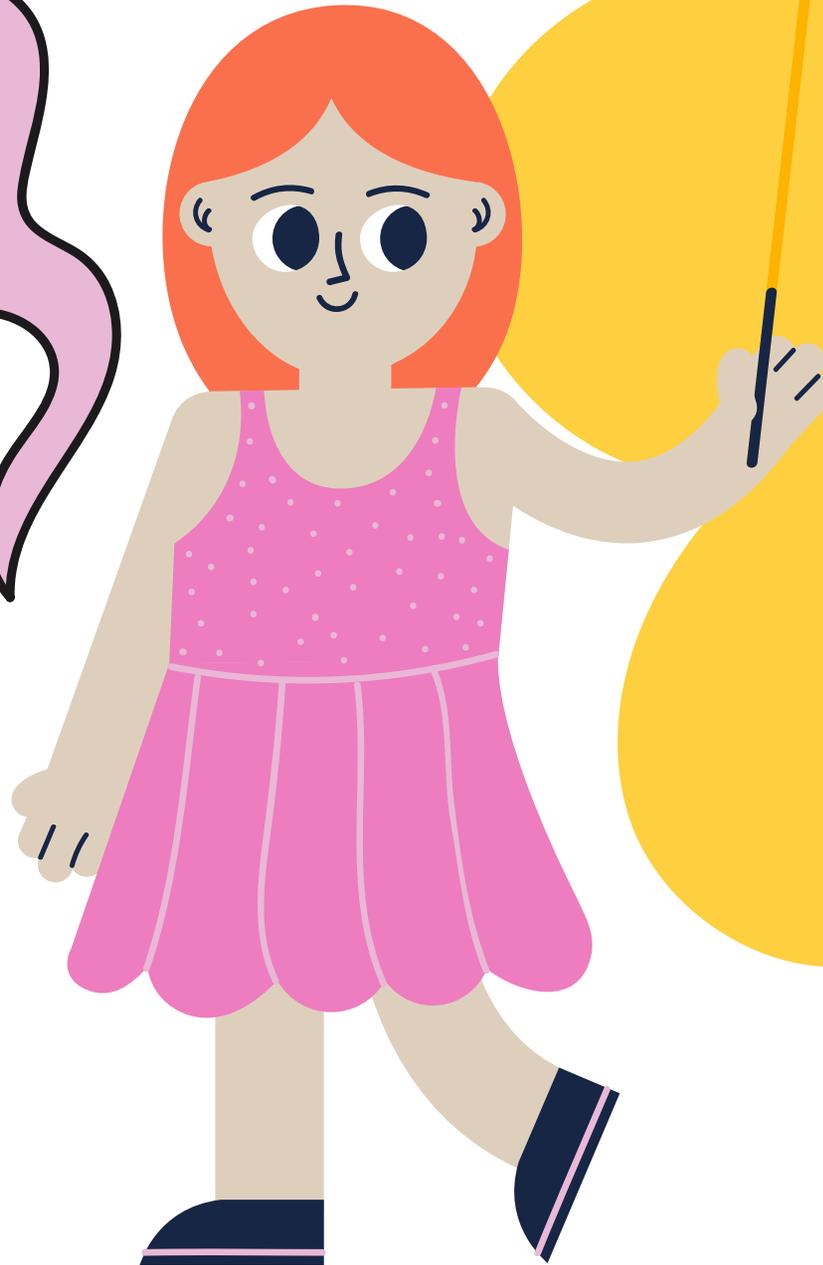
## THE MUSICAL STRUCTURE

*Montgomery Variations* has seven “movements” or variations. They are *Decision*, *Prayer Meeting*, *March Sawn in Dixie*, *One Sunday in the South*, *Lament* and *Benediction*. The Minnesota Orchestra will perform the first movement, *Decision*. This music was written about the meeting where the decision was made to boycott the bus companies and fight for their rights as a citizen a year.

### Listening Activity #2

**Listen** for the melody, *I Want Jesus to Walk with Me*. In this video, you will see actual pictures from that time in 1955 when the decision was made to boycott the bus companies.

How did American jazz begin?



The funeral bands of the American South developed an early form of jazz called **Dixieland**. During the funeral, the band would play slow, solemn music. Once the funeral was done, the band would march away playing the same music with a “jazzy” style.

Early instrumental jazz musicians developed techniques that imitated the bending and sliding of notes with the African American style of **blues** singing.

Another form of African-American singing could be found in work songs known as **call and response**. A leader would sing a musical phrase (call) and the others would answer (respond) as an echo. Again, instrumental musicians copied these vocal styles.

In the 1930s and 1940s, Big Bands (large jazz ensembles) played a variety of jazz called **swing**. It was a very popular form of dancing.

Many orchestral composers began to include jazz in their compositions, creating the American Sound.

Other forms of jazz emerged, like **bebop** and **cool jazz**.

Today, jazz is played in many different formats, but the beginning styles are never quite forgotten or eliminated.

Our time-travel journey takes a new turn as we explore American music through the eyes of an Indigenous American.

# 1967

## *The Four Moons,* III: Dance of the Four Moons

### ABOUT THE COMPOSER Louis Ballard (1931-2007)

Louis Ballard is an Indigenous American composer and is often known as the father of Indigenous American music. His ballet *The Four Moons* was written in honor and celebration of Oklahoma's sixtieth year of statehood and **premiered** in Tulsa in 1967.

#### How did Louis Ballard become a composer?

- Louis Ballard was born in 1931 in Miami, Oklahoma.
  - His father was Cherokee and his mother belonged to the Quapaw Tribe.
  - His Quapaw name, *Honganozhe*, translates to "One Who Stands With Eagles."
  - He began school at the Seneca Indian Training School when he was 6 years old. It was a boarding school, so he lived apart from his family.
  - After leaving boarding school, he lived part time with his mother and part time with his grandmother.
  - Some think it was his mother who provided piano lessons to Louis, and others believe it was his grandmother.
  - In high school, he had a number of achievements. He was named the outstanding graduate of his class of 1949 and had been the captain of both the football and baseball teams.
  - Although trained in classical music, he was deeply rooted in the music and dance traditions of his culture.
  - As a child, he would often participate in powwows and eventually became a member of the War Dance Society of the Quapaw tribe.
  - After graduating from college in 1953, he began to compose music that would combine his Quapaw music traditions to those he learned about in college.
  - He wanted to write in his own style and was encouraged by the words of Antonin Dvořák, a Czech composer, who encouraged musicians to write music that included their own culture traditions.
- In 1962, he was the first Indigenous American to receive an advanced college degree in music composing.
  - He was highly respected by other prominent musicians.
  - *The Four Moons*, written in honor and celebration of Oklahoma's 60th year of statehood in 1967, was performed both in Tulsa and in Oklahoma City.
  - The Four Moons stand for four Oklahoma ballerinas of North American Indian descent, which includes the following tribes: Shawnee, Choctaw, Osage and Chouteau (Cherokee).



# Musical Selection #7

## Listening Activity #1

**Listen** to this video clip of drumming of a Choctaw Tribe.

What do you notice about the drumming?

It's a steady sound, like the human heart.  
Sometimes the drummers make a louder sound called an accent.  
Other ideas?

What do you notice about the vocal singing?

It is repeated.  
Sometimes they speak and sometimes they sing.

Now listen to the Dance of the Four Moons.

What are some common elements?  
The steady beat.  
Along with the steady beat, there is a smooth melody that is sung or played.  
At times there are louder sounds, like an accent.

What are some things that are different?

## THE SOCIAL STRUCTURE Shawnee Tribe

- The Shawnee tribe were known as fierce warriors, so other tribes would invite them to share their lands in return for protection.
- There are three recognized Shawnee tribes: the Absentee Shawnee, the (Loyal) Shawnee and the Eastern Shawnee.
- The (Loyal) Shawnee are located in **Miami, Oklahoma**, where Louis Ballard was born.
- The Golden Rule of the Shawnee: Do not injure your neighbor, for it is not him that you injure, you injure yourself.

## Choctaw Tribe

- Historically, the Choctaw tribe lived in states like Mississippi, Alabama and Louisiana.
- They were forced by the American government to leave their land and now are mostly located in Oklahoma.
- They are known for being skilled farmers, fierce warriors and excellent traders.
- The Choctaw Nation is the third-largest Indian nation in the United States, with over 225,000 members.
- Their traditions include social dance, basket-making and traditional clothing with all generations participating together.

## Osage Nation

- The Osage call themselves the "people of the middle waters."
- The Osage Nation currently lives in northern **Oklahoma**.
- Their history is full of hardship and sorrow, but also determination and resilience.
- Today, the Osage Nation's population is over 25,000.
- The Osage wear special blankets during their traditional dance, the I-lo-shka. The blanket moves and sways with the dancer, surrounding them with a sense of history and tradition.
- Symbols and colors on the blanket may be different for each clan.

## Chouteau (Cherokee)

- Chouteau is a town in Oklahoma that was named after a French fur trader, August Chouteau.
- Due to its location, the town of Chouteau has a strong historical connection to the Cherokee people.
- The Cherokee formed tools out of stone, such as knives, axes and chisels.
- They also wove baskets, carved wood, made pottery and created colorful beadwork.
- Today, the largest of three Cherokee tribes is based in **Tahlequah, Oklahoma**, the capital of the Cherokee Nation.

### THE MUSICAL STRUCTURE

#### Powwow

A powwow is a ceremony involving singing, dancing, drumming and eating.

It often is an American Indian social gather which might include competitive dancing.

It can be a gathering of several tribes to share experiences, reconnect with old friends and make new friends.

There are three parts of a powwow:

- The Circle is a very important concept to American Indian peoples. A circle is never ending and constantly renewing.
- The Drum: It is the heartbeat of Native people and their way of life.
- The Grand Entry: The powwow begins with the Grand Entry, in which all of the dancers participate.



**Dr. Cue,  
what should I know  
about the Minnesota  
Orchestra?**

### Dr. Cue's Helpful Time-Travel Hints



The Minnesota Orchestra began as the "Minneapolis Symphony Orchestra" in 1903, just about the time that many of the composers we've talked about were born.

The Orchestra plays more than 150 concerts per year.

There are around 85 full-time musicians in the Minnesota Orchestra.

The musicians are the best at what they do and dedicate their lives to music-making.

Because they work so hard, it is important that their audiences are attentive listeners.

Be sure to listen to the beautiful music presented at the concert! Enjoy!

# 2023

## *Four Black American Dances,* III: Tap

### **ABOUT THE COMPOSER** **Carlos Simon (1986- )**

Carlos Simon, a Black American composer, had his *Four Black American Dances* premiered in 2023 by the Boston Symphony Orchestra. At the concerts in February, the Minnesota Orchestra will play the third movement, *Tap*.

#### **How did Carlos Simon become a composer?**

- Carlos Simon was born in Washington, D.C., in 1986 and was raised in Atlanta, Georgia.
- He is the son of a preacher and grew up in a household where he was forbidden to listen to anything other than Gospel music.
- Church music has an important influence on the music that Carlos composes.
- At the age of 10, he began to play piano for Sunday services at his father's church.
- He attend college and studied music.
- He now is on the music faculty of several colleges.
- He has received several awards for his compositions, including the 2021 Sphinx Medal of Excellence from the Sphinx Organization, a high honor that recognizes Black and Latin musicians.
- He is only the second composer to receive this award.
- Carlos is interested in social justice issues and often uses activist themes in his compositions.
- He was inspired by composers such as William Grant Still and Florence Price.
- His music is currently on the program for several professional orchestras this year, including the Minnesota Orchestra in February 2025.



## Musical Selection #8

### THE SOCIAL STRUCTURE

#### *Four Black American Dances*

- In this composition, he focuses on four kinds of dances:
- The **Ring Shout**, where dancers move in a circle while shuffling and stomping their feet and clapping their hands.
- The **Waltz** is a partner dance with a metric beat of 3/4. In the 1930s in America, this was a popular dance for upper-class families.
- **Tap**, a form of dance characterized by using the sounds of tap shoes striking the floor as a form of percussion.
- The **Holy Dance** is in the form of worship with joyous dancing, shouting and soulful singing.

#### Tap Dance

- The Minnesota Orchestra will be playing music from his *Four Black American Dances* that comes from the third form of dance, **Tap Dance**.
- Tap dancing is really an American art form that came from the joining of Irish and African dance traditions in the late 1800s.
- When slave owners took away traditional African percussion instruments, the enslaved people turned to tap dancing to express their rhythm talents.
- The word "tap" started being used around 1902.
- By the 1920s, tap dancing was a must for any dancer looking for a career in the developing jazz world.
- There were many movies made with tap dancing from the 1930s to the 1950s.
- Michael Jackson even learned to tap dance as a young man.

### Listening Activity #1

Carlos Simon talks briefly about his composition *Four Black American Dances*.

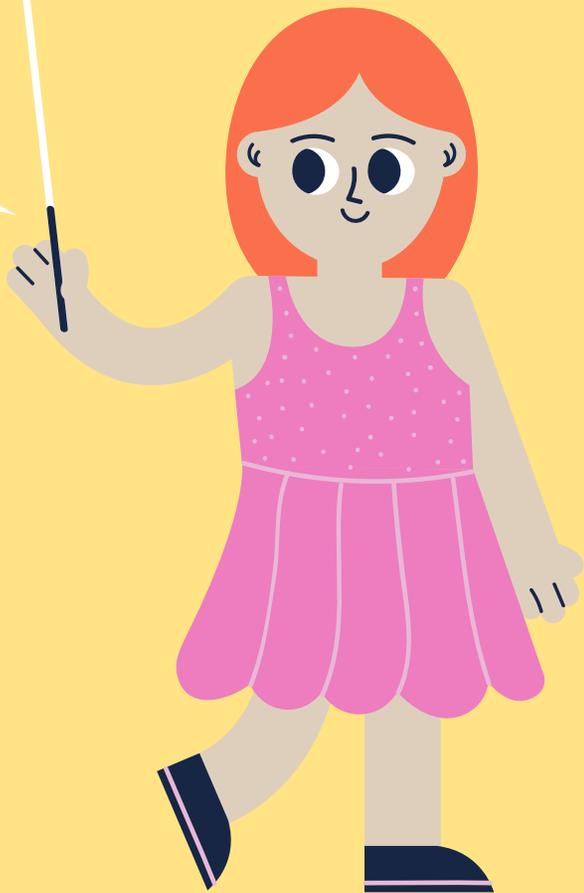
*Tap Dance*: You will get to hear this piece when you come to the concert in February! Let's learn all about tap dancing, which inspired the piece.

### Listening Activity #2

The sound of the tap shoes is imitated by playing the side rim of a snare drum. The strings play in very short, disconnected passages alongside the brass drawing on jazz harmonies.

**Teach** the students a couple of simple tap dance steps using this instructional video.

Have them "dance" the steps along with the Tap Dance movement of *Four Black American Dances*.



We hope you have enjoyed your Time-Travel Journey and have learned a few things about the American Orchestral Sound.

Once you are at Orchestra Hall for the concert, sit back, relax and travel back in time once more.

When you hear each musical selection, remember all of the events that went into creating this beautiful music.

Thanks for joining me on this musical journey!



VOCABULARY

# Vocabulary List

## Conductor

- The **conductor** of an orchestra guides the musicians and the audience along a musical journey.
- They select the music to be performed and lead the musicians in a performance of that music.
- A **conductor** uses hand gestures to communicate the tempo, dynamics and emotional expression of the music.
- Before the concert, the **conductor** leads rehearsals to prepare the orchestra for the performance.
- The **conductor** stands in front of the orchestra and is sometimes referred to as “Maestro”.

## Composer

- A **composer** is someone who creates music by writing or arranging musical pieces.
- They use musical knowledge of melodies, harmonies, rhythms, dynamics and tempo to communicate a story, a mood or feeling.

## Premiere

- A **premiere** is the first public performance of a piece of music, play, film or dance.
- When it is a musical selection, it brings together the composer and the performers to celebrate the completion of a brand new piece of music.

## Baton

- The orchestra conductor will often use a conducting stick called a **baton** to help keep the beat.
- By using the **baton**, the conductor is able to keep the instruments playing together.
- The conductor will cue the instrument players if they have an important part of the music to play.
- They will use the **baton** to cue the instrument players and will often look at them as well.
- The conductor also gives an important cue to the audience.

- Sometimes there are pauses or rests in the music and the audience will think the music is done.
- The conductor will let the audience know when the musical selection is completely done by lowering their **baton** and arms to their side.

## American Sound

- It is based on American folk tunes or early American Jazz.
- The melodies are pleasant, with positive themes and recognized by most people.
- The harmonies create a sense of wide-open spaces to reflect the American landscape.

## Tapestry

- A well-known definition of **Tapestry** is a heavy cloth with designs woven into it.
- It can also be a collection of memories and experiences that make us who we are.
- In the American Symphonic **Tapestry**, it refers to a variety of music that is collected into one theme.

## Solo

- Sometimes a musician will play a melody by themselves.
- This is called a **solo**.
- Often at the end of the musical selection, the conductor will give a cue to the **soloist** to stand and be recognized.

## Call and Response

- SA form of an African-American work song where a singer (leader) would sing a musical phrase (**Call**) and the others would sing an answer (**Response**) as an echo.

# Musical Elements

**Form** is how the music is put together.

- **Symphony** - A long musical selection that often has three to four separate sections or "movements" of music that are often performed together as one big piece of music.
- **Movement** - Like chapters in a book, a **movement** is a smaller section of music within a larger piece of music, such as a **symphony**.
- **Rondo** - A **rondo** features a main melody or refrain and alternates with contrasting melodies. It is often referred to as A B A C A form. B and C represent the contrasting or different melodies.
- **Fanfare** - A **fanfare** is a short musical piece typically played by trumpets, french horns and other brass instruments, and is accompanied by percussion instruments. It is often played during the arrival of important people, such as kings or other royalty.
- **Theme and Variations** - Begins with a main melody or theme and then repeats that melody in a variety of ways. The **variations** might be faster or slower, higher or lower or in a major or minor key.

## Instrument Families

**string family** - are musical instruments that produce sound by means of vibrating strings. These instruments include the violin, viola, cello, string bass, harp, guitar and piano.

- **Banjo** The banjo is a string instrument with a long neck and a round thin membrane stretched over a frame. It is played by strumming or plucking the strings.

**woodwind family**- although instruments from the woodwind family used to all be made of wood, today some are made from metal, plastic or some combination of these materials. They are narrow cylinders or pipes, with holes, and opening at the bottom end and a mouthpiece at the top such as the flute, oboe, clarinet and bassoon.

**brass family** - wind instruments made out of metal with either a cup or funnel shaped mouthpiece, such as a trumpet, french horn, trombone and tuba.

**percussion family** - any instrument that makes a sound when it is hit, shaken or scraped, with a focus on drums (**skins**). These would include timpani or kettle drums, bass drum, snare drum, djembe and hand drum.

Other percussion instruments include

**woods:** claves, wood block, slap

**metals:** triangles, tambourines, finger cymbals, cymbals

**shakers and scrapers:** maracas, egg shaker, shekere, guiro, cabasa, vibraslap

## Dance

- **Juba** - It is a fast-paced dance that involves stomping, slapping and patting the arms and legs. It was performed by African slaves in the South.
- **Ballet** - A formal **ballet** musical selection combines ballet steps or choreography with music, a story, costumes and scenery.
- **Tap** - It is an American art form that came from the joining of Irish and African dance traditions in the late 1800's. When slave owners took away percussion instruments, the slaves expressed rhythms with **tap dancing**.

## 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!



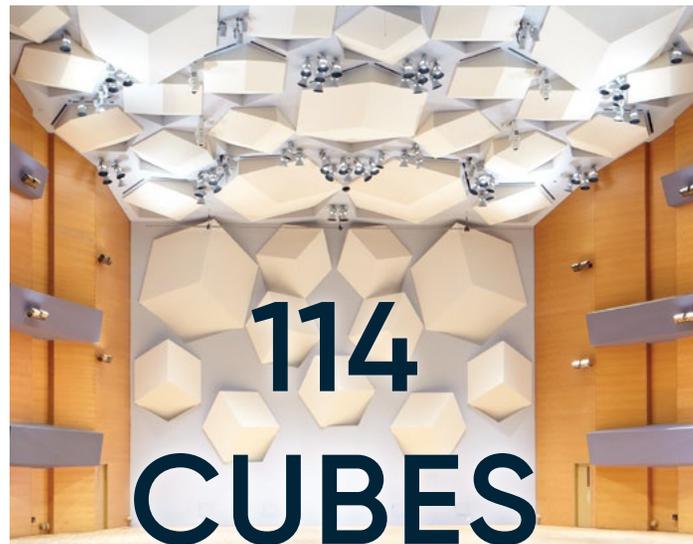
# FUZZ

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!

## The American Symphonic Tapestry

### Wrap-Up

Grades 2-5

School Name \_\_\_\_\_

Grade \_\_\_\_\_

1. What did you enjoy most on your Time Travel journey with Dr. Cue and the Minnesota Orchestra?  
(You may circle more than one answer)

Learning about the music      Learning about history

Learning about juba, ballet and tap dancing      Learning about the composers

2. The Minnesota Orchestra played several musical selections. The concert began with a piece called *Fanfare for the Common Man*. Why did they start with this music? (Circle only one answer)

It was soft and made the audience relax.      It was announcing the entrance of a King.

It was a loud, proud burst of sound to get the attention of the audience.

3. Louis Ballard composed the *Dance of the Four Moons*. The Four Moons represent four different Native American tribes. What state are the Shawnee, Choctaw, Osage and Chouteau (Cherokee) Tribes all from? (Circle one answer)

New York

Florida

Oklahoma

4. During the concert did you: (You may circle more than one answer)

Watch the conductor      See the string instruments      Find the percussion section

Listen for the brass instruments      See a banjo      Hear a solo instrument

Begin clapping only when the conductor put the baton down by his side

5. What musical selections were your favorite? (You may circle more than one answer)

Fanfare for the Common Man      Porgy Sings      Montgomery Variations: Decision

Symphony No. 1, Afro-American:Animato      Four Black American Dances: Tap

The Land Workers      Juba Dance      Dance of the Four Moons

#### Extra Credit

Composer Margaret Bonds wrote the *Montgomery Variations* and based the movement *Decision* on a decision made at a meeting. What was that decision? (Circle only one answer)

To add swings to the park      Go on a vacation

Residents would walk or ride a bike instead of taking the bus in Montgomery, Alabama

## The American Symphonic Tapestry Wrap-Up Grades 6–12

School Name \_\_\_\_\_

Grade \_\_\_\_\_

1. Did learning about the social events/structure help you to understand why the composer wrote each of the musical selections?

**Yes**                      **No**                      **Sometimes**

2. Did the activities help you when listening to the music from this concert?

**Yes**                      **No**                      **Sometimes**

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3. What historical information from the **1920s and 1930s** did you find interesting? (*You may circle more than one answer.*)

**The Harlem Renaissance**      **The Roaring Twenties**      **The Stock Market Crash**

**The Great Depression**      **Tin Pan Alley**      **The Dust Bowl**

4. What was your favorite musical selection from the **1920s and 1930s**?

**Animato** by William Still      **Juba Dance** by Florence Price      **Porgy Sings** by George Gershwin

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5. What historical information from the **1940s through 1950s** did you find interesting? (*You may circle more than one answer.*)

**World War II**      **Argentina Estancia/Gauchos**      **The Montgomery Bus Boycott**

6. What was your favorite music selection from the **1940s**?

**Fanfare for the Common Man** by Aaron Copland      **The Land Workers** by Alberto Ginastera

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7. What historical information from the **1960s to 2023** did you find interesting? (*You may circle more than one answer.*)

**The Civil Rights Movement**      **The Four Tribes from Oklahoma**

**The Harlem Renaissance**      **World War II**

8. What was your favorite music selection from the 1960s to 2023?

**Decision** by Margaret Bonds      **Dance of the Four Moons** by Louis Ballard

**Four Black Dances: Tap** by Carlos Simon

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### Extra Credit:

Composer Margaret Bonds wrote the *Montgomery Variations* and based the movement *Decision* on a decision made at a meeting. What was that decision? (*Circle only one answer*)

**To add swings to the park**

**Go on a vacation**

**Residents would walk or ride a bike instead of taking the bus in Montgomery, Alabama**