Dear Teachers:

The *Arkansas Symphony Orchestra* is presenting *STORY-TIME* this year to area students. You have materials to help you integrate the concert experience into your curriculum. Music communicates meaning just like literature, poetry, drama and works of art. Understanding increases when two or more of these media are combined, such as illustrations in books or poetry set to music because multiple senses are engaged.

**ABOUT ARTS INTEGRATION:**
As we prepare students for college and the workforce, it is critical that students are challenged to interpret a variety of ‘text’ that includes art, music and the written word. By doing so, they acquire a deeper understanding of important information moving it from short-term to long-term memory.

Music and art are important entry points into mathematical and scientific understanding. Much of the math and science we teach in school are innate to art and music. That is why early scientists and mathematicians, such as Da Vinci, Michelangelo and Pythagoras, were also artists and musicians.

The Teacher’s Guide includes Lesson Planning Guides that tie to grade-level specific Arkansas Curriculum Frameworks in areas of literacy (reading, writing, speaking and listening), social studies, science and math through the analysis and creation of stories. These lessons are designed for the regular classroom teacher and will increase student learning across academic disciplines. The students become engaged in real-world applications of key knowledge and skills. (These materials are not just for the Music and Art Teacher!)

**ABOUT THE CONTENT:** The title of this concert, *STORY-TIME*, focuses on the components of building a story, from introduction to resolution. The music demonstrates that writing is only one approach to telling a story. It depicts aspects of story-telling through sound and potentially sparks the child’s imagination and interest in creating his or her own story. Opera, ballet and program music all tell a story with the same kinds of components that you are having your students learn when they write a story.

Student Journal (pages 4 and 5) contains an introduction to musical story-telling and an exercise to help them write their own story. First, they build an outline of the story and then write it on their own paper. There are worksheets included to facilitate the analysis and construction of a new story, including development of a multi-media presentation.

**ABOUT THE MATERIALS:**
- Teacher’s Guide (TG): Listening Preparation (found in purple bordered boxes) and Lesson Planning Guides by grade level found beginning on page 18.
- Student Journal (SJ): Information about the composer, the work and audience etiquette
- DVD: Music of each work with graphics illustrating each section of the work
- CD: The Teacher Guide, Student Journal, the graphics to facilitate use in the classroom and worksheet exercises for the students that relate to the Lesson Planning Guides.

The Teacher’s Guide, Student Journal and CD components are available on-line at [www.symphonyguild.org](http://www.symphonyguild.org)
BEFORE THE CONCERT:
1) Have the students complete the writing assignment on SJ page 30 *What Do You Know?* in the Student Journal, responding to one of the selected questions. (They will answer the same question later after the concert which may indicate how much they have absorbed.)

2) Prepare the students in advance of the concert by completing the Listening Preparation exercise for each work. Some of the works are long, so you might play a portion each day. Playing the piece at two different times provides reinforcement and recognition. (The conductor will only play excerpts of the longer works.)

Each of the classroom teachers and music teacher should select which of the works to do the Listening Preparation based on the curriculum they will be teaching throughout the year.

3) Discuss appropriate etiquette (Music, Dance or Social Studies teacher) – Some teachers give a grade for conduct. The music teacher should review information about the instruments, the concertmaster and the conductor. P.6.3-6.3 This would be an excellent time to review the simple conducting patterns so the students can observe them at the concert. P.6.3-6.1

4) Classroom or literacy teacher should review *Telling a Story With Music* in the Student Journal on page 4. Introduce them to the major components of story-telling on page 5. Have them do the exercise of writing a story during the year whenever it seems appropriate for your lesson plans. (TG pages 15 – 28)

IT IS NOT NECESSARY TO COMPLETE ALL THE ACTIVITIES PRIOR TO THE CONCERT.

IMMEDIATELY AFTER THE CONCERT: Have the students complete two writing prompts in the Student Journal: 1) completing the 2nd half of *WHAT DO YOU KNOW?* on page 30 and the *After the Concert* writing exercise on page 31 of the Student Journal. Please send writing samples to Hot Springs/Hot Springs Symphony Guild (P.O. Box 8354, Hot Springs Village, AR 71909).

LESSON PLANNING GUIDES - THROUGHOUT THE YEAR: Review the Lesson Planning Guide: *How Does Music Tell a Story* beginning on page 15 for your grade level and integrate relevant materials into your lesson plans. When covering the materials, play the music again for the students and re-discuss the music as part of the lesson.

In all cases, the music and art teachers can reinforce the teaching by the curriculum teacher by completing the suggested music or art activities at the time the material is being covered in the classroom.

Music teachers have a lesson planning guide on page 30 about different instrument sounds.

Math teachers have a lesson planning guide (TG pages 29-30) on how math is used in writing music (grades 3 – 6). The related worksheet is on the CD and on the website.
There is an interdisciplinary multi-media project Lesson Planning Guide on pages 25 and 26. Teachers and students can create stories incorporating different media and disciplines. Extra planning may be necessary on content and timing to coordinate among teachers.

**Art, literacy and social studies** teachers can direct the students to design a picture or collage for the front cover of the Student Journal. Show them the collage of the Teacher Guide as an example. (CR.2.3-4.1, CR.1.5-6.1, CR.1.5.3)

**Music** teachers can reinforce the classroom activities by comparing and contrasting the different structures of the works (R.7.3-6.2), having students express their personal preferences among the works and the cultural context of each work (R.9.3-6.1), and identifying the musical timbre experienced in each work (P.4.3-6.1).

**Art** teachers can enhance the classroom activities by examining the various paintings that are in the Student Journal and on the DVD (found on the CD). These paintings can be evaluated for cultural context (CN.11.3-4.1, R.7.3-6.2) and for their storytelling or conveyance of information (R.8.3-6.1). Select paintings for students to examine their interpretation, research the interpretation of others and share their thoughts with their peers. (R.7.3-6.1)

### AUDIENCE ETIQUETTE

We encourage you to review with the students the proper etiquette for attending a concert performance. Discuss with students in advance that....

An audience shows appreciation with careful listening and watching, and with applause once the performance is over. It is also permissible to laugh during the performance when something happens on stage that you like. Whistling, shouting, or any other expression of emotion is not appropriate.

We want the performers to be impressed with our audience etiquette.

Have your class read aloud the Audience Etiquette on Page 2 of the Student Journal and discuss how an audience can add to the success of a concert. Remind the students that it is appropriate to applaud at the end of a piece, but that clapping at other times (in time with the rhythm of the music) is not appropriate unless the conductor encourages them to participate.

**The use of cameras and recorders is prohibited:** please ask your class to turn off cellular phones.

Finally, we ask that teachers assist the artists in maintaining appropriate student behavior during the performance. *No one should leave or return to their seats except between pieces.*

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# Table of Contents

Page Number in:  | Teacher Guide | Student Journal |
--- | --- | --- |
**Introduction:** Audience Etiquette & Instruments of the Orchestra  | 2 - 4 | 2 & 3 |
Letter to the Teachers and Table of Contents  |  |  |
**Telling a Story With Music and Write Your Own Story!**  |  | 4 & 5 |
**The Concert Program:**  |  | |
| Setting | Claude Debussy, *La Mer (The Sea)*: Mov’t 1, from dawn until noon on the sea (09:25) | 7 - 8 | 8 - 10 |
| First Theme | Richard Strauss, *Also Sprach Zarathustra* (YouTube) | 9 | 11 - 12 |
| Characters | John Williams - *Harry Potter Symphonic Suite*, arranged by Jerry Brubaker (8:00) | 10 | 13 - 15 |
| Plot | Paul Dukas, *Sorcerer's Apprentice* (11:29) | 11 | 16 - 19 |
| Conflict/Love | Pyotor Ilych Tchaikovsky - *Romeo and Juliet* (20:22) | 11 - 12 | 20 - 21 |
|  | Answers to the Crossword Puzzle | 14 |
**Lesson Planning Guides, Common Core Connections and Student Worksheets**  |  | |
| How Does Music Tell a Story? All compositions | 15 |
| Worksheets: | Select Characters in the Music and Tell Their Story | 16 |
|  | The Musical Setting of the Scene | 17 |
|  | The Artist Creates a Scene | 18 |
|  | What's the Plot? What's Happening | 19 |
| Grade Level: | Inspired by the Sea - Grade 3 | 20 |
|  | Weather or Not - Grade 4 | 21 |
|  | Renaissance Thinking - Grade 5 | 22 |
|  | Folklore - A Blast from the Past - Grade 6 | 23 - 24 |
| How Can Music be Depicted in Images? How are Stories Told in the 21st c.? | 25 |
| Interdisciplinary -- Creating Graphic Story Lines for Music |  | |
| Why Do Different Instruments Make Different Sounds? - Grade 4 - 6 | 26 |
| Science -- *Sorcerer's Apprentice* |  | |
| Why Do Different Instruments Make Different Sounds? - Grade 3 | 27 |
| Music -- *Sorcerer's Apprentice* |  | |
| How is Math used in Writing Music? - Grades 3 - 6 |  | |
| *Ride of the Valkyries* | 29 - 30 |
| **Map of Europe and Questions** | 28 |
| **Crossword Puzzle** | 29 |
| **What Do You Know?** (writing exercise) | 30 |
| **After The Concert** (writing exercise) ~ *Please send copies to HS/HSVSymphony Guild.* | 31 |
| **Teacher and Student Resources, Suggested Reading List** | 31 |
| **Note to the students' families and Donor and Volunteer Recognition** | 32 | 32 |
Gioachino Rossini, *William Tell Overture*

**ABOUT THE COMPOSER:** (See Student Journal) In Rossini’s time, the opera and the opera houses were the Italian and French equivalents of our movie theaters and TV networks. An opera was often the means by which political opposition was voiced. The opening of a new opera was as exciting as the opening of a new movie or TV series is for us. Gioachino Rossini at that time was probably the best known “movie producer” or “TV anchor” of his day in either country. Was Gioacchino good at composing operas? Consider this: By age 18 he’d established himself as a serious opera composer in Italy, and by his 21st birthday he was the idol of the Italian public, writing operas not only for opera houses in Bologna and Venice, but also for those in Milan and Naples. Between ages 23 and 31 he wrote twenty operas which were performed in Italy, London, Vienna, and Paris. At age 31, he married Isabella Colbran, an opera singer. When Rossini was 38 years old he wrote his 39th and final opera, *Guillamme* (“William” in English) *Tell*. When asked why he wouldn’t compose any more operas, Rossini simply said, “I have nothing more to say.” Gioacchino Rossini died in 1868 in Paris at the age of 76 very much overweight. He was first buried in Paris, but re-buried in Florence, Italy, with great honors in both places.

**ABOUT THE MUSICAL WORK:** By definition, an overture is a short musical selection played before a much larger production. In this case, “short” and “larger” are important. The opera has four acts and it lasts almost six hours. For many reasons, the opera isn’t performed too often. The Overture is much better known and is performed quite often. One of the reasons it is so well known in the U.S. and much of Canada is because of the American televised series about the Lone Ranger and his faithful Indian companion Tonto for which the 4th section was the series theme. (Find pilot on YouTube.) William Tell remains a legend in Switzerland, even though it is unproven whether he or the Governor ever existed.

| Listening Preparation: The four sections to this work paint a picture of life in the Swiss Alps. |
| 00:00 | 03:14 This section is the Prelude and represents Dawn. Five solo cellos accompanies by double basses describe the placid scenery of Switzerland. The section ends with a high sustained note played by the first cello. |
| 03:15 | 05:52 Storm: The violins and violas begin the section and are punctuated by three-note short wind instrument sounds (piccolo, flute and oboes. The storm begins with the entrance of French horns, and bass drum. The storm fades and the section ends with a lone flute playing. |
| 05:53 | 08:39 There is calm after the storm with a new theme called the Call to the Cows played by an English horn which then plays a duet with the flute. Walt Disney used this theme in The Old Mill, an animated cartoon. |
| 08:50 | end The Finale is the “March of the Swiss Soldiers,” but seems more of a gallop to the end. It is a reference to the Swiss soldiers’ battle for independence from Austrian repression which occurs in the final act of the opera. |

The music on the DVD is 12:10 long. Search YouTube: *Overture to Guillame Tell*, von Karajan. An animated, slapstick version is on You Tube: ‘1947 Walter Lantz – Overture to William Tell.’ Maybe watch the cartoon the first time with younger students and then the detailed map the second time.

Search YouTube for Disney’s 1937 Old Mill cartoon. It is a good demonstration of how music creates a mood from scene to scene in the animated story. The frogs replicate the broom theme in Sorcerer’s Apprentice. There is a great storm in the middle just as in the *William Tell Overture*. Have students compare how the music creates the drama during the two storms.
La Mer, Movement 1, De l’aube à midi sur la mer
(The Sea: from dawn until noon on the sea)

ABOUT THE COMPOSER:  (See Student Journal) Early on, the mainstream of Western classical music came from the very traditional and structured music of composers who were from Germany and Austria, such as Bach, Mozart, Beethoven, Brahms and Mahler. In the late 1800s, the sound and structure of music started changing as composers from other countries began incorporating the sounds of their country into their music, most notably Rachmaninoff, Tchaikovsky and Prokofiev from Russia, the Bohemian (now Czech) Dvorak, Verdi from Italy, and from France Frederic Chopin, Claude Debussy and Maurice Ravel (who wrote Bolero featured in the movie 10). French music had been considered light, frivolous and easy listening, but without the substance of the Germanic tradition.

The turbulent times into which Debussy was born perhaps contributed to his willingness to try new sounds, forms of writing, rhythms and combination of instruments. France was very unstable at the time of his birth and he was greatly affected by his father serving in the Franco-Prussian War when Claude was only eight. Following the war, a republic was established which maintained a peaceful atmosphere that lasted until WWI. It was during this time that the major tree-lined boulevards and dramatic buildings were constructed in Paris, making it a cosmopolitan and elegant place to be. The arts flourished in this setting and many now-famous writers (Maupassant and Zola), poets (Baudelaire and Mallarme) and artists (Monet, van Gogh, and Gauguin, and Toulouse-Lautrec) gathered there.

French music lagged behind the other arts, as music typically does. It was Claude Debussy who developed a new sound distinctly different from the past, and in so doing, he freed composers from clinging to the old structures (symphony and sonatas) and motivated his peers and the next generation of composers to seek inspiration from their country, landscapes, mood and poetry. They experimented with unusual harmonies and intermixing sounds from major and minor keys. Debussy was quoted as saying, “Composers aren’t daring enough. Music is freer than perhaps any other art-form, since it doesn’t have to try to reproduce Nature exactly, but is able to explore the mysterious relationship between Nature and Imagination.”

Debussy’s early works were often songs set to the poems being produced. The poets, called the Symbolists, created illusions based on the sound and color of the French language rather than on the literal translation of the words. Debussy drew on this symbolism and used whole-tone harmonics that yielded a distinctive, blurred effect. Debussy became a center of controversy with each new work, shocking his audience with new provocative sounds. Claire de Lune was considered so haunting and alluring that many strait-laced Parisian matrons kept their daughters from hearing or learning it. His one opera was Pelleas and Melisande, based on Maurice Maeterlinck’s symbolic epic poem, “set in the mists of time, in an allegorical kingdom called Allemond.” Initially scorned by the Paris Conservatory, soon after the opera was quickly identified as a masterpiece, and Debussy’s reputation as a master composer was secure.

Debussy’s personal life was difficult; he always lived on the edge of poverty. He married in 1889 when he was thirty-six. It soon dissolved in scandal four years later when he fell in love with Emma, a wealthy banker’s wife. For the last ten years of his life, he was forced to go on concert tours to make ends meet and keep his creditors at bay. As a result, their life was not always easy and pleasant. He became depressed by the outbreak of WWI, which brought back his childhood fears when France and Germany were at odds. The compositions toward the end of his life are widely celebrated for their substance and beauty. He died quietly from cancer at the age of 55 during the German siege of Paris in March 1918.
ABOUT THE MUSICAL WORK: Debussy moved beyond the Symbolists and his music developed into a more impressionistic style associated with the broad strokes that the Impressionist painters were using. In a letter to a friend in 1903, Debussy mentioned starting to compose *La Mer* and said that it was based on some boyhood memories about the mystery of the sea. Illusions to the sea that he wrote into *Pelleas and Melisande* were still in his mind, but he was developing more concrete ideas for the new seascape he was creating. He wrote to a friend that a work about the ocean "could turn out to be like a studio landscape," but concluded that "I have countless reminiscences." He always felt that he was destined to be a sailor, but that the accidental happenings of life stepped in the way.

Before he completed the work, his went through the dissolution of his first marriage after his meeting Emma. He described his life the next year as "strange and bizarre." Without doubt, the mood of the work was affected by the tumult and scandal surrounding him. When first performed, the piece was not well-received, largely because it was no untraditional and usual to hear. Eventually, audiences came to love the piece for its magical representation of the sea.

### Listening Preparation:
Similar building blocks made up the structure of the three movements so they have a similar feeling. There is no traditional structure to the work in that Debussy was throwing over the notion of form allowing for more expressiveness. Debussy said, "There is no theory. You merely have to listen. Pleasure is the law." It is not a chronological depiction rather than a very balanced depiction of that magical moment.

### From Dawn to Noon on the Sea
00:00 to 04:54 - The beginning is very slow and mysterious in the low strings followed by the woodwinds. It reflects that brief period of time when the sky starts to become light as the sun comes around the bend. The tension builds as the sun emerges. One can hardly tell when that happens because the building is so gradual, just like dawn.

04:55 to 07:25 -- The mood changes and there seems to be a melodic line that is light and upbeat, maybe showing an optimist about the coming day. The music becomes more active as one imagines the activities of the day are unfolding.

07:25 to the end - The mystery of the beginning seems to return with the same plaintive tones. The horns chime in to increase the tension somewhat. Tonal chords in the brass section draw a sense of calm and tranquility that builds into a stately and subdued closing.

Science Activity - High Low, Fast Slow - Exploring how waves in water act like waves of energy.

4-PS4-1 Develop a model of waves to describe patterns in terms of amplitude and wave length.

Materials: Large mixing-size spoons preferably with round handle and medium size container full of water.

What to do: 1. Hold the spoon between your palms, with the round end of the spoon in the water.
2. Slide your palms to twirl the spoon slowly in the water and then at a variety of speeds.
3. Have the students observe the as the spoon twirls, it pushes on the water to send out a wave. As you spin the spoon faster and faster it makes more waves, and those waves get closer and closer together.

Observation: Sound waves move through the air the same way these waves move in the water. When you twirl the spoon faster and faster, it makes more waves, and those waves get closer and closer together.

SLOW SPEED = LOW FREQUENCY = LOW PITCH
FASTER SPEED = HIGHER FREQUENCY = HIGHER PITCH
Richard Strauss, Also Sprach Zarathustra

ABOUT THE COMPOSER:  (See Student Journal.)

ABOUT THE MUSICAL WORK:  The music for this work has not been placed on the DVD because the symphony will only play a very brief portion of it - the very first section. The entire work is quite lovely and dramatic which the students would likely enjoy hearing while doing another activity.

Strauss was inspired to compose this work because of the work of the same name by Friedrich Nietzsche, a philosophical novel in 9 chapters. The book chronicles the fictitious travels and speeches of Zarathustra whose namesake was the Persian founder of Zoroastrianism. Strauss chose to create a tone poem in 9 parts, naming each after one of Nietzsche's chapters.

The Listening Preparation is based on a YouTube presentation that couples the music with a backdrop of different paintings which change with each of the 9 sections. The paintings on the DVD are by R.M.W. Turner and Caspar Friedrich, both landscape painters of the Romantic Period.

SUGGESTED MATH ACTIVITY:
Have students find the distance between planets, notating them in powers of 10 (fractional expanded notation) and then change the miles to scientific notation, rounding to the nearest thousands place. There is a chart in the Student Journal on page 12 to assist with this activity. (5.NBT.A.2, 5.NBT.A.3, 5.NBT.A.4, 6.EE.A.1)

Listening Preparation for the YouTube presentation:  Search 'Also Sprach Zarathustra by Richard Strauss, by Auf dem Grunde des Rheines.' The performance is by Sir George Solti and the Chicago Symphony Orchestra. There is also a shorter version (5 minutes) with just the beginning 2 sections at YouTube - Also Sprach Zarathustra, Richard Strauss, The Spirit of Classical Music' for just the beginning with photos of the universe.

00:00 to 01:53  "Sunrise" - The piece starts with a very low note in the double basses and the dramatic break of dawn comes with a brass fanfare motif which occurs throughout the work. The motif has three notes in intervals of a fifth and octave - also known as the Nature-motif.

01:54 to 05:09  "Of The Forest Dwellers" - This quiet, peaceful section begins in the cellos and double bass Introducing an ascending theme, becoming a very lyrical passage.

05:10 to 06:53  "Of the Great Yearning" - This episode transforms the ascending theme from the last scene and the Nature-motif. There is a great flurry of activity throughout.

06:54 to 08:49  "Of Joys and Passions" - This section rages with swirling strings, punctuated by horns, always pushing forward and then subsiding in its closing passage.

08:50 to 10:50  "The Grave-Song" - The strings lead this section with echoes of the Nature-motif and the theme from the "Yearning" section.

10:51 to 14:05  "Of Science" - Suddenly, it is quiet and peaceful with the cellos and basses quietly introducing an extended orchestral fugue base on the Nature-motif.

14:06 to 18:59  "The Convalescent" - The fugue is violently transformed as various families of instruments seeming to be at war with each other until at 15:39 the dramatic intervals from the beginning of the work are re-introduced briefly. There is a brief mysterious interlude followed by a flurry of swirling activity in the woodwinds and strings, punctuated by a brass fanfares so that the mood becomes lighter and frolicking, particularly with the woodwinds.

19:00 to 26:16  "The Dance Song" - Once again, the scene is joyful, led by a prominent solo violin at first.

26:17 to end  "Song of the Night Wanderer" - The ending leaves the piece unresolved completely and is Suspended, played by high flutes, piccolos and violins.
John Williams, arranged by Jerry Brubaker

The Harry Potter Symphonic Suite

ABOUT THE COMPOSER: John Towner Williams is a most remarkable American composer because of his breadth of compositional works and performing experience. From a musical family, he studied in a traditional classical approach, but was constantly exposed to more popular American traditions of music (jazz, Broadway and film music). His father was a jazz drummer in a quintet whose music was widely used in Warner Brother cartoons. Young Williams developed skills at arranging and composing; these were further honed when he was in the U.S. Air Force Band and later working with Henry Mancini.

While the magic of John Williams seems to have sparked due to his association with Steven Spielberg, his classical career was equally stellar. He has been guest conductor with many symphony orchestras and was the Principal Conductor to the Boston Pops Orchestra from 1980 until 1993. He is now the orchestra’s laureate conductor. (More information is in the Student Journal.)

ABOUT THE MUSICAL WORK: John Williams was probably sought after to write the music for the Harry Potter series because of the tremendous work he had created for other major movie series, such as Superman and the Star Wars trilogy. He did not compose for all of those films because of scheduling problems.

The Harry Potter Symphonic Suite is a collection of the music from the movie and was arranged by Jerry Brubaker. The arranger served for 30 years in the United States Navy Band in Washington as a French horn soloist and composer/arranger. In fact, he became the Band's Chief Arranger at which he remained until he retired. He has composed and arranged many patriotic and Christmas works as well as motion picture scores. He has kept many well-known music of the movies in the eye of the public audiences because he has arranged them for performances by orchestra, rather than just on screen.

Listening Preparation: There is a detailed listening map in the Student Journal on page 15. Point out that this work features the characters in the story and to a lesser extent, musical references to their actions, such as playing Quidditch.

There are seven sections to the work, each depicting something specific. Play the sections one at a time and have the students talk about what they heard or what they imagined was happening. RL.3-4.1, RL.3-5.3, RL.6.7

Literacy: Have the students prepare a magical incantation that a wizard might use. Have them read aloud their incantations and discuss how they came up with each part of it. Have them describe any special meaning within the incantation.

Have them read aloud their limerick about an owl as directed on page 15 on the Student Journal.

Record the incantations and limericks and play it back so they can see how they have done. Help them with creating expression. Re-record so they can improve. SL.3.5-6.5
Paul Dukas, *The Sorcerer's Apprentice*

**ABOUT THE COMPOSER:** (See *Student Journal.*) When Paul Abraham Dukas entered the Paris Conservatory, he befriended the composer Claude Debussy. After completing his studies, Dukas found work as a music critic and orchestrator at which he was unusually gifted. He was one of the most sensitive and insightful critics of the era. Perhaps this quest for quality and perfection led him to destroy his own works with which he was dissatisfied. His music is noted for its combined mastery of form with elegance of style and refinement of expression.

**ABOUT THE MUSICAL WORK:** (See *Student Journal.*) Dukas composed this work in 1897 and shortly thereafter, it was first performed at a concert of Société National de Musique where it was an instant success. It is considered one of the most popular orchestral “tone poems.” As had numerous composers before him, Dukas turned to the literary work of the German poet Goethe for his inspiration. The piece opens softly and mystically. The introduction includes the “water theme”, a fragment of the “broomstick theme”, a fragment of the “ladder” theme, and the “Master” theme. The music follows the ballad very closely, as demonstrated by these excerpts from the lengthy original of *Der Zauberlehrling* (dair zow ber lair ling).

**Listening Preparation:** On pages 18 and 19 in the *Student Journal* is a detailed listening map to the story that this work tells. There is also a clip on YouTube. Search - MFD - “Fantasia” - “The Sorcerer’s Apprentice” for the Disney animated presentation which might be easier for the students to follow.

Read the poem aloud to the students and then have the students read the poem aloud together (one group taking a stanza) with expression.

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**Science Activity — Make a Reed Instrument (Straw Oboe) to demonstrate sound energy and vibrations.**

**4.PS4.1,3** Materials: straws and scissors  
YouTube: https://www.youtube.com/watch?v=Bka3QGufW2Y

What to do:

1. Gently flatten one end using your fingers or teeth.
2. Cut off the sides of the flattened portion about a quarter to half an inch down, so that you end up with two flaps.
3. Place the flaps in your mouth so that the flaps and up and down (parallel to the top and bottom of your mouth) and totally side your mouth.
4. Don’t bite down on the straw but close your lips around the straw and the tighten your lips as if your were going to make an elephant sound. Blow. What happened?
5. Take a pair of scissors and carefully cut a couple of inches off from the other end of the straw. What happened to the sound when you blew again?

It can take some practice to get the right sound. If it doesn't work straight away, slowly move the straw in and out of your mouth whilst still blowing until you hear the sound. Definitely it is good to practice before trying with your students.

The flattened triangular tip acts like the reed found in most wind instruments. Blowing on the reed causes the straw to vibrate. A standing wave pattern is created along the length of the straw, which we hear as sound. As you shorten the straw, you shorten the wavelength of the standing wave pattern and therefore increase the pitch of the note.
Pyotr Ilych Tchaikovsky, *Romeo and Juliet Overture*

**ABOUT THE COMPOSER:** (See Student Journal.) Peter’s father was much older than his mother and retired when Peter was four, but still needed to work to educate his children. First they moved to Moscow and then on to St. Petersburg. He and his brother were enrolled in a demanding school where they had class for nine hours a day and a lot of homework. Peter took piano lessons and learned about ballet, which became a passion.

When older, Peter had a benefactress who supported his composing. She loved his music and sent him money so he could continue to compose. He wrote six major symphonies and several ballets that became famous including *The Nutcracker, Swan Lake, Sleeping Beauty, and Romeo and Juliet.* He died in 1893; some say he committed suicide by drinking infected water, knowingly giving himself cholera.

**ABOUT THE MUSICAL WORK:** In 1869, a friend suggested that Tchaikovsky write a work based on the tragic love story *Romeo and Juliet* by Shakespeare. The composer had difficulty getting started so his friend offered suggestions and even provided an outline, including the concept of the Friar Laurence theme, the family conflict and the love theme for Romeo and Juliet. Tchaikovsky became inspired and carefully crafted a staged and time fantasy that has become very familiar music. He made several revisions after hearing performances to make it an even more perfect work.

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**Listening Preparation:** The work features three themes representing three character groups. Then each theme is re-invented musically to tell the story generally.

00:00 to 04:53 **Introduction** begins slowly and calmly in the strings and woodwinds, introducing the somber Friar Laurence Theme. It sounds like a chant and returns several times. Watch at 01:33 for the entrance of the Harp. Listen for the strings plucking their strings (pizzicato from 02:08 to 02:47) The intensity of sound increases gradually as the woodwinds join in at 03:23 and the harp at 03:59. A dialogue begins at 04:31 between the strings and woodwinds, increasingly more vigorous, joined by the timpani. Then a moment of quiet before the conversation resumes.

05:55 to 07:28 **Exposition** introduces the Family Theme which is faster and more rhythmic depicting the violent clash of the warring Montagues and Capulets. The music thunders through the orchestra with many cymbal clashes. The parties withdraw from the clash and the music quiets again.

07:29 to 11:11 **Exposition** introduces the Love Theme (in the violas) of Romeo and Juliet. The English horn represents Romeo and the flute represents Juliet. There is much dialogue between the two.

11:12 to 12:49 **Development:** The action renews with a faster pace in the strings as the music gets louder and the violins accompany a dialogue between the brass and woodwinds. The plot thickens. The music becomes more restless and agitated. The conflict is about to resume.

12:50 to 13:59 **Climax:** The cymbal announces the resumption of the families’ clash. The sense of violence is created by syncopated figures in the brass and then the woodwinds battling the strings’ whirlwind ascending and descending sixteenth notes. The music makes a transition quietly.

14:35 to 17:35 **Recapitulation:** The themes are restated. The Love Theme is now sad and less exuberant. Then the Family Theme enters at 16:21 with the cymbals making the announcement. The section ends with a major tympani roll and then there is silence.

17:36 to end **Coda or closing** - The Love Theme is played in the bassoon and then the cellos, slow and tragically. At 18:38, the Friar Theme (chant) re-enters in recognition of the somber moment when the young couple is discovered. The harp returns at 19:36 followed by re-entry of a stately, somber Love Theme in the violins. The tympanis finish the piece with a full sustained orchestral chord.
Richard Wagner, The Ride of the Valkyries

ABOUT THE COMPOSER: (See Student Journal.) Richard Wagner spent his exile years in Switzerland where he wrote the opera Lohengrin which contains a famous wedding march often performed as a processional. During this time, he was very poor since he was cut off from the German musical scene and fell into a deep depression. He wrote four essays, one of which tarnished his reputation because of its anti-Semitic views that the Jews had no connection to the German spirit (which reflected popular thinking at the time). Another essay spoke of the melding of all the arts, including music, song, dance, poetry, visual arts and stagecraft, an approach he incorporated in later operas. During this period, he started the concept for the Ring of the Nibelungs. Wagner's exile ended in 1862 and on his return to Germany, he secured the financial support of King Ludwig II. The King underwrote the production of many of his operas including the Ring Cycle.

Adolph Hitler loved his music and saw the German spirit throughout his works, saying that they glorified "heroic Teutonic nature." As a result, in parts of the Western world, Wagner lost favor and was infrequently played for several decades. However, Wagner had a lasting influence on music composition because of his approach of balancing music and drama. He introduced new ideas in harmony, using motifs and structuring operas. He also was a major contributor to a more flexible style and approach to conducting.

ABOUT THE MUSICAL WORK: The Ride of the Valkyries music is played at the beginning of Act III of the opera. This music is among the most popular music that Wagner created. He resisted letting it be played separate from the opera, but eventually gave up and allowed it to be a stand-alone opera piece.

Listening Preparation: This work introduces one theme which is the Ride theme and repeats it many times throughout the work in different creative inventions. The music depicts only the Ride and nothing else of the story.

There is a swirling introduction followed by an explosion of color in the Ride theme which is very rhythmic and exciting. One can hear the passionate war whoops of the sisters as they scan the mortal battlefields.

Igor Stravinsky, The Firebird Suite: Berceuse and Finale

ABOUT THE COMPOSER AND MUSICAL WORK: See information in the Student Journal.

Suggested Activities:

1. Share examples of free verse poetry similar to the poetry in the Student Journal (pages 16, 21 and 24). Discuss the differences and similarities between the three passages. Have the students write a poem that expresses their feelings when they hear The Firebird Suite. Have them share aloud.

2. Divide the students into groups. Have each group describe a different character and their role in the piece. Have them identify the protagonists and antagonists and tell why they consider them so. Describe how these characters interact with the other characters. Have them draw a picture of the character they have chosen and share what characteristics they were depicting.

3. There is a website on which is a video that narrates what is happening in the music in great detail. The video is prepared by Khan Academy and played by the All Star Orchestra and narrated by Musical Director Gerard Schwarz. [https://www.khanacademy.org/humanities/music/music-masterpieces-old-new/igor-stravinsky-music/v/discover-stravinsky-firebird](https://www.khanacademy.org/humanities/music/music-masterpieces-old-new/igor-stravinsky-music/v/discover-stravinsky-firebird).
Science Activity – Make a Bottle Band to demonstrate sound, pitch and frequency  4.PS4.1  Create a xylophone to explore musical sounds.

Materials:  4 or more identical glass bottles or glasses. Use 8 glasses if you want to make a musical scale.

What to do: Leave one bottle empty and fill each of the other bottles with different levels of water. Have students:

1. Tap on the empty bottle and describe its sound.
2. Tap on the bottle with the least water and determine whether its higher or lower than the empty.
3. Tap on the bottle with the most water and compare it to the sounds of the other two bottles.
4. Predict the order of the bottles to make a scale. Arrange the bottles in that order and tap to see if they were right.
5. 'Tune' the bottles to the key of C and create a melody.

Observations: When you tap on a bottle with a pencil, the bottle vibrates and makes a sound. The pitch of that sound (how high or low) depends on the frequency of the bottle - the number of times the bottle vibrates in a second. When it contains water both the bottle and the water vibrate together. More water causes it to vibrate more slowly. Slower vibrations mean the sound has a slower frequency and therefore a lower pitch.

Answers to Story-Time Crossword Puzzle: Across: 3 brass, 7 host, 8 lilting, 9 owl, 11 story-time, 15 more, 16 ask, 17 theme, 18 fantasy, 19 dawn. Down: 1 mishaps, 2 flute, 3 ballet, 4 satire, 5 goal, 6 ago, 10 mock, 12 yellow, 13 motif, 14 irony, 15 me.

Highlighted words are not in the vocabulary and you may need to give the students a clue or the answer at the outset.
ESSENTIAL QUESTION: HOW DOES MUSIC TELL A STORY?

Each of the works in this concert either tells a specific story or creates the setting for a story. There are also works of art in the Student Journal or on the DVD that also create setting. The exercises that follow help the students describe the many attributes of the character and setting. This process sets the stage for the students to write their own stories, 1) based on the characters presented in the program or ones that these characters have inspired them to create and 2) imagined or real settings that become the backdrop to their story.

The Anchor Standards for Arkansas English Language Arts to be addressed are listed here. More detailed standards follow the Suggested Activities for each grade.

Reading 2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Reading 3. Analyze how and why individuals, events and ideas develop and interact over the course of a text.

Reading 5. Analyze the structure of texts, including how specific sentences, paragraphs and larger portions of the text (e.g., a section, chapter, scene, stanza) relate to each other and the whole.

Reading 7. Integrate and evaluate content presented in diverse media and formats.

Writing 2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Writing 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Speaking and Listening 2. Integrate and evaluate information presented in diverse media such as visual, quantitative, oral.

Suggested Preparation for all Grade Levels:

The following exercises can be done in preparation for the concert as the students are listening to the music in advance or when preparing for writing a story. There are four charts that can facilitate their defining the characters, plot and the setting, both musically and through viewing art works.

- Have the students prepare the charts independently and then share their thoughts with the class, either individually or in small groups and share with the class.
- Have them share their charts aloud with the class.
- Have the students prepare an outline of their own story using the ‘Write Your Own Story! (page 5 in Student Journal).
- Then have them embellish their outline in paragraph form.
- Have the students read their work on another day and edit their work for additional thoughts, adjectives, clarity or complexity.

In each of the grade level Suggested Activities below, there are alternatives for creating a story, myth or legend and creating multi-media presentations. Their stories can be the basis of the Interdisciplinary Lesson Planning Guide for Creating Graphic Story Designs for Music on page 25.
SELECT CHARACTERS IN THE MUSIC AND TELL THEIR STORY
Harry Potter, Lord Voldemort, Romeo, Juliet, Friar Laurence, the Sorcerer, the Apprentice, Brunnhilde, Wotan, Prince Ivan, the Firebird and King Katschei, William Tell, Governor Gesler or another character in the stories.

<table>
<thead>
<tr>
<th>Character</th>
<th>Personal Characteristics</th>
<th>Physical Characteristics</th>
<th>What went wrong?</th>
<th>What do they do?</th>
<th>What do they want?</th>
<th>What was the outcome?</th>
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<td>William Tell</td>
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<td>Governor Gesler</td>
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<tr>
<td>Work</td>
<td>Mood(s) of the piece</td>
<td>What image do you think of?</td>
<td>How does it make you feel?</td>
<td>What kind of character is in the scene?</td>
<td>How does it dramatize the story?</td>
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<td>Also Sprach Zarathustra</td>
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<td>The Ride of the Valkyries</td>
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<td>The Firebird Suite</td>
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</table>
## THE ARTIST CREATES A SETTING

<table>
<thead>
<tr>
<th>Work</th>
<th>Mood of the painting?</th>
<th>What image do you see?</th>
<th>How does it make you feel?</th>
<th>Is there a main character in the scene?</th>
<th>How does it tell a story?</th>
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<tbody>
<tr>
<td>Garden at Sainte-Adresse by Monet</td>
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<td>Horizon: Ocean View by Diebenkorn</td>
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<td>Ground Swell by Hopper</td>
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<td>Margate, from the sea, by Turner</td>
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<td>Mount Fuji Seem Below a Wave at Kanagawa</td>
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<td>Climax</td>
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<td>Sorcerer’s Apprentice</td>
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Grade 3  *Inspired by the Sea*

**LESSON OBJECTIVES**
1. Identify main themes of musical selections and what they depict in the story.
2. Compare and contrast connections between art and musical illustrations of a scene.
3. Describe how music and media affect how a story is told via written text.
4. As a class, summarize what was learned in this unit as it relates to the essential question: How does music tell a story?

Following the class discussion, have them write their response and edit essays as appropriate.

**SUGGESTED ACTIVITIES**

**Art, Speaking and Listening**

Review the artworks on the Story-Time CD. Using the chart “The Artist Creates a Setting,” on page 18, ask students to describe differences among the works. Are they realistic or abstract? Have students view the seascape paintings along with the excerpt from Debussy’s *La Mer (The Sea)*. Ask students to put their own words to the story that the music together with the paintings tells. Ask students what would their artwork of the sea look like or what sounds would be in their musical composition about the sea? Have them describe their sea image or music in words. (W.3.3, SL 3.3, SL.3.5, R.8.3.1, R.9.3.1)

**Art, Speaking and Listening**

Continue with class discussion about the title of the unit, *Inspired by the Sea*. Ask what do they see in each artwork and hear in each piece of music. Can they see/hear the sea? What does it sound like? Cover the part of the artwork that is not part of the sea. What changes about the sea? What do they notice in the water? Why did the artist choose those colors? Is it obvious that this detail is a picture of the sea? What else could it be? Closely compare the Diebenkorn image with the Hopper painting. Discuss the differences in color, line, texture, and shape of each seascape. Discuss the ideas of abstraction and realism by contrasting these works. (SL.3.3, CN.11.3.1)

**Reading Literature, Speaking and Listening**

Read about the following characters in the *Story-Time Student Journal* and listen for the musical themes used to describe them in on the Story-Time DVD:

*Romeo and Juliet*: Feuding Families in battle theme (excerpt beginning) and Romeo/Juliet theme (excerpt 1:35 time)

*The Sorcerer’s Apprentice*: The Apprentice (excerpt 1:19 time)

*Harry Potter Symphonic Suite*: Hedwig’s Flight (opening theme), Hogwarts Forever (2:30 time) and Voldemort’s Theme (4:23 time)

Review characters and character motivation from the stories being told in music. Discuss what motivates the other characters. As students come together to discuss the music, instruct them to be prepared to give textual evidence from the journal and the music of the motivation of at least one character. (RL.3.3, SL.3.3)

**Reading Poetry, Speaking and Listening, Narrative Writing**

Read aloud Goethe’s poem, *Der Zauberlehrling* in the *Story-Time Student Journal*. Ask the students the following questions:

- What do you think is the message of the poem? Cite evidence from the poem that hints at the meaning.
- What part of the poem do you think is the best? Why?

Show the Disney YouTube, *Fantasia*, version and read the poem again.

- What do you think is the message of the poem? Cite evidence from the poem, by stanza and line that hints at the meaning.
- What part of the poem do you think is the best? Why?
- How did you know what the characters were feeling?
- How did the animated film version help you to “be there”?
- How did the music communicate action? Thoughts? Feelings?
- What was the order of events?
- How did the story end?

Have the students select one of the works with elements of magic. Have them describe in writing what the various aspects of magic are in the story. Then give the students this prompt: “Write a personal narrative about a magical power you would like to have. Be sure to show your actions, your thoughts, and your feelings through dialogue and description.” Have them record their narratives and choose appropriate music to play along with them. Have them share their narrative with the class. (RL.3.2, RI 3.2, RL 3.3, RL 3.5, W.3.3, SL 3.3, SL 3.5)

**Science:** Have students research and describe the similarities and differences of at least two climates of the countries on page 27 of the Student Journal.
Grade 4  

**Literature Settings: Weather or Not?**

**LESSON OBJECTIVES**

1. Find similarities and differences in story settings, and note how the author’s use of setting affects a story.
2. Explain how having factual knowledge of a topic (e.g. weather) can increase your appreciation of literature, art and music about the topic.
3. Write a question-and-answer report that includes audio and/or visual aids to communicate research findings about different aspects of a topic (e.g., a particular weather phenomenon).
4. Summarize what was learned in this unit as it relates to the essential question: How does music tell a story? Following the class discussion, write your response in your journal. Students edit essays as appropriate.

**SUGGESTED ACTIVITIES**

**Art, Music, Speaking and Listening, Narrative Writing**

Examine the paintings displayed during *La Mer* and the “Storm” and “Calm After the Storm” sections of the *William Tell Overture* (Time 3:09-8:39) on the *Story-Time DVD*. Discuss how the formal elements (e.g., color, line, texture, and shapes) in the art works and musical elements (e.g., dynamics, tempo and texture) relate to the weather being shown. Ask questions such as: How do the color and texture of the sky help to convey the weather? What lines lead you to understand this is a specific type of weather? How do shapes that define the figures and landscape signal particular weather conditions? (SL.4.3)

What adjectives would you use to describe the weather in these examples? Are there any similes, metaphors, or figurative language that you think work best? Write down your own response and compare your answer with others in the class. Choose your favorite artwork and find a partner who chose the same piece. Together, write an opening scene from a story that would have that weather as its setting, using at least one *metaphor* or *simile*. (RL.4.7, W.4.3b, L.4.5a, R.8.4.1, R.11.4.1)

**Reading Literature, Speaking and Listening**

As a class, create the charts *The Artist Creates a Scene* and *The Musical Setting of the Scene*. Discuss how the mood is created in the painting or musical work. Have the students compare the similarities and differences among the works and how they are created (i.e. use of color, choice of instrument,etc.). Create the chart *What’s the Plot?* and have students explain the events leading to the climax and resolution of each story. Have students select one story and write their opinion on the appropriateness of the cause of the problem and its resolution. (RL.4.1, RL.4.2, RL.4.3, RL.4.5, W)

**Reading Literature, Speaking and Listening, Narrative Writing**

Ask students: What impact does weather have on the story of *William Tell*? What if the setting were changed (i.e., from winter to summer, from the sea to the desert, or from a hurricane to a snowy day)? How would that change the story? Have the students talk about their ideas with a partner and then write a first draft of a scene for a different weather condition. (RL.4.3, W.4.3)

**Reading Poetry, Speaking and Listening**

Read Romeo’s and Juliet’s speeches, Goethe’s poem about the *Sorcerer’s Apprentice* and *The Firebird* poem in the *Story-Time Student Journal*. Ask the students describe how does your understanding of the music increase their appreciation for these poems and *vice versa* (or not). Have them write their own response on a sticky note and then share it with a partner before discussing as a class. (RL 4.3., RL.4.7, RL. 4.7, SL.4.3)

**Reading Literature, Speaking and Listening**

Read about the following characters in *Story-Time Student Journal* and listen for the musical themes used to describe them in the excerpts on the Story-Time DVD:

- *Romeo and Juliet*: Feuding Families in battle theme (excerpt beginning) and Romeo/Juliet theme (excerpt 1:35 time)
- *The Sorcerer’s Apprentice*: The Apprentice (excerpt 1:19 time)
- *Harry Potter Symphonic Suite*: Hedwig’s Flight (opening theme) Hogwarts Forever (2:30 time) and Voldemort’s Theme (4:23 time)

Review the main characters and their motivation of the above stories. Discuss what motivates the other characters. Discuss the sounds or themes help illustrate the different motivations. Have the students identify and give textual evidence from the Student Journal of at least one character. (RL.4.3, SL.4.3)

**Reading Poetry, Speaking and Listening, Narrative Writing**

Read Goethe’s poem, *Der Zauberlehrling* in the *Story-Time Student Journal*. Answer the following questions:

- What do you think is the message of the poem? Cite evidence from the poem, by stanza and line that hints at the meaning.

Show the Disney YouTube, *Fantasia*, version and read the poem again
What do you think is the message of the poem? Cite evidence from the poem, by stanza and line.
How did you know what the characters were feeling?
How did the animated film version help you to “be there”?
How did the music communicate action? Thoughts? Feelings?
What was the order of events?
How did the story end?

Have the students select one of the works with elements of magic. Have them describe in writing what the various aspects of magic are in the story. Then give the students this prompt: “Write a personal narrative about a magical power you would like to have. Be sure to show your actions, your thoughts, and your feelings through dialogue and description.” Have students record their narratives and choose appropriate music to play along with them.” Have them share their narrative with the class.

Grade 5 Renaissance Thinking

LESSON OBJECTIVES
1. Explain the characteristics of historical fiction.
2. Compare and contrast historical fiction stories using those characteristics as a guide.
3. Describe the value of primary source documents when studying a historical period, such as the Renaissance (e.g., Shakespeare’s plays).
4. Find similarities and differences in story settings and characters, and note how the author’s use of characters and setting affects a story.
5. Summarize what was learned in this unit as it relates to the essential question: How does music tell a story?

Suggested Activities:

Reading Literature
Works of “historical fiction” are set in the past with actual events and/or characters, but have invented stories as well as authentic and believable details. Many consider the story William Tell to be true, but it is considered by others to be a legend because some elements cannot be proven. Have students prepare a T-chart to define which people, places or events seem to be presented accurately and which are not. Have students research the various versions of the story to help them make their decisions. Have students document their sources and include page references. Discuss with students how the DVD with graphics adds to the drama of the story. (RL.5.2, RL.5.7)

Music, Speaking and Listening
The William Tell Overture, Harry Potter Symphonic Suite and Romeo and Juliet were each written in different centuries. Have the students discuss what elements of the music reflect the time period in which it was written and reflect how they are similar to and different from each other? Discuss as a class. (SL.5.3, SL.5.5)

Reading Informational Text, Speaking and Listening
As a class, have students define: What are creative/inventive thinkers? What are the common characteristics of the creative/inventive thinkers they have studied? (SL.5.1a, b, RI.5.9)
Have students complete the chart on page 29 of the Student Journal about the creative and inventive composers, based on references in the journal or additional research information, to answer the following questions:

- Where did he live?
- What did he do that made him famous?
- What are some additional interesting fact?
- What adjectives would describe this person? Why?

Have students write a paragraph expressing their opinion about what elements in their life led them to be creative or what caused them to write that particular work? (RI.5.2, RI.5.3, RI5.7)

Reading Literature, Speaking and Listening
Have students design a chart (with the categories listed here) of the stories told in musical selections and/or written text. As the chart is filled in, use the information to talk about what was learned from information text and poems and the musical selections.

- Composer/author
- Century in which it was written.
- Main Character(s)
- Setting (geography, season, weather, etc.)
- How does this piece reflect the time period when it was written?
Have students write: 1) an explanation of why the composer might have been drawn to write music describing the students or 2) an opinion about the message of the story. (RL.5.1, RL.5.2, RL.5.3, RL.5.5)

**Reading Poetry, Speaking and Listening**
Read Romeo’s and Juliet’s speeches, Goethe’s poem about the Sorcerer’s Apprentice and the Russian poem about The Firebird in the Student Journal. Discuss how does their understanding of the music increase their appreciation for these poems and vice versa (or not)? Have the students write their own response on a sticky note, on a whiteboard, or in your journal and share it with a partner before discussing as a class. (RL 5.3, RL.457, RL.5.7, SL.5.1)

**Reading Literature, Speaking and Listening, Narrative Writing**
Read about the following characters in Story-Time Student Journals and listen for the musical themes used to describe them in the excerpts on the Story-Time DVD:

- Romeo and Juliet: Feuding Families in battle theme (Excerpt beginning) and Romeo/Juliet theme (Excerpt 1:35 mark)
- The Sorcerer’s Apprentice: The Apprentice (excerpt 1:19 time)
- Harry Potter Symphonic Suite: Hedwig’s Flight (opening theme) Hogwarts Forever (2:30 Mark) and Voldemort’s Theme (4:23 Mark)

Review the main characters and their motivation of the above stories. Discuss what motivates the other characters. Discuss the sounds or themes help illustrate the different motivations. Have the students identify and give textual evidence of their motivations of at least one character from the Student Journal. (RL.5.3, SL.5.3, W.5.3)

**Grade 6: Folklore: A Blast from the Past**

**LESSON OBJECTIVES**
1. Read, compare, and contrast myths, legends, and tall and pourquoi tales from a variety of countries/cultures.
2. Compare and contrast one author’s presentation of events with that of another.
3. Compose your own myth, legend, tall tale, or pourquoi tale, exhibiting the form’s essential characteristics.
4. Compare and contrast the reading of a story to a musical or film version.
5. Conduct research on Switzerland (William Tell), Russia (The Firebird), Germany (Sorcerer’s Apprentice) or Norway (Ride of the Valkyries) and compare what is learned about the country with what the folklore (in parentheses above) teaches you about that country’s culture.
6. Conduct research and develop/present a multimedia presentation that integrates information from more than one source (in conjunction with the Interdisciplinary Lesson Planning Guide); anticipate and respond to questions from classmates.
7. Find similarities and differences in story settings, plots and characters, and note how the author’s use of characters, plot and setting affects a story.

**Suggested Activities**

**Art, Speaking and Listening**
View the Arthur Rackham illustrations Brunnhilde from Ride of the Valkyries in Story Time Student Journal and ask how the goddess is depicted, comparing similarities and differences in the two paintings. Examine the images for evidence. Ask the students the following questions: What leads you to believe that this was a goddess that was worshipped? How does knowing the story behind the character give you a deeper insight into the artwork? What aesthetic or cultural considerations might have been on the artist’s mind during the creation of such works? (SL.6.3, SL.6.5)

**Research, Reading Informational Text, Oral Presentation, Multimedia Presentation**
After reading about folklore in Germany, Norway, Switzerland and Russia, have students:
- choose an informational text about the country/culture of origin to read.
- Talk with a partner about why it would be good to know more about the country or culture, formulating two to three questions to guide their research
- Plan how the research will be done.
- Communicate your findings in an informative/explanatory essay in response to the essential question: How is folklore simultaneously revealing and limiting?
- Add a multimedia component to the research report, either by creating a digital slide presentation to highlight key points, or by reading the report set to music and images from your country of choice. Present to the class. (RI.6.2, RI.6.3, W.6.2, W.6.4, W.6.7, SL.6.5)

Optional reflection questions: How does having heard musical works enhance your understanding of the folklore from that country? What information did you learn only from research? Discuss your responses with classmates in pairs or as a class.

23
Narrative Writing, Language Usage
Have students write their own myth or legend in conjunction with the Interdisciplinary Lesson Planning Guide and create a multimedia version using visual and musical elements. As discussed in class, myths and legends were written to explain natural phenomena (often before scientific explanations were found). Follow the typical pattern (as in the following list), but also build on their insights from the graphic organizer in the first activity.

- Explanation of the setting
- He/she has a plan
- The problem
- The solution is found
- The failure to solve the problem
- Conclusion (usually a happy ending)
- The main character comes along

Discuss that a well-developed myth or legend should clearly and logically include the characteristics of myth and legends (cited in the preceding list). (W.6.3, W.6.4, W.6.5, SL.6.5)

Reading Literature
In conjunction with the Interdisciplinary Lesson Planning Guide, have students select a myth (in the Student Journal or not) and have students outline how the plot of a myth, legend, tall tale, or pourquoi tale of choice unfolds in a series of episodes by creating a comic strip of key events. Remind them to include the characters and how they respond or change as the plot moves toward resolution. Have them make note of the page numbers to which each box refers so they can go back and cite the text during class discussion, if needed. An online comic creation tool to publish their ideas may facilitate this process. (One site is www.readwritethink.org) (RL.6.3)

Reading Literature, Reading Fluency, Performance
Have students: 1) choose a scene from one of the myths or legends that you think are the most revealing about that culture, 2) work with classmates to present the scene as a dramatic reading and 3) record the readings using a video camera for future reference and to see how your fluency improves during the course of the year. (SL.6.6)

Reading Literature, Speaking and Listening
Have students select two or more characters from the works in the Student Journal or other stories. Have them compare and contrast the attributes of these characters (protagonist or antagonist), the settings, or events across stories, drawing on specific information given in the story or researched about the story. (SL.6.1, RL.6.2, RL.6.3)

Reading Literature, Speaking and Listening, Narrative Writing
Read about the following characters in Story-Time Student Journals and listen for the musical themes used to describe them in the excerpts on the Story-Time DVD:

- Romeo and Juliet: Feuding Families in battle theme (excerpt beginning) and Romeo/Juliet theme (excerpt 1:35 time)
- The Sorcerer’s Apprentice: The Apprentice (excerpt 1:19 time)
- Harry Potter Suite: Hedwig’s Flight (opening theme), Hogwarts Forever (2:30 time) and Voldemort (4:23 time)

Review characters and character motivation from the stories being told in music. Write what motivates the characters and how does that move the plot forward? As students come together to discuss the music, instruct them to be prepared to give textual evidence from the journal and the music of the motivation of at least one character. (RL.6.3, SL.6.3, W.6.3)
Grades 3 - 6 Interdisciplinary Worksheet
Creating Graphic Story Lines for Music

ESSENTIAL QUESTIONS: HOW CAN MUSIC BE DEPicted IN IMAGES?
HOW ARE STORIES Told IN THE 21ST CENTURY?

Each of the pieces of music you will hear at the symphony concert is organized by the composer to communicate with listeners. You have seen listening maps for some of the selections. Do you recognize the images below from one of those listening maps? Which piece of music do they represent? Have students describe the images in 4 - 6 words and then write a sentence about each.

Here is an example of a graphic story line for Itsy Bitsy Spider. As you sing the song, follow the graphics with your finger.

<table>
<thead>
<tr>
<th>Image 1</th>
<th>Image 2</th>
<th>Image 3</th>
<th>Image 4</th>
</tr>
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<tbody>
<tr>
<td>Itsy-bitsy spider Went up the water spout.</td>
<td>Down came the rain and washed the spider out.</td>
<td>Out came the sun and dried up all the rain.</td>
<td>And the itsy-bitsy spider went up the spout again.</td>
</tr>
</tbody>
</table>

Next practice making a graphic story line for another familiar song such as, Hey Diddle Diddle.
Directions: fold an unlined piece of paper into fourths. Number the boxes 1-4. Draw a picture for each line of the song, one per box. (See YouTube.com/watch?v=\_RQDTNtC1Q&feature=ytube for music.)

Hey Diddle, Diddle. The cat and the fiddle,
The cow jumped over the moon,
The little dog laughed to see such sport,
And the dish ran away with the spoon.

Have students make their own story.

1. Choose a short work you like from the symphony concert or other short piece for which you would like to make a fictional graphic story - perhaps The Firebird or Sorcerer's Apprentice. Research further facts and create your own story.

2. Plan your story line on a separate piece of paper, folded in quarters. Reinforce that the story has a beginning, middle and end. The plot or story line can be whatever the music suggests. It does not have to be the same story that inspired the composer. Here are questions to help them plan. Have them place answers in each box.
SETTING: Where does the story happen? When does the story take place?

CHARACTERS: Name the main hero and characters. Describe the character with two adjectives.

BEGINNING/RISING ACTION: What is the main character/hero doing?

CONFLICT: What problem happens to confront the character(s)?

CRISIS AND CLIMAX: What does he/she do?

FALLING ACTION: What happens immediately after the crisis?

ENDING/RESOLUTION: What is the outcome of whatever the main character did?

REASONS FOR YOUR DECISIONS: What is it about the music that suggests this story drama?

3. The story should have at least four lines and therefore four frames. If they need more frames, they can turn the paper over and add frames 5-8. Once they have completed their plan, have them create dialogue for each character in each frame. It may also have background that helps set the scene.

4. On a second sheet of paper folded in quarters, have students draw the characters (in action if possible) and place the dialog in the box. Fold a piece of paper in half and then in half again so there are eight frames on the front and back. Have the students read the dialogue while showing each frame. The teacher should film the students so that it can be shared with the class.

5. Place students in groups of 3 - 5 and have them collaborate and prepare their own story and production, using the instructions below and the planning worksheet on page 5 in the Student Journal.

TELL YOUR OWN MULTI-MEDIA STORY – a 21st CENTURY PRODUCTION!
(Work in groups of 3 to 5 students to collaborate on writing a story and production.)

Create a Story: Choose a story that a member of your group has written or a folk tale or myth that you have read in class. Make sure the story is written down. If the story needs to be developed, use the worksheet on page 5 of the Student Journal to plan the story and then write it in paragraphs. If it takes more than three minutes to read, shorten it by removing sections that are not critical to the plot of the story. Run your revised story by your teacher before going ahead.

Making your Multi-media Presentation:
- Design artwork for each section of your work. Think about the background setting.
- Practice reading the story as each painting is displayed.
- Record your group reading the story aloud.
- Select background music that fits with the story.
- Put recording, artwork and music/sound effects into a PowerPoint or Google Slides for presentation.
- Share with your class or other invited audience, such as parents or your principal.
Arkansas Framework Standards
4-PS4-1, 4-PS4-3
Identify characteristics of wave motion:
- amplitude
- frequency

Investigate the relationship between sound and wave motion
Determine the impact of the following variables on pitch:
- length
- mass
- tension
- state of matter

Lesson Objectives
1. Compare and contrast physical characteristics of the piccolo and tuba as described below and discuss how that might affect the sound of each instrument. Have the students read Page 1 of the following worksheet.
2. Compare and contrast the sounds made by the flute and the bassoon. Discuss the following questions and then have the students complete Page 2 of the following worksheet.
   i. Ask students what they think of when they hear the term “pitch.”
   ii. Play the first 3 minutes of *Sorcerer’s Apprentice*, and ask students to compare the sound of the flutes in the first 2 ½ minutes to the bassoon that performs a short solo beginning about 2 ½ minutes.
   iii. Ask students to describe the pitches of the instruments. Pitch refers to the highness (treble) or lowness (bass) of a sound.
   iv. Guide students to the idea that amplitude of a wave is related to the loudness of sound. Ask students the following questions:
      a. If the amplitude of a sound wave is high, what will volume be? (The volume would be loud.)
      b. If the amplitude of a sound wave is low, what will volume be? (The volume would be soft.)
   v. Show students the different wave patterns. Ask them which wave pattern represents the flute and which sound wave represents the bassoon. How do they know?
Musical Composition **Sorcerer’s Apprentice**  Composer **Paul Dukas**

Grade Level/Discipline  Grade 4 - 6 Music

**ESSENTIAL QUESTION:** WHAT SOUNDS DO DIFFERENT INSTRUMENTS MAKE?

**Arkansas Music Framework Objective**

P.3.3.1: Identify musical timbre  • electronic sounds  • individual instruments

**Lesson Activities**

Compare and contrast physical characteristics of the flute and bassoon as described on the first page of the **SCIENCE WORKSHEET: Why Do Different Instruments Make Different Sounds?** (found on the CD or in the worksheet packet). Discuss how that might affect the sound of each instrument.

Play video examples of woodwind instruments being played ask students to describe characteristics of the sounds they make. Assign separate groups of students to listen for flute, clarinet, oboe and bassoon as they are used in *Sorcerer’s Apprentice* and have them imitate a person playing that instrument when they hear it in the piece.

See also: *The Sorcerer’s Apprentice, The Breaking Winds Bassoon Quartet* on YouTube. https://www.youtube.com/watch?v=mpxH_sNmTtk  This has regular and contra-bassoons playing the work in an appealing arrangement.

<table>
<thead>
<tr>
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<th>Bassoon</th>
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<td><strong>Size</strong></td>
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<td><strong>Materials Used</strong></td>
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<td><strong>Loud/Soft</strong></td>
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<td><strong>Thick/Thin</strong></td>
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Musical Composition: "Ride of the Valkyries"
Composer: Richard Wagner

Grade Level/Discipline: Grades 3-6 Mathematics

**ESSENTIAL QUESTION:** HOW IS MATH USED IN WRITING MUSIC?

**Common Core Standards**

**Operations and Algebraic Thinking**

3.OA Represent and solve problems involving multiplication and division.
   - Multiply and divide within 100.
   - Solve problems involving the four operations, and identify and explain patterns in arithmetic.

4.OA Use the four operations with whole numbers to solve problems.

**Number and Operations in Base Ten**

3.NBT Use place value understanding and properties of operations to perform multi-digit arithmetic.

5.NBT Understand the place value system – power of 10

**Number and Operations—Fractions**

3.NF Develop understanding of fractions as numbers.
   1. Understand a fraction 1/b as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size 1/b.
   2. Understand a fraction as a number on the number line; represent fractions on a number line diagram.
   3. Explain equivalence of fractions in special cases, and compare fractions by reasoning about their size.

4.NF Build fractions from unit fractions by applying and extending previous understandings of operations on whole numbers.

5.NF Use equivalent fractions as a strategy to add and subtract fractions.

5.NF.A.1 Add and subtract fractions with unlike denominators (including mixed numbers) by replacing given fractions with equivalent fractions in such a way as to produce an equivalent sum or difference of fractions with like denominators. For example, 2/3 + 5/4 = 8/12 + 15/12 = 23/12. (In general, a/b + c/d = (ad + bc)/bd.)

5.NF.B.3 Apply and extend previous understandings of multiplication and division to multiply/divide fractions.
   - Solve real world problems involving multiplication of fractions and mixed numbers, e.g., by using visual fraction models or equations to represent the problem.

**Measurement and Data**

3.MD.A.1 Tell and write time to the nearest minute and measure time intervals in minutes. Solve word problems involving addition and subtraction of time intervals in minutes, e.g., by representing the problem on a number line diagram.

4.MD Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit.

5.MD Convert like measurement units within a given measurement system

**Ratios and Proportional Relationships**

6.RP.A.3 Understand ratio concepts and use ratio reasoning to solve problems.
   - Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or equations.

**Expressions and Equations**

6.EE.C.9 Represent and analyze quantitative relationships between dependent and independent variables.
   - Use variables to represent two quantities in a real-world problem that change in relationship to one another; write an equation to express one quantity, thought of as the dependent variable, in terms of the other quantity, thought of as the independent variable. Analyze the relationship between the dependent and independent variables using graphs and tables, and relate these to the equation. For example, in a problem involving motion at constant speed, list and graph ordered pairs of distances and times, and write the equation $d = 65t$ to represent the relationship between distance and time.
Lesson Objectives – Grade 3 and up
1. Students will identify two properties of a musical note: **Pitch** (see sound lesson plan), and **duration** – the length of time any given pitch lasts until the performer stops playing it and goes on to another pitch.
2. Students will analyze how Wagner used musical notes to write the first section of *Ride of the Valkyries*.
   a. What is the maximum number of dotted quarter notes that can be fit into one measure? (3)
   b. What is the maximum number of eighth notes that can be fit into one measure? (9)
   c. What is the maximum number of sixteenth notes that can be fit into one measure? (18)
   d. How many beats do the violins play mostly eighth notes in measures 47-58? (30)
   e. How many in the entire composition? (about 176)
   f. How long do you think it took Wagner to write this composition? Explain how you decided.

Grade 4 and up - Students analyze how Wagner used notation to write the first section of *Ride of the Valkyries*.
   a. How many measures do the violins play mostly sixteenth notes? (68)
   b. If all of the notes in all of the measures in Section I for violins were sixteenth notes, how many notes would there be for violins to play in Section I? (1,404)
   c. If two thirds of the measures for violins were all sixteenth notes, how many notes would there be? (936)
   d. About how many seconds does each measure last in this composition? (2) (or 1.92 to be more exact)
   e. Come up with at least four patterns of dotted quarter notes, eighth notes and sixteenth notes that could be used to fill one measure of music. Using a pencil eraser, tap each measure, then tap all four measures.

Grade 5 and up - Students analyze how Wagner used notation to write the first section of *Ride of the Valkyries*.
   a. How many measures would it take to play thirty consecutive sixteenth notes? (1 2/3)
   b. About how many full measures are played each minute? (about 40) (152 would be more exact)
   c. The violins in the orchestra play mostly sixteenth notes in Section I of this piece. If there are 16 violins in the orchestra, what is the total number of sixteenth notes that could be played by all 16 violins together? (22,464)
   d. How many notes would you estimate a violinist plays in Section I this piece? Explain your answer. (1314 if they play 68 measures of sixteenth notes and 10 measures of eighth notes)

Grade 6 - Students analyze how Wagner used notation to write the first section of *Ride of the Valkyries*.
   a. About how many sixteenth notes are played each second? (9 to 10)
   b. How many full measures are played each minute? (30-31)
   c. If the conductor decided to play the piece slower and a sixteenth note lasted ¼ second throughout Section I, how long would it take to play it? (5 minutes, 51 seconds) (18 notes x.25 seconds =351 seconds)
   d. Write an equation that could be used to determine how long it would take to play the entire section if the length of each sixteenth note was any given fraction of a second. Do the same for eighth notes.
   e. Come up with at least four patterns of quarter notes, eighth notes and sixteenth notes that could be used to fill one measure of music. Using a pencil eraser, tap each measure, then tap all four measures in a row. Work with a partner and play your compositions together (repeat the patterns at least 4 times in succession to establish a rhythm. Make revisions that you decide would make your composition sound better.

Facts about Ride of the Valkyries Excerpt:
- It is 78 measures and about 2 ½ minutes long
- The entire composition is about 5 ½ minutes
- Each measure has 3 beats
- Each beat is divided into three subdivisions
- Most of the notes used in the piece are:
  - Dotted quarter notes – 1 per beat
  - Eighth notes – 3 per beat
  - Sixteenth notes – 6 per beat
- Trumpets and trombones play mostly dotted quarter notes and eighth notes.
- Violins play almost all sixteenth notes in all measures except the following measures where they play mostly eighth notes:
  - Measure 45 and 46
  - Measures 48, 49 and 50
  - Measures 52, 53, 54, 55 and 56
TEACHER AND STUDENT RESOURCES

Websites:
childrensmusic.org, The Children's Music website, for students, teachers and parents, focus on “overcoming boredom”, Kids Public radio classicsforkids.com, information on composers and their works, interactive.
classicalmagic.net for ordering classical works presented for young people.
dsokids.org – Dallas Symphony Orchestra, introduction to symphony and composers, for students and teachers
eduplace.com for maps, a product of Houghton Mifflin Harcourt
nationalgeographic.com - has free maps, video, articles and a good search engine by topic.
nyp hil kids.org – New York Philharmonic Orchestra website for young people
pbs.org – has lesson plans and information on wide range of topics
songsforteaching.com, a site designed for using music for teaching with downloads
sfskids.org – San Francisco Symphony Orchestra

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www.classicsforkids.com
www.puzzlemaker.com
Serotsky, Paul, Symphonic Suite from the film “Harry Potter,” MusicWeb.com
Wikipedia, The Free Encyclopedia, for information on each of the composers, artists and the musical works.
Williams, John, Biography of John Williams, www.johnwilliams.org

SUGGESTED READING LIST

<table>
<thead>
<tr>
<th>McKay, Susan, Switzerland</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arley, Neil, EyeWitness Music</td>
</tr>
<tr>
<td>Buff, Mary, The Apple and the Arrow</td>
</tr>
<tr>
<td>Burdett, Lois, Romeo and Juliet for Kids (Shakespeare Can Be Fun!)</td>
</tr>
<tr>
<td>Disney, Walt, The Sorcerer’s Apprentice</td>
</tr>
<tr>
<td>Fisher, Leonard Everett, William Tell</td>
</tr>
<tr>
<td>Forbes, Ester, Johnny Tremain (about an apprentice)</td>
</tr>
<tr>
<td>Goldfarb, Roz, Benjamin’s Ring: The Story of Richard Wagner’s The Ring of the Nibelung for Young Readers</td>
</tr>
<tr>
<td>Harris, Pamela, Welcome to Switzerland</td>
</tr>
<tr>
<td>Harvey, Miles, Look What Came from Switzerland</td>
</tr>
<tr>
<td>Ho, Oliver, Young Magician: Magic Tricks</td>
</tr>
<tr>
<td>Koscielniak, The Story of the Incredible Orchestra</td>
</tr>
<tr>
<td>Kronzek, A Book of Magic for Young Magicians</td>
</tr>
<tr>
<td>Krull, Kathleen, Lives of the Musicians: Good Times, Bad Times</td>
</tr>
<tr>
<td>Levine, Robert, The Story of the Orchestra</td>
</tr>
<tr>
<td>Manatt, Kathleen, Law and Order</td>
</tr>
<tr>
<td>Parenzan, Carol, The Judicial Branch</td>
</tr>
<tr>
<td>Rauf, Don, The Virtual Apprentice: Airline Pilot</td>
</tr>
<tr>
<td>Singer, Michael, The Answer is Yes: the Art and Making of the Sorcerer’s Apprentice</td>
</tr>
<tr>
<td>Spyri, Johanna, Heidi</td>
</tr>
<tr>
<td>Storrie, Paul, William Tell: One Against an Empire</td>
</tr>
<tr>
<td>Tremblinski, Law and Punishment in the Middle Ages</td>
</tr>
<tr>
<td>Venezia, Mike, Monet: Getting to Know the World’s Greatest Artists</td>
</tr>
<tr>
<td>Ventura, Piero, Great Composers</td>
</tr>
<tr>
<td>Ziegler, Robert, Eyewitness Great Musicians</td>
</tr>
</tbody>
</table>
THE FINE ARTS ARE FUNDAMENTAL TO A WELL-ROUNDED EDUCATION

Ten Lessons the Arts Teach  By Elliot Eisner

The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevails.

The arts teach children that problems can have more than one solution and that questions can have more than one answer.

The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

The arts make vivid the fact that neither words in the literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.

The arts teach students to think through and within a material. All art forms employ some means through which images become real.

The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

The arts' position in the school curriculum symbolizes to the young what adults believe is important.

MANY THANKS TO THE UNDERWRITERS & VOLUNTEERS

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Entergy
Hot Springs Area Community Fdn
Hot Springs Concert Band
HS/HSV Symphony Guild
Morris Foundation (Dorothy Morris)
National Endowment for the Arts
Rotary Club - Hot Springs Village
Terminix, Hot Springs Village
Elisabeth Wagner Foundation
Youth Advisory Council (YAC)

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John and June Luciew
Patrick and Priscilla O'Malley
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Jim and Pat Anderson
Tom and Peggy Arwood
Dan and Donna Aylward

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Fred Zipkes

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Logistics: Beverly Thompson
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