STORY-TIME
TEACHER’S GUIDE
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, and science 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 Teachers!)

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.
- Student Journal (SJ): Information about the composer, the work, audience etiquette and vocabulary
- YouTube references: Music of each work to prepare the students in advance.

The Teacher’s Guide and Student Journal are available on-line at www.symphonyguild.org or arkansassymphony.org and may be printed for your classroom use.
BEFORE THE CONCERT:

1) **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.

2) 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

3) 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.

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

IMMEDIATELY AFTER THE CONCERT: Have the students respond in writing to the questions on page 24 about their concert experience. 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 13 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 20 about different instrument sounds.

There is an interdisciplinary multi-media project Lesson Planning Guide on pages 17 and 28. 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).

**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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For further information, contact Martha Smither at 501-922-2743 or Beth Robison at 501-666-1761

**HS/HSV Symphony Guild**, P.O. Box 8354, Hot Springs Village 71909

**Arkansas Learning Through The Arts**, 4501 N. Hwy 7, Suite 8, #315, Hot Springs Village 71909

**Arkansas Symphony Orchestra**, P.O. Box 7328, Little Rock, AR 72217
# Table of Contents

Page Number in: Teacher Guide | Student Journal

<table>
<thead>
<tr>
<th>Introduction: Audience Etiquette &amp; Instruments of the Orchestra Letter to the Teachers and Table of Contents</th>
<th>2 - 4</th>
<th>2 &amp; 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telling a Story With Music and Write Your Own Story!</td>
<td></td>
<td>4 &amp; 5</td>
</tr>
<tr>
<td><strong>The Concert Program:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>Wolfgang Amadeus Mozart, Overture to The Marriage of Figaro (04:33)</td>
<td>6</td>
</tr>
<tr>
<td>Setting</td>
<td>Silvestre Revueltas, Janitzio (04:33)</td>
<td>7</td>
</tr>
<tr>
<td>First Theme</td>
<td>John Williams - Harry Potter Symphonic Suite, arranged by Jerry Brubaker (8:00)</td>
<td>8</td>
</tr>
<tr>
<td>Character</td>
<td>Florence Price, Andante Moderato (09:03)</td>
<td>9</td>
</tr>
<tr>
<td>Plot</td>
<td>Paul Dukas, Sorcerer's Apprentice (11:29)</td>
<td>10</td>
</tr>
<tr>
<td>Conflict/Love</td>
<td>Pyotr Ilych Tchaikovsky - Romeo and Juliet (20:22)</td>
<td>11</td>
</tr>
<tr>
<td>Resolution</td>
<td>Igor Stravinsky, The Firebird Suite: Berceuse and Finale (07:57)</td>
<td>12</td>
</tr>
<tr>
<td>What Do You Know about the Composers?</td>
<td></td>
<td>22</td>
</tr>
<tr>
<td>Vocabulary</td>
<td></td>
<td>23</td>
</tr>
<tr>
<td>After The Concert</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td><strong>Lesson Planning Guides, Common Core Connections and Student Worksheets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How Does Music Tell a Story? All compositions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Worksheets: Select Characters in the Music and Tell Their Story</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>The Musical Setting of the Scene</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>What's the Plot? What's Happening</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>How Can Music be Depicted in Images? How are Stories Told in the 21st c.? Interdisciplinary -- Creating Graphic Story Lines for Music</td>
<td></td>
<td>22</td>
</tr>
<tr>
<td>Why Do Different Instruments Make Different Sounds? - Grade 3 Music -- Sorcerer's Apprentice</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>What Sounds Do Different Instruments Make? - Grade 4 - 6 Science -- Sorcerer's Apprentice</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Crossword Puzzle</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>Map of Europe</td>
<td></td>
<td>22</td>
</tr>
<tr>
<td><strong>Teacher and Student Resources, Suggested Reading List</strong></td>
<td></td>
<td>23</td>
</tr>
</tbody>
</table>
© Wolfgang Amadeus Mozart

Overture to The Marriage of Figaro

ABOUT THE COMPOSER: (See Student Journal) Mozart was a prolific composer of the Classical period and is regarded as among the greatest composers in the history of Western music. The Classical period roughly between 1750 and 1820 preceded by the Baroque period and followed by the Romantic period. Generally, music of the Classical period is considered to have a lighter, clearer and elegant texture than in the Baroque but in a more sophisticated form. His composing is primarily homophonic in that there is a clear melody over a subordinate chordal accompaniment.

Mozart was a master at creating melodies and strung together different melodies in an often unexpected, but pleasing way. Apparently unrelated tunes can be joined together in an original and meaningful that becomes a delight to the ear. Mozart had an incredible imagination in creating complicated yet simple interrelationships between melodies. It is often said that his music is not difficult to play, but it is difficult to play well.

Mozart is credited with cementing the replacement of the harpsichord (primarily used in the Baroque period) with the modern piano in which the string is 'hammered' rather than plucked. The original piano was invented in the early 1700's creating considerable controversy over the varying sounds of the early pianos and about the proper keyboard technique. Mozart wrote 18 piano sonatas, some for the harpsichord in his early years, but most were written later on the piano.

The most striking product of his teenage years were his remarkable instincts for musical characterizations in his operas, the first of which he wrote when age fourteen. His mature works are considerably longer and more developed than those of his teenage years and are staples of every major opera company. They are comedic and dramatic, written in German, Italian and Latin and based on stories by a variety of librettists. Among the most famous are Don Giovanni, Cosi fan Tutte, The Marriage of Figaro and The Magic Flute.

ABOUT THE MUSIC WORK: The Marriage of Figaro is one of the most frequently performed because of its audience appeal due to the witty comic story with a buoyant mood, musical charm and inventiveness and frenetic pace which is reflected in the Overture. The original play was banned in Vienna by the Emperor because he objected to its frank treatment of class conflict. However, the opera was granted permission and was a great success, with many numbers frequently encored during early performances.

Listening Preparation: The structure of the overture is a sonata (A-B-A) form that Mozart shortened to just two sections. The times follow the performance: https://www.youtube.com/watch?v=k5OramqHPEs

Exposition
00:05 00:16 Exposition: There are two main contrasting themes. The first is a whispered pianissimo, barely audible introduced by the upper strings. It is very fast and agitated passage, suggesting the whispers and intrigue to come
00:17 02:12 The second theme features the bassoon bursts into loud interruptions that involve the whole ensemble.
02:12 03:39 Recapitulation: Re-stating of the main themes Listen for the oboe at 02:17 restating the opening theme. The two themes are passed around to different areas of the orchestra
03:40 04:33 Coda: There is an extended conclusion to balance the structure since there is no development. Upper strings introduce the closing passages, reconfirming the pace and crescendos to a loud and dramatic conclusion.
Silvestre Revueltas

Janitzio

ABOUT THE COMPOSER: (See Student Journal) Silvestre Revueltas is one of the most well-known composers in Mexico but has little international recognition, perhaps because he lived and worked outside the international arena and also because he had such a short life. His family lived in the small mining town of Durango and were of modest means. He was one of twelve children who were fortunate that their parents assured that they had a well-rounded upbringing. He studied the violin with a local musician and later in school when the family moved to Colima. His formal musical instruction on violin and composition began when he attended the National Conservatory in Mexico City.

The unrest of the Mexican Revolution led him to continue their studies in the United States at the Chicago College of Music. It was in this period that he struggled to find his 'voice' in his compositions, developing a unique style of his own. He eventually settled in San Antonio and then Mobile, Alabama, earning his living as a free-lance artist. Often he performed and conducted with silent film orchestras. From 1928 he returned to Mexico City and held a professor of violin and chamber music at the National Conservatory.

ABOUT THE MUSICAL WORK: Silvestre Revueltas developed a style in which various elements of the Mexican cultural soundscape collide in audible violence: the popular, the modern, the urban, the peasant, the Indian, the military, the street life, the market and the dance. Although the music sometimes celebrates the plurality and vitality of Mexican society, it also acknowledges clear cultural and societal conflicts. Janitzio is a perfect example of musical nationalism preferred by Mexican audiences, as it is based on mestizo, popular elements.

Listening Preparation: Janitzio follows a ‘fast-slow-radiant’ (A-B-A) three-part structure. The rhythm and articulation are significantly different in the two sections. The timings are consistent with the performance at https://www.youtube.com/watch?v=94nbSd9XXbg

Con Brio (with vigor)
00:05 02:15 The tuba, trombones and horns burst out, in octaves, with the bass tuba first introducing the theme. At 01:08, the second theme is introduced by the strings more softly, compact and lyrical.

Lento Espressivo (slow and expressive)
02:16 05:05 This section contrasts the first section by its simplicity, much slower tempo and ¾ meter. It features a lyrical duet by the clarinet and bassoon over an ostinato bass accompaniment.

Return to Con Brio
04:07 06:02 This section returns to the vigor of the first section. At 04:35 is a distortion characteristic of Revueltas' style - an elegant waltz in the violins interrupted by a clashing brass arpeggio. The two instrument groups interchange until the rhythmic, brassy conclusion.
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.

SL.3.5

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 11 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
Florence Price
Andante Moderato

ABOUT THE COMPOSER: (See Student Journal.) When Florence Price graduated from the New England Conservatory of Music, she was the only student to receive two degrees, one for piano and the other organ. She returned to Little Rock to teach and lived at home with her parents. When her father died in 1910, her mother sold everything and moved to Indianapolis decided to pass for white and disappeared into the majority. Florence continued teaching in Indianapolis but eventually married Thomas Price, an attorney who had helped settle her father’s estate. She returned to live in Little Rock and started a family. She composed very little at that time.

Not giving up on composition, she studied during the summers of 1926 and 1927 at the Chicago Musical College. She realized Chicago was the place to grow musically and build a career. The Price family moved in part to the Great Depression and in part to escape the increasing racial violence in Little Rock. But the move was not good for her husband who was often without work. They divorced the following year and Florence became the sole custodian of her two daughters. By then, she had started composing on a larger scale in realization that composing was her real passion.

In conjunction with the Chicago World’s Fair, the music director of the Chicago Symphony was searching for new scores that would be representative of the state. Price was fortunate to have her First Symphony (on which had worked for a year) picked as the centerpiece of a concert in 1933. The work was enthusiastically received by the audience which probably did not realize the significance of the performance. It was first performance of a large-scale composition by a Black woman composer given by one of the major U.S. orchestras.

Price continued composing, but only occasionally were her works performed. It was fortunate that many of her works were found at her abandoned summer house outside Chicago and has paved the way for a resurgence of her music. She passed away in 1953 and a decade later, an elementary school in her old neighborhood was named for her.

ABOUT THE MUSICAL WORK: In 1929, she composed Andante Moderato as the slow movement of a string quartet which remained unfinished. Fortunately, it blossomed as a stand-alone composition for string orchestra. While non-programmatic, its melodies are reminiscent of the music that she heard as a child in Arkansas and for her, may have captured the character of her youth.

**Listening Preparation:** The timing for the performance can be found on YouTube at:
https://www.youtube.com/watch?v=B4hhFWlnrpw, conducted by Riccardo Muti and the Chicago Symphony Orchestra

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:01</td>
<td>03:57</td>
</tr>
<tr>
<td>03:58</td>
<td>06:03</td>
</tr>
<tr>
<td>06:04</td>
<td>09:04</td>
</tr>
</tbody>
</table>
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=Bka3QGuW2Y

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 Ilyich 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.

Then, 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.

**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 quietens 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.
Igor Stravinsky, The Firebird Suite: Berceuse and Finale

ABOUT THE COMPOSER: 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.

Listening Preparation:

Berceuse: This is a beautiful lullaby which is played by the bassoon in Theme A and B. The melody puts the monster to sleep.
0:00 Introduction
0:10 Lullaby Theme A
0:28 Lullaby Theme B
0:41 Lullaby Theme A
1:00 Lullaby Theme B
1:24 Magic Music (same theme played twice) - Releasing captives that had been turned into stone
2:09 Lullaby Theme A
2:52 Lullaby Theme B
3:22 Fade-away ending - transition to Finale

Finale: A song of deliverance of the people who have been turned into stone
0:00 Theme A played softly and repeated at 0:19, 0:37 and 0:54 played by the solo horn and then violins
1:19 Theme A played suddenly much louder and repeated at 1:36
1:51 Bridge (suddenly soft, rapid scale passage) to celebration of success for awakening of people.
1:57 Theme B played by brass - similar to Theme A but broader/longer duration notes repeated at 2:23
2:59 Finale (strong ending) - again Theme B, doubling with strings and much slower tempo and ending with a big brass chorale.
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, Prince Ivan, the Firebird and King Katschei or another character in the stories.

<table>
<thead>
<tr>
<th>Character</th>
<th>What was the outcome?</th>
<th>What went wrong?</th>
<th>What do they do?</th>
<th>What do they want?</th>
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</table>

Personal Characteristics

Physical Characteristics
<table>
<thead>
<tr>
<th>Work</th>
<th>HARRY POTTER SUITE</th>
<th>JANITZIO</th>
<th>ROMEO AND JULIET</th>
<th>THE FIREBIRD SUITE</th>
<th>OVERTURE TO THE MARRIAGE OF FIGARO</th>
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<tbody>
<tr>
<td>Mood(s) of the piece</td>
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<td>What image do you think of?</td>
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<td>What kind of character is in the scene?</td>
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<td>How does it make you feel?</td>
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<td>How does it dramatize the story?</td>
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<td></td>
<td>Beginning</td>
<td>Conflict</td>
<td>Rising Action</td>
<td>Climax</td>
<td>Falling Action</td>
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<tr>
<td>Harry Potter</td>
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<td>Romeo and Juliet</td>
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<td>The Firebird</td>
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<tr>
<td>Sorcerer’s Apprentice</td>
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</tbody>
</table>
**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.

![Itsy Bitsy Spider images]

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=_RQDTNnC1IQ&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.
**Musical Composition**: Sorcerer's Apprentice  
**Composer**: Paul Dukas  
**Grade Level/Discipline**: Grade 4 Science

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

**Arkansas Framework Standards**  
4-PS4-1, 4-PS4-3  
Identify characteristics of wave motion:  
- amplitude  
- frequency

![Diagram of wave motion with labels: Frequency=3Hz, 3 complete waves in 1 second of time, Wave length, Amplitude]

**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?

![Wave patterns diagram with labels: Flute, Bassoon]
Musical Composition: Janitzio, *Sorcerer’s Apprentice*, *Harry Potter Suite* and *The Firebird*

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 and 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>
<th></th>
<th>Flute</th>
<th>Clarinet</th>
<th>Bassoon</th>
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<tbody>
<tr>
<td><strong>Size</strong></td>
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<td><strong>Materials Used</strong></td>
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<td><strong>High/Low</strong></td>
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<tr>
<td><strong>Loud/Soft</strong></td>
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<td><strong>Thick/Thin</strong></td>
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</table>
Story-Time Crossword Puzzle
(mostly using vocabulary in this Student Journal)

Across

3 An orchestra section with metal instruments
7 A great number of people or someone who is entertaining a group of people
8 Playing in a light, tripping, rhythmic way
9 A wise bird, featured in Harry Potter (Whoo?)
11 The theme of this concert program
15 ______, not less
16 If you want something, you _____
17 A group of notes forming the main subject on which a piece is based
18 A story out of one's imagination, like a daydream
19 First sight of daylight

Down

1 Unfortunate accidents
2 A high-pitched member of the woodwind family
3 A form of dance, often telling a story
4 Making fun of the ridiculous
5 Scoring in Quidditch, by making a ____
6 Long time ______
10 Make fun of, ridicule
12 ______ not orange - one of the primary colors
13 A unique music theme, standing for something or someone
14 Something said (on purpose or not) that is the opposite of what the person meant
15 _____, not you
Map of ______________, a continent

Draw a line locating the prime meridian. What hemispheres is this continent located in?

______________________ ____________________ ____________________

What countries are in 3 hemispheres?

Locate and label on the map: Italy (cities of Bologna and Venice), Switzerland, Russia (the city of Moscow), England and France (the city of Paris).

How many other countries can you identify? Label them also.

What do the stars stand for? ____________ Write in the name next to the star for as many names as you can. Find an atlas in the library to help you.

Put a circle around the compass rose and the map key.

This map has countries above the Arctic Circle and below the 40 N latitude. Select a northern and southern country. Research and compare their climates. Consider such differences as temperature, precipitation and the effect of length of day.
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.
nymphillkids.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

BIBLIOGRAPHY

Austin Public School District, Listening Map for the Sorcerer’s Apprentice, Texas.
Chicago Symphony Orchestra, Program Notes for Florence Price
www.bassoonresource.org
www.classics for kids.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

| Burdett, Lois, Romeo and Juliet for Kids | Rauf, Don, The Virtual Apprentice: Airline Pilot |
| (Shakespeare Can Be Fun!) | Singer, Michael, The Answer is Yes: the Art and |
| Disney, Walt, The Sorcerer’s Apprentice | Making of the Sorcerer’s Apprentice |
| Forbes, Ester, Johnny Tremain (about an | Spyri, Johanna, Heidi |
| apprentice) | Storrie, Paul, William Tell: One Against an Empire |
| Ho, Oliver, Young Magician: Magic Tricks | Tremblinski, Law and Punishment in the Middle Ages |
| Koscielniak, The Story of the Incredible Orchestra | Venezia, Mike, Monet: Getting to Know the World’s |
| Kronzek, A Book of Magic for Young Magicians | Greatest Artists |
| Krull, Kathleen, Lives of the Musicians: Good Times, | Ventura, Piero, Great Composers |
| Bad Times | Zieglar, Robert, Eyewitness Great Musicians |

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.