

# Concert Library Scavenger Hunt

Check out The Saint Paul Chamber Orchestra's Concert Library and find some new favorite composers, pieces of music and soloists!

<b>Piece by an American composer:</b>  _____ by  _____ (composer name)	<b>Solo:</b>  _____ Who was the soloist:  _____
<b>Piece by a Living Composer:</b>  _____ (composer name)	<b>2 pieces by the same composer:</b> _____  _____ and  _____
<b>SPCO Premiere:</b>  _____ by  _____ (composer name)	<b>Piece featuring a singer:</b>  _____ by  _____ (composer name)
<b>Piece by a composer you've never heard of:</b>  _____  _____ (composer name)	<b>Piece title that fascinates you:</b>  _____  _____ (composer name)

Extra challenges:

→ Explore both video and audio examples from the Concert Library to fill in your scavenger hunt.

→ Complete your scavenger hunt without repeat answers for each category.

Share and compare answers with a friend or family member. Happy hunting!

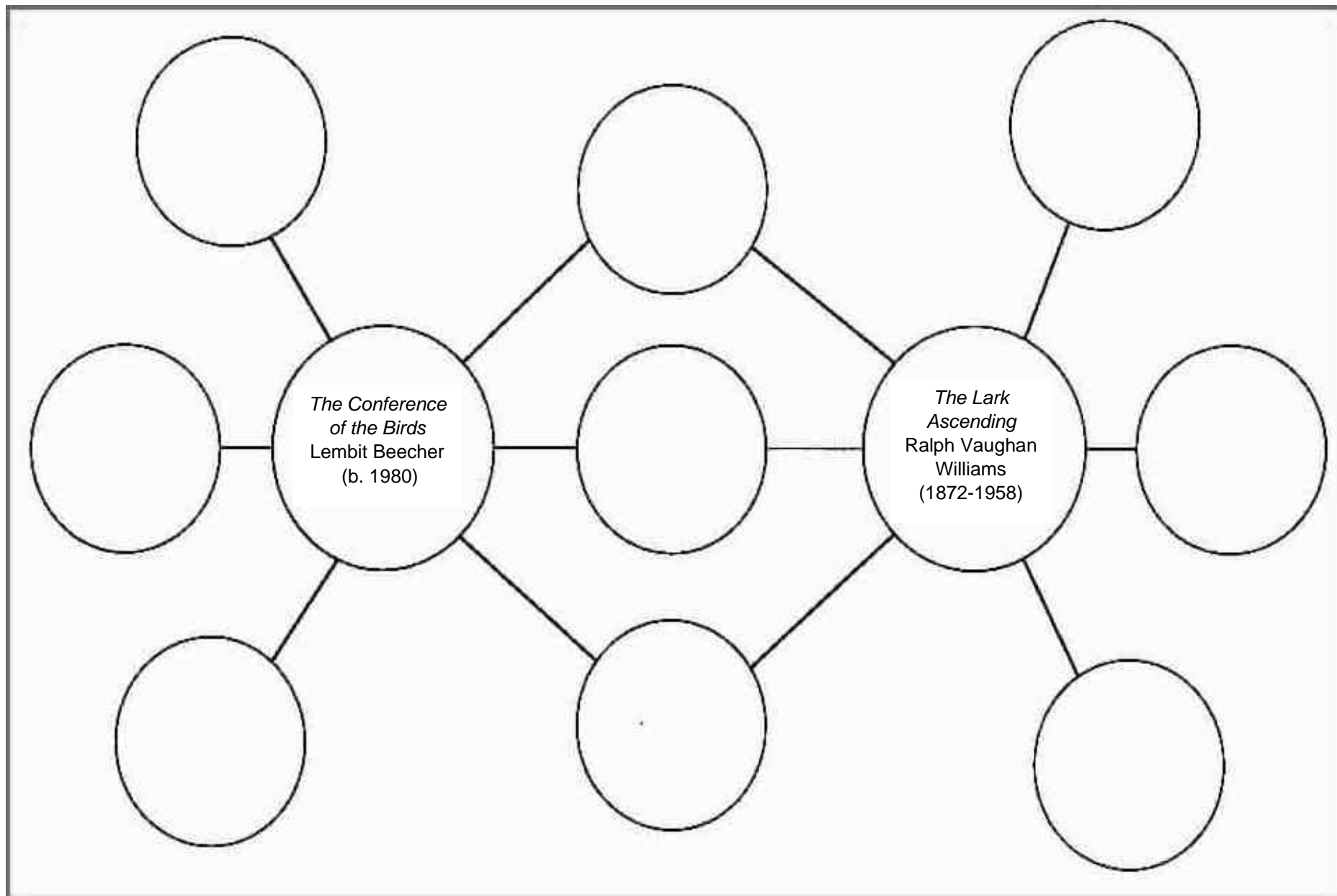
Compare and Contrast 2 pieces in [The SPCO Concert Library](https://thespc.org/music). Use this page to take down notes about each piece when you listen and use the following page as a graphic organizer to help compare and contrast these two pieces about birds written by different composers. You can use the example below or find your own from the Concert Library!

*The Conference of the Birds*  
Lembit Beecher  
(b. 1980)

*The Lark Ascending*  
Ralph Vaughan Williams  
(1872-1958)



Things to listen for:		
Mood	Timbre	Articulation
Tempo	Patterns	Theme
Instrumentation	Dynamics	Style



# Shape of a Melody: Exploring the Concert Library

Use your ears and eyes when you draw the shape of a **melody** that you hear. Start at the ★ and move your line up/down and around to show what you hear in the melody of the music. Add decoration, color and texture if your ears hear it in the music! Try a melody like Clara Schumann's [\*Romance, Op. 21, No. 1\*](#) on The Saint Paul Chamber Orchestra's Concert Library. **LISTEN** first and then **CREATE** your artistic representation.

Next time: Use other mediums like modeling clay to represent what you hear with another tactile material!



## *Become River: Creating Soundscapes*

Learn more about John Luther Adam's piece, "*Become River*" on The Saint Paul Chamber Orchestra's Concert Library.

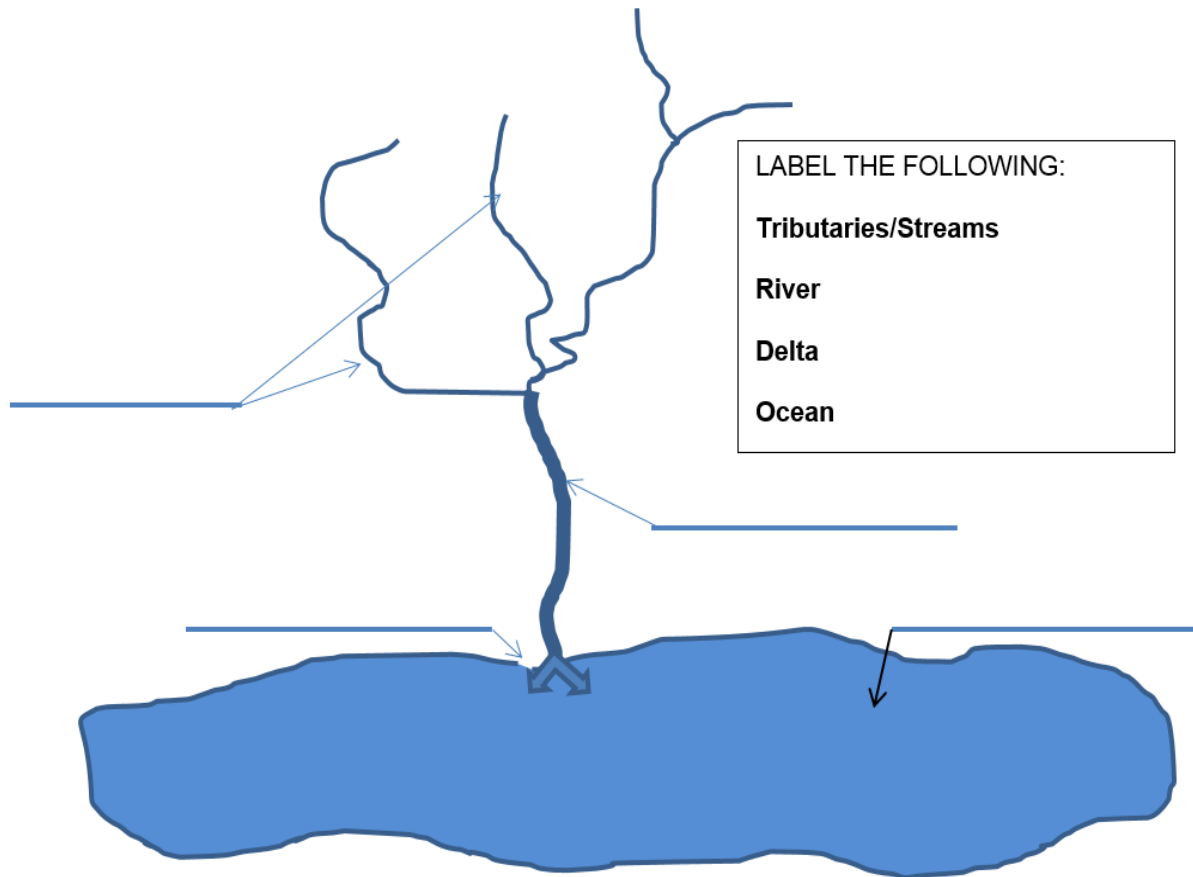
<https://content.thespc.org/music/compositions/become-river-john-luther-adams/>

Check out the composer notes on the SPCO Concert Library page for the piece and find out Adam's motivation for composing the piece.

Research the word **delta** and make a guess for what the piece will sound like as the composer intended it to be a partner work to his later piece *Become Ocean*. What do you think will change in the **texture** of the piece as it moves through **river** and **delta** to **ocean**?

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**LABEL** the diagram below to make connections to the music:



Share your answer with a partner and get set up to hear "*Become River*".

**LISTEN ACTIVELY** to [Become River](#) on The SPCO Concert Library and use the below listening guide to **engage** further:

**Listen from the beginning to 1:55**

What instruments do you hear? \_\_\_\_\_

Circle the best choice for what you hear in this section:

THICK texture

or

THIN texture

**Listen to 5:30 to 7:00**

Listen for the variety of parts playing different pitches. These combine to form harmony and layer onto one another. How many parts do you hear playing during this section? Count the different instruments playing and record the number: \_\_\_\_\_ parts

**Listen to 8:00 to 9:15**

Notice that the high bell-like sounds have dropped out. How does this change what you hear? How does it change the mood of the piece?

**Listen to 15:15 to the end**

Describe what you hear in this section of “Become River”. Do you like the sound? Does it change the picture in your mind?

What changes about the shape of the pitches you hear throughout the piece? Circle your answer: Stay the same                      Pitches get higher                      Pitches get lower

Composers often use imagery to write music. Knowing that this piece is about a river, what would you imagine “Become Ocean” would sound like?

John Luther Adams wrote “Beyond River” and “Beyond Ocean” as a tribute to his love for nature. What do you love to do? Brainstorm instruments you’d use in your own tribute piece of music. How would your piece sound?



[thespco.org/music](https://thespco.org/music)

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**CHAMBER**  
ORCHESTRA

## *Race for The Reef*: Musician Mimic

Check out the *Race for the Reef* program on The Saint Paul Chamber Orchestra's Concert Library.

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**WATCH** and **LISTEN** and pick an instrument to **IMITATE**.

Think about a few prompts as you focus on that instrument:  
What does the body language of the musicians look like that are playing that instruments?  
What do you notice about that instrument?  
How can you describe the timbre (sound quality and tone color) of the instrument?  
Does this instrument usually play the melody?

Switch instruments and try with an instrument from another Instrument Family.

As you **LISTEN** to the concert, which instrument do you like watching the most?

What instrument do you want to know more about? Draw it here:

## *Race for The Reef: Storytelling with Music*

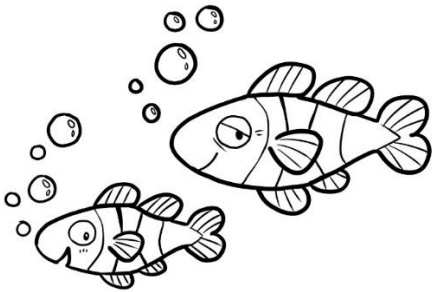
Check out the *Race for the Reef* program on The Saint Paul Chamber Orchestra's Concert Library. Use the timestamp\* below from the performance video and your imagination to create a story with this section of Schubert's Symphony No. 3.

\*Focus your listening on the section from 36:33–38:17

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#1. Close your eyes and **LISTEN** to the section above. Then **DESCRIBE** the music with 3 words:

#2. Close your eyes and **LISTEN** to the section\* above and **CREATE** a story in your imagination using the music from Schubert's Symphony No. 3. **DRAW** or **WRITE** the story below (or on a separate sheet):



#3. Share your story with a friend or family member!

## *Race for The Reef: Parading Around*

Check out the *Race for the Reef* program on The Saint Paul Chamber Orchestra's Concert Library. Use the timestamps\* below from the performance as you extend your learning and describe what you're hearing in the featured music from Schubert's Symphony No. 3. In this part of the story, the musical soundtrack features Movement 3 of the Symphony No. 3, which was written by Schubert as a Menuetto, or dance.

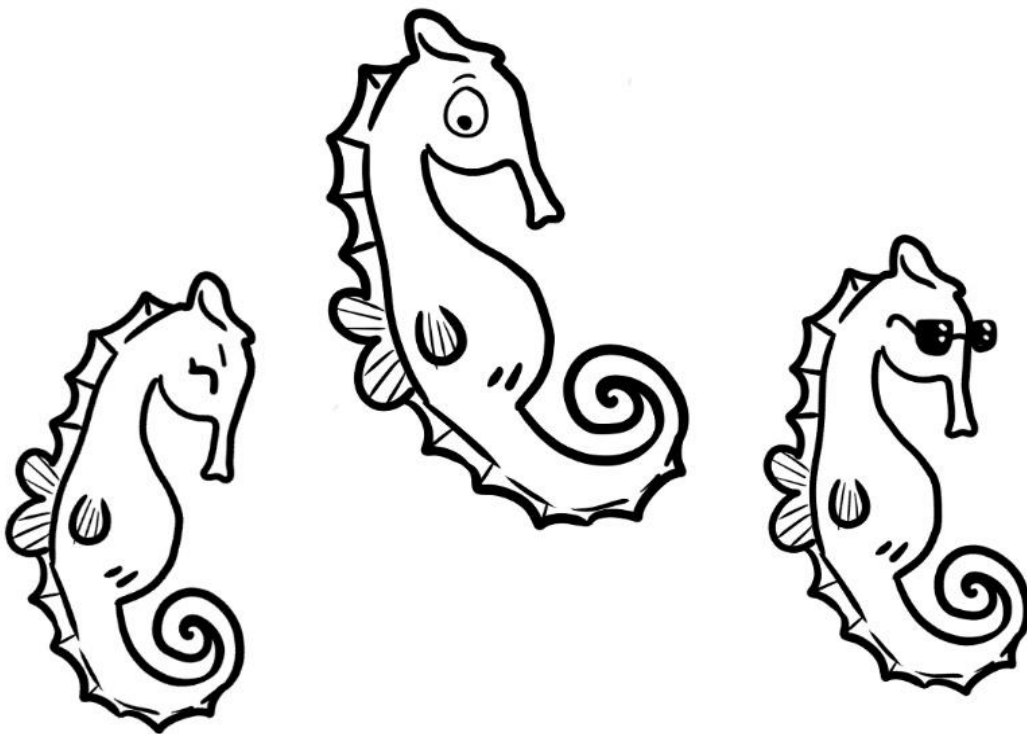
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### **LISTEN**

**\*Parade of Seahorses:** 23:09 – 24:57

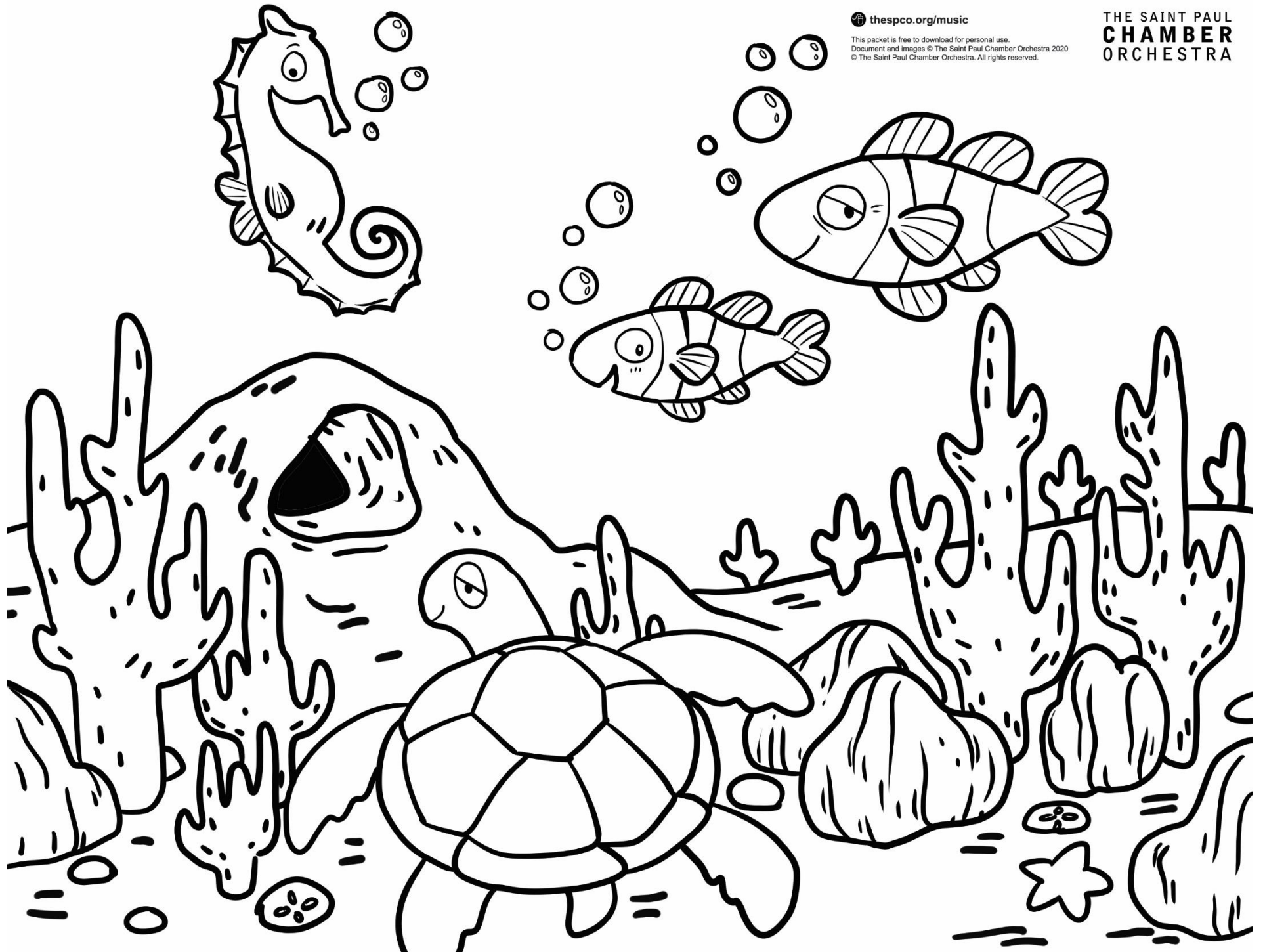
**\*Parade of Seahorses Part 2:** 30:32–31:27

**WRITE** 3 words that can describe this section of music:



### **MOVE**

March around the room and make your body match the dynamics and articulation you're hearing in the orchestra (forte/piano, legato/staccato...etc)

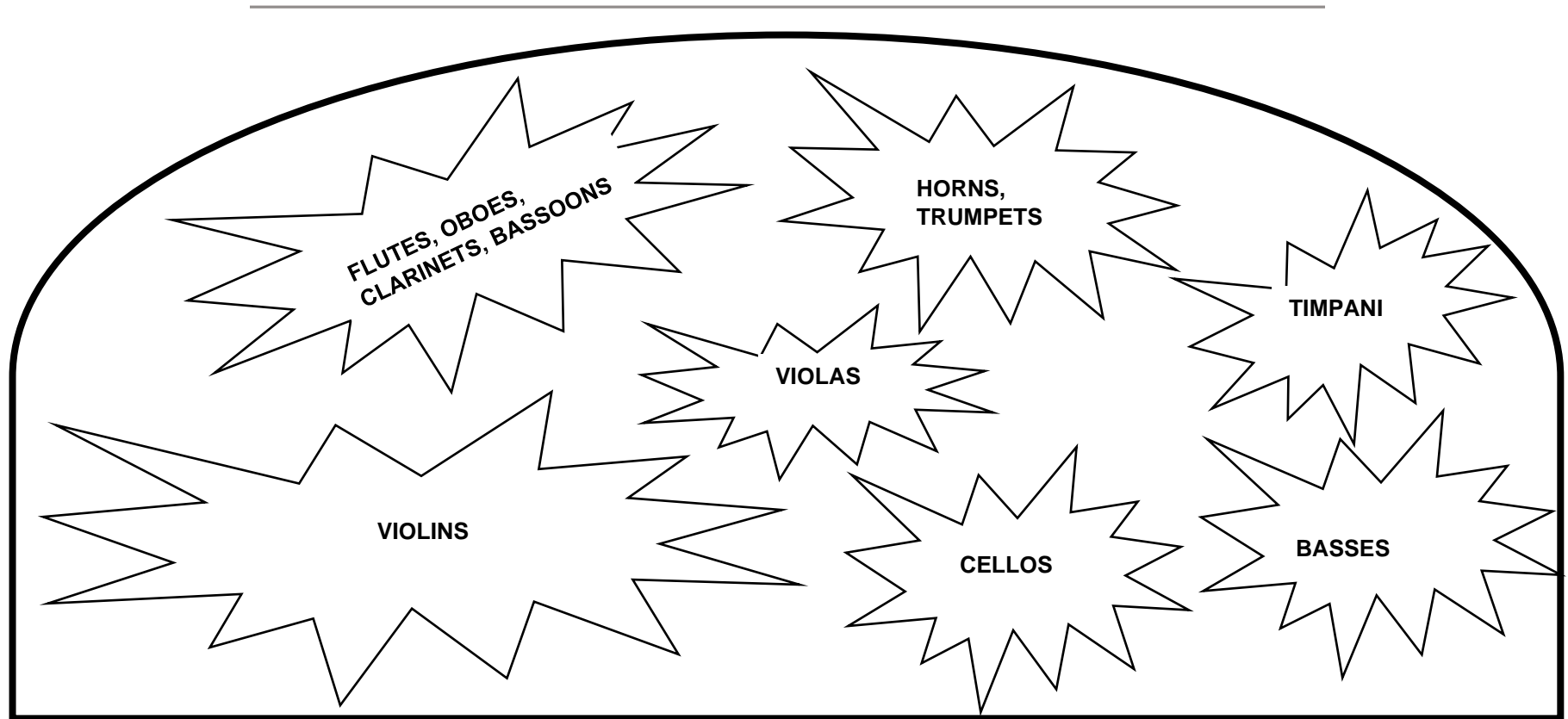


## Race for The Reef: Orchestra Map

Check out the *Race for the Reef* program on The Saint Paul Chamber Orchestra's Concert Library. Use the timestamp\* below from the performance to help fill in this orchestra map. Use the colorful key to color in the seats with the correct instrument family!



\*Instruments introduced starting at 2:30–3:20



Extend the learning with questions about the loudest, smallest, loudest and most interesting Instrument Families. Find your favorite!



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# *A Nighttime Story*: Creative Composing

Check out the *A Nighttime Story* program on The Saint Paul Chamber Orchestra's Concert Library.

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This program was the result of a collaboration between composer Jessie Montgomery, playwright Harrison David Rivers, actor H. Adam Harris and The Saint Paul Chamber Orchestra. Harrison David Rivers, the playwright, listened to composer Jessie Montgomery's music to inspire the script and themes of *A Nighttime Story*.

Find a composer on the Concert Library, **LISTEN** to a few examples of their music and **CREATE** your own story to go with excerpts (sections) of the music. Use words, graphic novel format, or pictures to **SHARE** your story as it works with the music you selected.



