

This space is for students to draw their impression of the concert or
to design a story based on what they have heard.

Fairytales and Fantasy

THIS BELONGS TO: _____ CLASS: _____

PROGRAM – TELLING A FAIRY TALE

The **Conductor** will demonstrate music telling a fairy tale with excerpts from these famous pieces.

		Page
Setting	Maurice Ravel, <i>Fairy Garden</i> from <i>Mother Goose Suite</i>	6
Characters	Nicolai Rimsky-Korsakov, <i>Scheherazade III</i>	8
Plot	John Williams - <i>Harry Potter Symphonic Suite</i> , arranged by Jerry Brubaker	9
Beginning	Engelbert Humperdink, <i>Overture to Hansel and Gretel</i>	12
Conflict/Problem	Jerod Impichchaachaaha' Tate, <i>Chofki'</i>	13
Resolution	Paul Dukas, <i>Sorcerer's Apprentice</i>	14

AUDIENCE ETIQUETTE

The people you will see in this performance are real. They depend on you for their success. Your attention, laughter and applause **inspire** them to give a good performance. While it is true that a "good" audience cannot turn a poor show into a good one, a rude audience can certainly ruin a good show.

The first thing that happens is the **Concertmaster** comes on stage and directs the members of the **orchestra** to **tune** their instruments. Then the **Concertmaster** takes his seat.

Next, the **Conductor** comes on stage before the concert and you may applaud (clap).



Finally, you can help make the concert successful by:

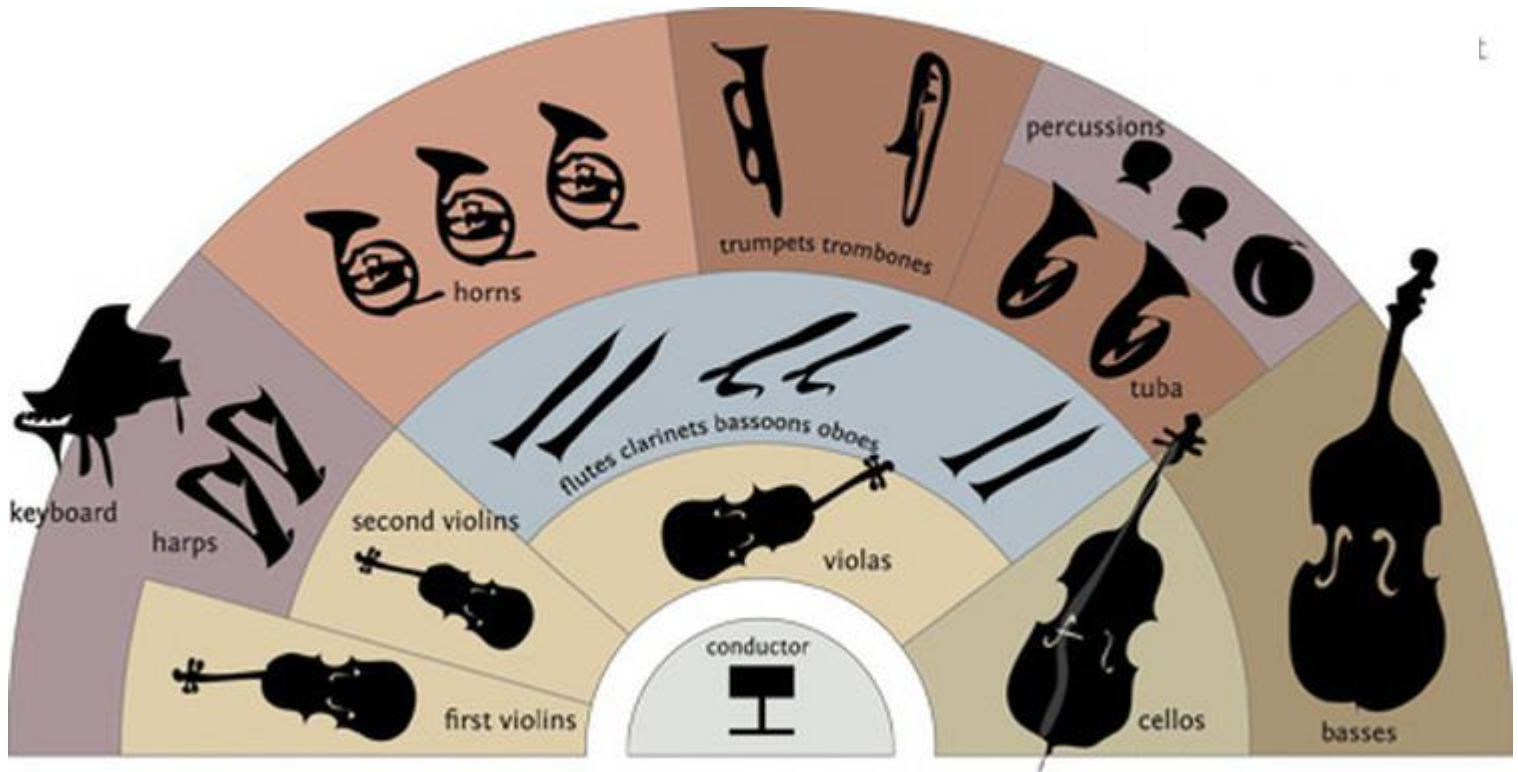
- Staying silent - no whistling, shouting or talking to your neighbor
- Paying attention and watching the **orchestra** during the piece
- Sitting quietly without disturbing your neighbor
- Applauding at the end of the piece when the **Conductor** drops her arms
- Remaining in your seat during the piece. (If you need to go to the restroom, leave at the end of a piece and return to your seat in between pieces.)

Remember: There is no "instant replay" in a live performance. If you don't hear something the first time, there will be no second chance.

Why do you think flash photography is prohibited in concerts? _____

INSTRUMENTS OF THE ORCHESTRA

Almost all **orchestras** seat their musicians this way. Sometimes the **conductors** place the violas where the cellos sit and then the cellos in the viola section.



What is the most important job of the **Conductor**? _____

All the instruments in the **orchestra** are grouped into four different families and are generally seated so that the audience hears a balanced sound. Not all strings sit near each other, but they are at the front most often. Why would that be? _____

The names of the instrument families are below. Write names of the instruments that in these families.

Woodwinds? _____

Brass? _____

String? _____

Percussion? _____

Can you name any instruments that are not pictured here? _____

What instrument do you play? _____ If you don't, what instrument would you pick and why? _____

What does that instrument sound like to you? _____

When you play an instrument, what kind of energy do you create? _____

See page 19 for Vocabulary about the **orchestra** and other music terms.



Telling a Fairy Tale or Story With Music

A fairy tale is a story that is usually based on **folklore** and always has some magical elements creating a **fantasy** world of 'make-believe.' Often there is a main character who is presented with obstacles which he or she must overcome. Very often, the characters are animals, children or princes and princesses. Frequently, there is a happy ending in which the characters 'live happily ever after.'

Many years ago, when there were no electric devices, computers, television or movies, people entertained themselves by going to see plays on a stage at a theater. They also enjoyed music and dancing, but neither was similar to what we enjoy today. It was simpler because many musical instruments had not been created or invented. In the time of ancient Greece (8th to 6th century BCE), plays were spoken or sometimes they were danced and accompanied by a **narrator**. The music was played on a stringed instrument called a lyre.



By the 17th century in Europe, going to the theater became very popular, particularly in Italy. Composers became more creative in ways to entertain people. Different forms of story-telling developed in addition to writing plays. Musicians developed new instruments and formed small **ensembles** and **orchestras**.

OPERA: In 1603, the first opera was written and produced in Italy. People really enjoyed this kind of production because it was so much more interesting to watch a play with music. Audiences all over Europe demanded to have operas in their cities. Composers were happy to **compose** operas because it helped them earn a living. Like movies, operas were all different and reflected the **composer's wit** and experience. They were:



😊 comedic and funny, ☹️ sad and tragic, 🗡️ about wars and 🌍 set in many countries.

All operas had some **traits** in common: they all told a story; the words were sung; there were stylish sets and costumes; and singers sang arias as solos, duets, trios and/or quartets and very often there was a chorus. Some operas were fairy tales, like *Hansel and Gretel*. Most important was that the audience was entertained much as moviegoers are today.

PROGRAM MUSIC: Composers began an opera with a brief **orchestral** piece, or **overture**. Originally, the **overture** was to quiet the audience at the beginning. Often, the **themes** of the opera were part of the **overture** and told the audience what to expect in the opera.

As time passed, **composers** realized they could write **overtures** that told stories without words by using instruments in various ways to stand for a character, plot or setting. All the works on this concert are fairy tales which forms the basis of **program music**.

WRITE YOUR OWN FAIRY TALE!

(Answering some of the questions may help you decide what your story or **fantasy** will be.
Then take another piece of paper and write your story.)

Setting (Where does the story happen? What's the weather?) _____

Characters (Who is in your story? What do they look like? How old are they? What are they wearing? What are they feeling?) 1. _____
2. _____ 3. _____

Theme (Is there central message or deeper meaning that becomes part of the plot?)

Plot (Make an outline of what will happen in each section of the fairy tale.)

1. **Beginning** (Catch the reader's attention. What are the characters doing? What's happening?)

2. **Conflict/Problem** (What's the problem? Do the characters get along? Do they disagree about something? About what do they disagree? Do they like each other?)

3. **Resolution** (What is the turning point that leads to resolution? What happens to the characters?)



Maurice Ravel

Fairy Garden from Mother Goose Suite

Who wrote the music? Maurice Ravel was born on March 7, 1875 in Ciboure, France which is near the Spanish border. His father, Joseph Ravel, was an engineer and inventor while his mother, Marie Delouart, was of Basque **descent**. (Basque is a region of Spain near the French border.) His parents loved music, and his mother especially influenced his love for Spanish melodies, some of which later appeared in his compositions.

Ravel grew up in Paris, France, where he started learning to play the piano at a young age. He showed great **talent** and was admitted to the Paris **Conservatory** at 14 years old. The Paris **Conservatory** is a school for more advanced students to study music. However, the school's conservative teachers didn't always appreciate his unique style. Even though he was very talented, some people didn't understand his music at first. But he kept working hard and became a most important composers of his time. He traveled to America and met other famous musicians, like George Gershwin.

Ravel passed away on December 28, 1937, but his music is still loved today. His songs are played by **orchestras** all over the world, and many people enjoy listening to them.

He was never married and didn't have children of his own.

What is the music about? Ravel had friends with young children, and he enjoyed reading fairy tales to them. In 1910, he wrote a special piece called *Mother Goose Suite* for two children, Jean and Mimi Godebski, so they could play a duet together on the piano. *The Fairy Garden* is the last part of this **suite**, and it sounds like stepping into a magical world where everything sparkles and shines. Fairy gardens are meant to be whimsical and fun, often featuring miniature plants and structures.



The music starts very softly, like tiptoeing into a secret garden, and then grows bigger and more exciting, like a fairy tale coming to life! Ravel wanted to make music that felt like a dream, full of wonder and happiness.

The piece features two instruments that are not very often used in **orchestral** music. One is the **glockenspiel** and the other is the **celesta**, which is also used in *The Harry Potter Symphony Suite*. Both instruments make beautiful, twinkling sounds that remind people of magic and fairytales.



A **glockenspiel** is a musical instrument that looks like a small xylophone, but instead of wooden bars, it has **metal bars**. When you hit the bars with small **mallets**, they make a bright, ringing sound—kind of like little bells! The glockenspiel is often used in **orchestras** and marching bands to add a sparkling, happy sound to the music.



A **celesta** looks like a tiny piano, but instead of strings inside, it has metal plates. When you press the keys, little hammers hit the plates, making a soft, magical sound—almost like fairy bells!

1. Close your eyes while listening to the music. Describe what is happening in the garden.

How does the music make you feel? _____

What parts sound magical to you? _____

2. Can you identify different instruments you hear in the piece? _____

How do they create a magical feeling? _____

How do they help tell the story? _____

3. What do you think inspired Maurice Ravel to write "The Fairy Garden"? _____

4. Draw a fairy garden - What do you think should be in a fairy garden?

Books You Might Like to Read

Fairy Science by Ashley Spires - A fun twist on fairy tales; a fairy uses science (not magic) to solve problems.
The Night Fairy by Laura Amy Schlitz - A charming story about a fairy who loses her wings and must learn to survive in the real world.

Listening at Home: Go to YouTube for the *Fairy Garden* by Dallas Symphony recorded virtually during the pandemic.
https://www.youtube.com/watch?v=5x-u7iw7W1Y&list=RD5x-u7iw7W1Y&start_radio=1

Also a video of music with paintings of gardens. <https://www.youtube.com/watch?v=oocIuOpt0AY>



Nicolai Rimsky-Korsakov

Sheherazade, Movement III: The Young Prince and Princess

Who wrote the music? Rimsky-Korsakov was a famous Russian **composer** who lived in the 1800s. He started playing the piano when he was 6 and was composing by age 10. He loved writing music that told exciting stories, often inspired by fairy tales, legends, and the sea. His music is colorful and full of beautiful sounds from different instruments. He was also a great teacher and helped other Russian **composers** learn how to write amazing music.

What is the music about? *Scheherazade* is an **orchestral suite**, which is a group of works that often tells a story. Written in 1888, this suite is based on stories from *One Thousand and One Nights* (also called *Arabian Nights*), which is a collection of exciting tales from the Middle East.

The music is about a Sultan (king) who despises women because he believes they are all unfaithful to their husbands. He marries a new bride every day after beheading yesterday's wife. Sheherazade was a clever woman and took the strategy of telling an exciting story every evening but falling asleep before she finishes. The Sultan's curiosity causes him to save her life for another night so he could hear the end of the story. Cleverly, when she finishes one story, she starts another one but falls asleep again. This goes on for 1,001 nights until the Sultan falls in love with her and spares her life forever. Listen at: <https://www.youtube.com/watch?v=i0bYikoUhBk&t=196s>

This **Suite** contains five stories that she told. (Not included are the more famous tales of *Aladdin and the Magic Lamp* and *Ali Baba and the Forty Thieves*.) Each piece is filled with beautiful melodies, powerful rhythms, and sounds that make you imagine sailing ships, adventures, and faraway places. Throughout there is a special violin **theme** (or **motif**) that keeps coming back to remind us that Scheherazade herself is telling the story. It's a musical journey! Here are the four movements:

- I. *The Sea and Sinbad's Ship* (telling of Sinbad the Sailor's adventures)
- II. *The Story of the Kalendar Prince* (who encounters many characters in his travels)
- III. *The Young Prince and Princess* (about a romance between two characters)
- IV. *Festival at Bagdad* (giving a dramatic finish about a ship going to pieces on the rocks)

The Young Prince and the Young Princess sounds like a beautiful love story. It has sweet, flowing and **lyrical** melodies that make you imagine a prince and princess dancing or walking together in a beautiful place. The music gently moves back and forth, like they are talking to each other. Different instruments take turns playing the main **tune**, and sometimes the music sounds soft and peaceful, while at other times it gets a little faster and more exciting.

The whole movement feels dreamy, as if you are inside one of Scheherazade's wonderful fairy tales. The solo violin appears to remind us of Scheherazade. This movement is a nice, quiet moment between the more exciting adventures in the rest of the suite.



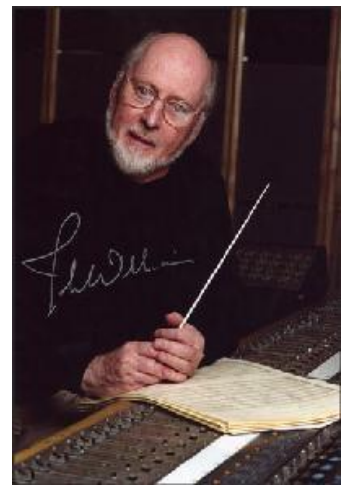


John Williams – *Harry Potter Symphonic Suite* Arranged by Jerry Brubaker

Who wrote the music? John Towner Williams was born in 1932 in New York. He came by his musical **talents** and interest naturally; his father was a film studio musician and a **jazz** drummer who played with the Raymond Scott Quintet. The group's music became well known because Warner Brothers used its music in the cartoons it made. As a boy, he learned to play the piano, clarinet, trumpet and trombone. He attended University of California at Los Angeles where he learned composition and then served in the U.S. Air Force arranging music for the Air Force Band.

He furthered his studies at Juilliard School, a very important school for the arts, while working as a **jazz** pianist in New York. He also played for composer and **conductor** Henry Mancini, recording *Peter Gunn* (1959), *Charade* (1963), and *Days of Wine and Roses* (1962). He was known as "Little Johnny Love" Williams in the early 1950s, and served as arranger and bandleader on a series of popular albums with singer Frankie Laine. Williams married actress Barbara Ruick; they had three children.

Williams has **composed** much extraordinary music for films, including *Star Wars*, *Superman*, *Born on the Fourth of July*, the first three *Harry Potter* films and all but two of Steven Spielberg's feature films (*Indiana Jones*, *Schindler's List*, and *Jurassic Park*). He has also **composed theme** music for four Olympic Games, *NBC Nightly News*, the inauguration of Barack Obama, and numerous television series. Williams served as principal **conductor** of the famous Boston Pops **Orchestra** from 1980 to 1993, and is now the orchestra's **laureate conductor**. He has won five Academy Awards, four Golden Globes, seven BAFTA Awards and twenty-one Grammy Awards, all marks of his great achievement.



Jerry Brubaker is a native of Pennsylvania and received his education from Eastman School of Music after which he served for 30 years in the United States Navy Band as a French horn soloist and became the Band's Chief **Arranger**. He is well-known for his patriotic compositions, arrangements of popular music and motion picture **scores**. He has published over 200 works for band, chorus and orchestra.

What is the story of the movie? The story is a **fantasy** about the orphan Harry Potter who discovers he is a wizard. He is invited to attend Hogwarts School of Witchcraft and Wizardry to learn the skills to be a success in the world of wizards. He develops two close friendships with Ron Weasley and Hermione Granger; the three have many **escapades**, particularly in a struggle against the evil wizard Lord Voldemort who killed Harry's parents (who were wizards) and who intends to conquer the 'wizarding' world.

What about the music? John Williams **composed** the music to create the setting and make the story come alive. He wrote special **themes** for certain people and events in the movie, for instance there is a theme for when the three students learn how to use a broomstick. These themes may appear once or many times during the movie depending on the story and they relate to the action that's going on.

Taking the music from a full-length movie **score** and creating an interesting medley of **themes** takes a great deal of talent. Master arranger Jerry Brubaker has created a marvelous **suite** (collection) of the best-loved **themes** that are woven into this full orchestra work. This is not an easy thing to do because, in the movie, the themes are heard in bits and pieces. The arranger has to put the pieces together (like a jigsaw puzzle) so the listener can understand what's being presented. This Suite runs **continuously** but has seven distinct sections or themes:

1. Hedwig's Flight. A lilting theme on celeste (see page 7 for a picture and description), joined by woodwind and strings, is used throughout the film whenever someone is travelling and particularly when the owls arrive at Harry's home to invite him to Hogwarts School. (At right is Hedwig with Harry.)



2. Broomstick Practice. Three trumpets **mock** (make fun of) the chums' first efforts, where one of their friends (clumsy Neville Longbottom) ends up dangling from the roof top - the first of his many **mishaps**.

3. Hogwarts Forever! This majestic **tune** stands for the **turreted** school, the moving staircases, and the grand banquet with all the professors and students.

4. Diagon Alley. Flutes (below) and percussion (drums and tambourine) portray the hustle and bustle of Diagon Alley, and a quirky violin solo **represents** the **grotesque** clerks of Gringotts Bank.



5. Voldemort. Horns and bassoons utter a ghastly, terrorizing **motif** whenever evil Voldemort appears.



6. Want to Play Quidditch?! A brilliant fanfare-like **theme** on brass instruments accompanies the **bristling** excitement of the game.

7. Harry's Parents. Blossoming from strings to full orchestra, this typical Williams melody is the "big **tune**" that always reminds Harry of his beloved, deceased parents.

Listening at Home: Go to YouTube -- <https://www.youtube.com/watch?v=AaMqnYvzE2Q> to see close-up all the instruments of the orchestra as they play their different melodies and **themes**.

00:00 pp 16 beats	 10 beats	 16 beats	 16 beats	01:35 16 beats twice	 ff	 16 beats
2:15 A ff 16 beats	 B pp 10 beats	 A mp	 B	3:08 		
4:10 			4:55 			
5:56 mp	6:24 mf	6:39 ff	6:56 mp	7:19 ff	7:32 fff	

Activities

An 'incantation' is the chanting or uttering of words, that supposedly has magical power. A magician will say something like "abracadabra" before his magic trick. Pretend that you are a magician and make up your own incantation that Harry and his friends might use at the School of Hogwarts. _____

Write a limerick about an owl. A limerick is a funny verse with five lines. It usually begins with "There once was ___" or "There was a ___." Lines 1, 2 and 5 rhyme and have 8 syllables. Lines 3 and 4 rhyme and have 5 syllables.

1 _____

2 _____

3 _____

4 _____

5 _____



Engelbert Humperdinck

Overture to Hansel and Gretel

Who wrote the music? Engelbert Humperdinck was born in 1854 in Germany and showed musical talent at a very early age. He studied at prestigious music schools in Cologne and Munich, and he even won a scholarship that let him travel to Italy, where he met and worked with Richard Wagner, one of the most famous opera **composers** of all time. His influence helped shape Humperdinck's musical style, especially his love for dramatic storytelling through music.

His most famous work, "Hansel and Gretel", premiered in 1893 and was an instant hit. What made it special was how he combined beautiful melodies with folk-like **tunes** and rich orchestration, making it both magical and accessible. It's still one of the most performed operas for children today!

Later in life, Humperdinck became a professor and taught music at universities in Frankfurt and Berlin. He also invented a system for writing music with one hand after suffering a stroke, which shows how dedicated he was to his art.

He passed away in 1921, but his legacy lives on—especially every time anyone hears the eerie forest music or the witch's cackling **theme** in Hansel and Gretel.

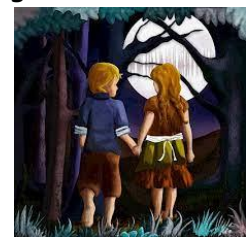
What is the Music About? 🎵 What the Music Tells Us - The **overture** is the very beginning of the **opera**—it's similar to the opening scene in a movie, but with music instead of pictures or words. It gives us clues about the story and the feelings you'll hear later. Here's the story:



🌲 Once upon a time a woodcutter had two children and they lived in the woods. They were very poor and so Hansel and Gretel decided to go into the woods to collect food, such as berries and mushrooms. The piece starts with a calm, peaceful **tune** played by the horns. This part feels like a bedtime prayer or a quiet moment in the forest and reflects their good intentions.

🧜 Then the music gets more exciting and playful—like Hansel and Gretel running through the woods as they look for something to eat. They suddenly realize they are lost!

🔍 You might hear parts that sound magical or mysterious, hinting at the witch's candy house and the adventure ahead. They start looking for help.



🏠 The music changes moods, just like the story does—from sweet and gentle to spooky and dramatic. What they found was the home of a grumpy old witch who trapped them and forced them to work for her.

🌲 They realized they must escape back through the woods. So, they pushed her aside and made their way back. At long last they reached their home and were safe again. Their only dreams were of how happy they were to be at home.

🎵 Why do you think this **overture** is so easy to listen to? _____

Listen at home: Search: https://www.youtube.com/watch?v=8Fm60bOX51c&list=RD8Fm60bOX51c&start_radio=1



Chofki': Sarcasm for String Orchestra and Percussion

by Jerod Impichchaachaaha' Tate

Who Wrote the Music? Jerod Impichchaachaaha' Tate was born in 1968 in Norman, Oklahoma and is a citizen of Chickasaw Nation. His parents were instrumental in encouraging his interest in music since both were involved in the arts, both classical music and dance. He attended many tribal events where he heard a variety of Native American music among the tribes in Oklahoma.

His middle name means 'high corncrib' in Chickasaw and **represents** his **inherited** traditional 'house name' similar to the European-American **surname**. A corncrib is a small hut for the storage of corn and vegetables which is built high off the ground, safe from animals.

Tate received his Bachelor's Degree in Piano Performance from Northwestern University and his Master's Degree in Piano Performance and Composition from the Cleveland Institute of Music. His mother commissioned his first work for which he wrote *Winter Moons*, a **ballet** exploring the traditions of the tribes of the Northern Plains and Rockies.

Tate found that composing allowed him to blend his classical training with Native American traditions. He commented that "I didn't mix my identities of being a classically trained musician and being a Native American. I never saw that there was even a possible relationship between those two until I started composing. And that's when they came together in a way that made me feel just wonderful." Tate has received commissions from many orchestras and is performed widely throughout the United States. He **composes** both orchestral and choral works.

ABOUT THE MUSICAL WORK: In the words of the **composer** -

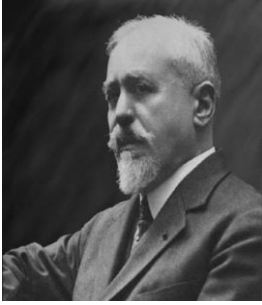
"Chokfi' (choke-fee) is the Chickasaw word for rabbit, who is an important **trickster** legend within Southeast American Indian cultures. Inspired by a commission for youth orchestra, I decided to create a character sketch that would be both fun and challenging for the kids. Different string and percussion techniques and colors **represent** the complicated and **diabolical** personality of this rabbit person. In honor of my Muscogee Creek friends, I have incorporated a popular tribal church hymn as the melodic and musical base."

What instruments do you hear? _____

What do you think of when you hear this music? _____

Listening at Home: www.youtube.com/watch?v=a7OGhdE7s4E

Minutes 07:43



The Sorcerer's Apprentice

By Paul Dukas

Who wrote the music? Paul Dukas (pole do-kah), born in Paris, France in 1865 to a Jewish father and Catholic mother. His father was a gifted **composer**, music critic and teacher at a major music school in Paris. His mother, who was a fine pianist, died when he was only five years old. He had a very close relationship with his dad and older brother who were both bankers. Paul began to study music when he was very young and as a teenager studied at the Paris music school where he played the timpani. In 1889 when he was 29, he took a break from music to serve in the army but returned to music a year later. He married at age 50 and had one daughter.

What is the music about? Written in 1897, it was based on a ballad (or poem), called *Der Zauberlehrling* (dair zow ber lair ling) written in 1797 by the German poet Johann Goethe (yoe hahn gur tah) who based his work on a 2,000 year-old tale by the Greek writer Lucian.

The Sorcerer's Apprentice is a story about a boy **apprentice** who is given a job to do by his very skilled teacher (in this case, a **sorcerer**). The boy decides to use magic to make a broom do the work for him. The magic words work and the broom starts to carry water in a bucket and pour the water into a big tank. The problem is that the boy does not know how to stop the magic so the broom keeps bringing water.



The **apprentice** chops at the broom to make it stop, but the broom becomes two brooms carrying water. The brooms continue to divide and multiply until the room is full of water, and the boy cannot stop the brooms.

Finally, the master teacher comes back and fixes everything, but the boy is in trouble.

Excerpt from *Der Zauberlehrling* by Johann Goethe

The old **sorcerer** has finally gone away!
And now his spirits shall live by my command.
His words and deeds I noted, and their use,
And with strength of will I'll work wonders, too.

And now come, you old broom!
Take the wretched ragged remains:
You've been a servant a long time,
Now fulfill my wish!
Stand on two legs, on top will be your head.
Hurry now and go with your water pail.

How the pail swells!
How every bucket fills with water!
Stop! Stop! For we have your talent fully measured!
Ah, I see it! Woe! Woe! I've forgotten the word!

Will the entire house be drowned?
Over every swell I see more floods of water rushing.
An atrocious broom who will not listen!
Staff, which you were, stay still again!

Look, he is cut in two!
And now I can hope, and I can breathe freely!
Woe! Woe! Both halves stand quickly on end
As servants already fully prepared!
Help me, ah! You almighty forces!

Ah, here comes the master! Sir, my dismay is great!
Those spirits that I called, I now cannot control.
"Into the corner, brooms! Brooms! Be as you were.
For as spirits, you are summoned for his purpose"
Only by the old master.

The bassoon: This instrument is part of the "Woodwind" family because it is made of wood and the mouthpiece that the player uses is made of reeds. Sound is created by the **vibrations** made when the player blows into the mouthpiece. There are holes along the sides of the bassoon. When the holes are covered and uncovered, different sounds are created.

The notes that the bassoon plays are found written in two musical clefs, the bass clef and the tenor clef. The **score** for the bassoon is usually written in the tenor clef (easier to read).

The bassoon has six main parts - the reed, the bell, the tenor joint, the bass joint, the boot, and the bocal. Can you find them in the picture? The bassoon is more difficult to learn than other woodwind instruments.

The bassoon can have a very humorous sound. In this piece, the bassoon plays the part of the **apprentice** who mishandles the magic spells the master teacher has taught him. Listen for the bassoon sound and the very soft music at the beginning to give the feeling of magic.

Activities

1. What is an **apprentice**? _____ Think of jobs where the worker learns from an expert, but the worker is not called an **apprentice**. Example: Teacher - Student - Teacher; Doctor - Intern. _____
2. If the magician had not re-appeared and the brooms continued to multiply with each "new Broom," dividing itself every 5 minutes, starting with 2 brooms, how many brooms would there be in a half-hour? _____ in an hour? _____
3. How many years ago was Paul Dukas born? _____
4. Adapt this story to today using different characters and a different situation. Who are your characters? _____

What is their situation? _____

How will it turn out? _____

Now that you have created the characters and the plot, take a separate piece of paper and write the story using as many adjectives and action verbs as you can.

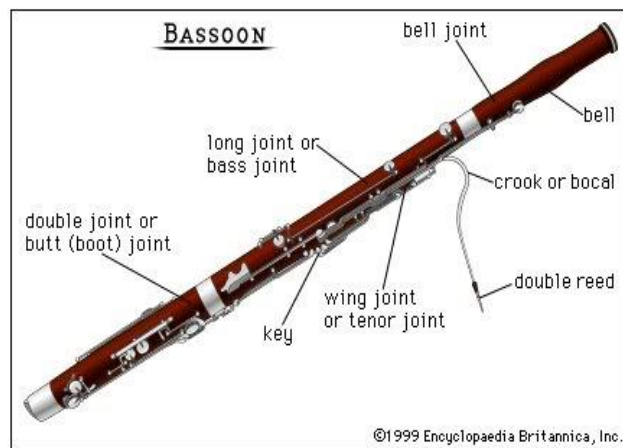
Tenor Clef



Reed



Bass Clef



The Sorcerer's Apprentice Listening Map – Part I

00:00 Intro
of Sorcerer

1:19 Theme 1
(broom)

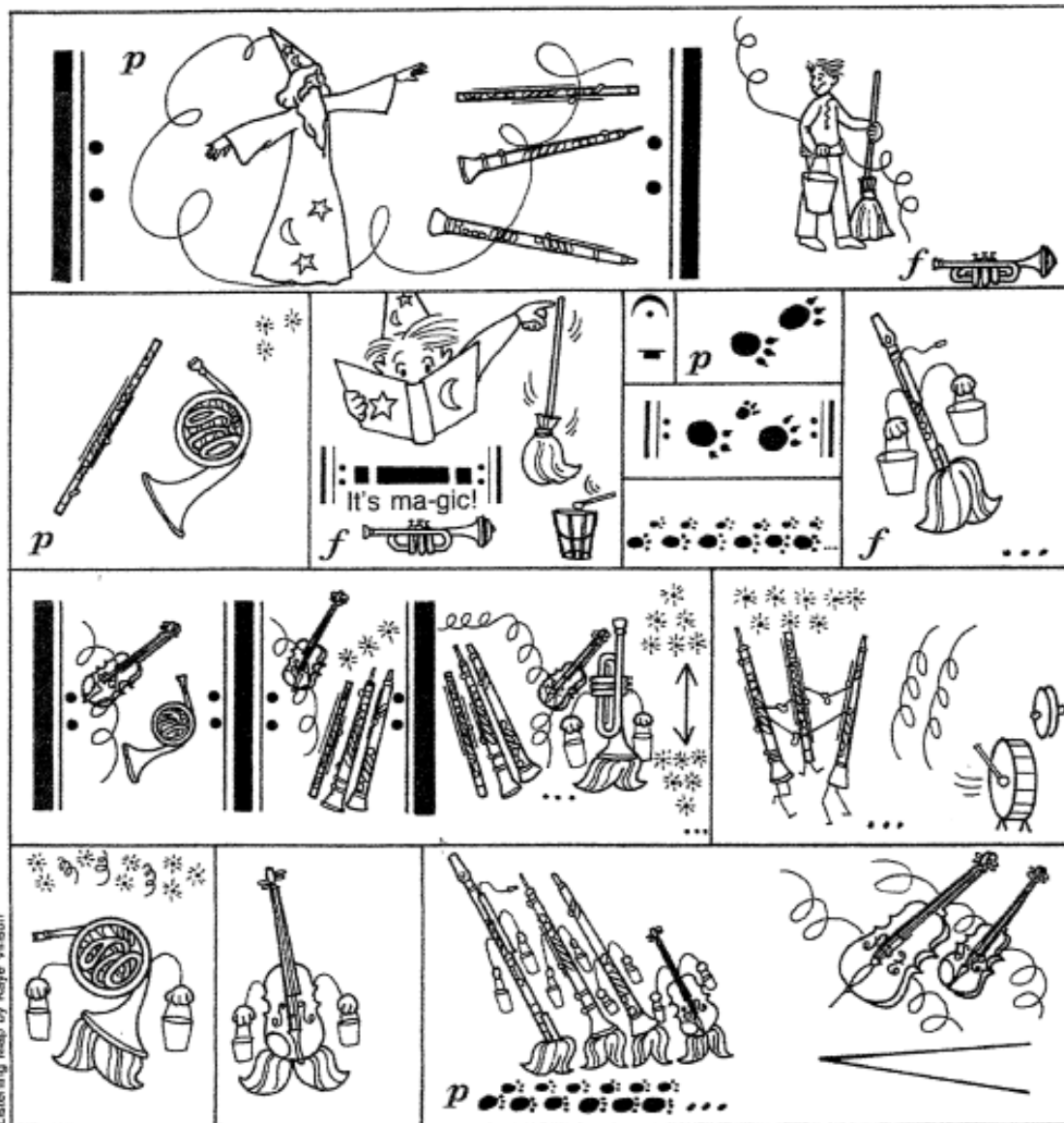
1:45 flute, French horn
2:17 full-note rest,
2:40 Theme 1

2:54 more agitation

4:10 French horn

04:34 woodwinds

4:53 strings



Compose a 'rap' based upon the story of *The Sorcerer's Apprentice*. Provide an accompaniment by using percussion instruments or self-made percussion sounds.

Part 2

5:00 strings,
joined by
trumpet

5:53 cymbals
mean more
agitation

6:05 violins
swirling over
the French
horn

7:14 broom is
chopped into
pieces

7:22 full-note
rest (silence)

7:24 pieces
form brooms

8:15 violins

8:53 trumpet
(what to do?)

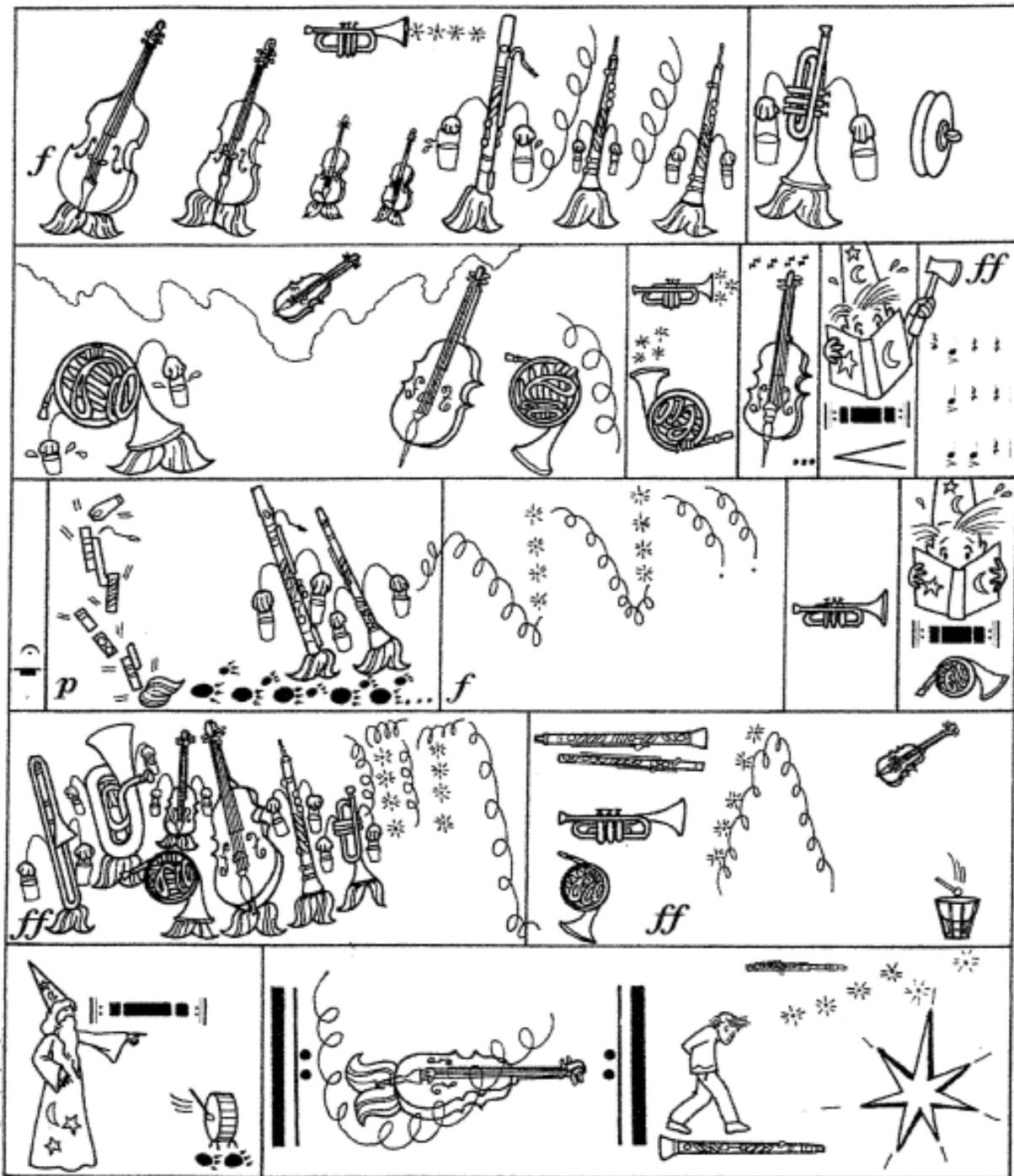
9:02 all
instruments
are brooms!

9:29 Theme 2
for water and
flooding

10:40 return of
Sorcerer

10:49 broom is
back to normal-
viola/ violin
duet

11:16 scolded
apprentice
slinks away



Books You Might Like To Read

Carlson, Laurie Winn, *Houdini for Kids*
Forbes, Ester, *Johnny Tremain* (about an
apprentice)
Kronzek, A Book of Magic for Young
Magicians

Ho, Oliver, *Young Magician: Magic Tricks*
Rauf, Don, *The Virtual Apprentice: Airline Pilot*
Singer, Michael, *The Answer is Yes: the Art
and Making of the Sorcerer's Apprentice*
Walt Disney's *The Sorcerer's Apprentice*

WHAT DO YOU KNOW ABOUT THE COMPOSERS?

Research information not contained in the Student Journal.

Composer	Date Born?	Country?	How Old When First Performed?	What made him famous?	An interesting Fact	Descriptive adjectives	Date Died?	Age at death?
Dukas								
Tate								
Humperdink								
Williams								
Rimsky-Korsakov								
Ravel								

Vocabulary

<p>apprentice - anyone learning a trade</p> <p>aria - an accompanied, elaborate melody, as in an opera</p> <p>arranger - one who makes a new work from an already existing work and its themes, for example, for a movie</p> <p>bristling - referring to the sticks or bristles in the brooms</p> <p>compose - to create a work, generally music</p> <p>colleague - a person with whom one works</p> <p>concertmaster - the violin player sitting closest to the conductor and the audience; the concertmaster is in charge of making sure the orchestra is in tune with each other.</p> <p>conductor - the leader of the symphony, leading all the players to play at the right time. When his/her arms go up, it is time to be quiet and listen. When his/her arms go down to the side, the piece is finished and it is right time to applaud.</p> <p>conservatory - a special school of music</p> <p>continuously - without a break</p> <p>descent - family lineage, generally referring country of family's origin</p> <p>diabolical - devilish</p> <p>duet - two singers or instrumentalists performing together</p> <p>ensembles - a group of artists who perform together</p> <p>escapades - wild pranks</p> <p>fantasy - a story out of one's imagination - maybe a daydream</p> <p>fermata - pause sign to make a note last longer, marked by </p> <p>folklore - traditional customs, tales, dances or art forms preserved among a people</p> <p>grotesque - fantastically ugly or absurd</p> <p>inspire - to spur on; motivate</p> <p>lyrical - expressing strong emotion in a way that is beautiful</p> <p>mishaps - unfortunate accidents</p> <p>motif - a unique music theme, standing for something or someone</p> <p>narrator - a person who tells a story, especially in a book or play</p> <p>orchestra - a company of performers playing string, woodwind, brass, flutes and percussive instruments</p>	<p>overture - a short work for the orchestra</p> <p>program music - music that paints a picture, describes an action, or tell a story in sound without using words.</p> <p>quartet - four singers or instrumentalists who perform together</p> <p>rap - a type of African American origin in which rhythmic and usually rhyming speech is chanted to a musical accompaniment</p> <p>repeat marks - signs at the beginning and end of a section to be repeated, marked by </p> <p>represent - an expression or theme that stands for or suggests something else.</p> <p>score - in music, a written or printed piece of music that the players can read from and play together.</p> <p>solo - a single singer or instrumentalist performing</p> <p>sorcerer (magician) - one supposed to have supernatural powers, often for evil.</p> <p>suite - an instrumental composition in several movements of different character</p> <p>talents - special natural abilities that someone has and often improve through practice</p> <p>themes - a group of notes forming the main subject of a piece</p> <p>tone - the quality of a sound of a musical instrument</p> <p>trade - an occupation or job type, such as a plumber, engineer, or electrician</p> <p>trait - a distinct quality or characteristic, different from others</p> <p>trickster - a cunning or deceptive character appearing in various forms in the folklore of many cultures</p> <p>trio - three singers or instrumentalists who perform together</p> <p>tune - to have all the instruments to be in line with each other in the same pitch (or tone of sound).</p> <p>turreted - a building that has small round towers, often at the corners of the building (usually in castles)</p> <p>vibration - a type of motion that can be observed, described, measured and compared.</p> <p>Wit - the ability to relate seemingly different things so as to illuminate or amuse</p>
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AFTER THE CONCERT

What pieces did you like and why?

What pieces did you not like and why?

What was your favorite section of the **orchestra** or favorite instrument? Why?
