



Once Upon a Timpani

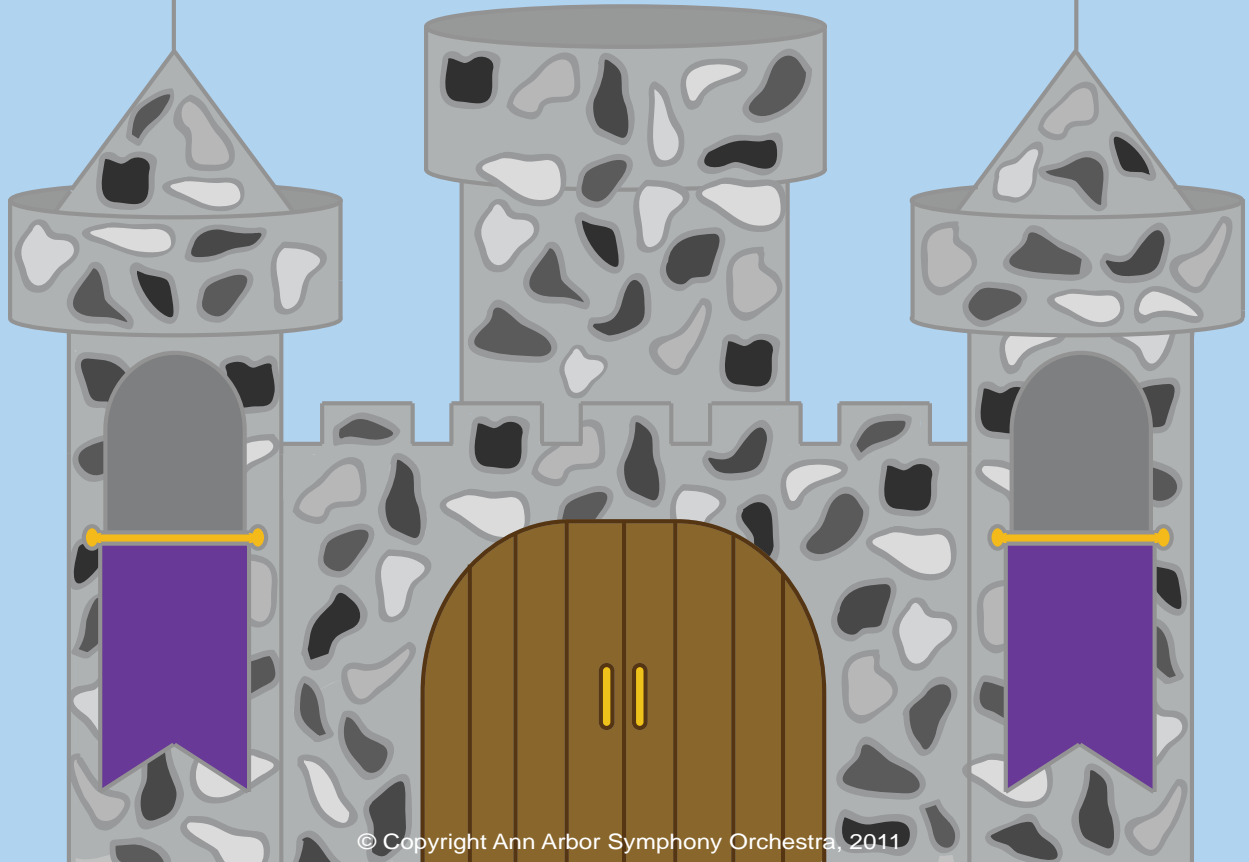
Musical tales from
your Symphony!

Youth Concert Curriculum

Conductor Arie Lipsky
Concert Host Michael Daugherty
Curriculum Laura Dunbar

Wednesday, March 14,
2011

Hill Auditorium



ACKNOWLEDGMENTS

The Ann Arbor Symphony Orchestra is grateful to the area music and classroom teachers, school administrators, and teaching artists who have collaborated with the Symphony on this year's Youth Concert and the accompanying curriculum guide. We recognize the following major donors for their support of the 2011-2012 Youth Concert.

AsahiKASEI



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CURRICULUM CD TRACK LISTING

1. Tchaikovsky: Waltz from *The Sleeping Beauty*, Op. 66
2. Daugherty: *Oh, Lois!* (from *Metropolis Symphony*)
3. Mendelssohn: Scherzo from *A Midsummer Night's Dream*, Op. 61
4. Prokofiev: Waltz from *Cinderella*, Op. 87
5. Prokofiev: Midnight from *Cinderella*, Op. 87
6. Williams: *Harry Potter Symphonic Suite* * Paul Lavender, Arranger
7. Stravinsky: Infernal Dance from *The Firebird (1919 Version)*
8. Stravinsky: Finale from *The Firebird (1919 Version)*

*This is not the arrangement that will be presented at the youth concert.

Once Upon A Timpani...

Musical tales from your Symphony!

Youth Concert Repertoire

Michael Daugherty, Concert Host



The Sleeping Beauty, Op. 66
~ Waltz

Pyotr Ilych Tchaikovsky
(1840-1893)

Oh, Lois!
from *Metropolis Symphony*

Michael Daugherty
(b. 1954)

A Midsummer Night's Dream, Op. 61
~ Scherzo

Felix Mendelssohn
(1809-1847)

Cinderella, Op. 87
~ Waltz
~ Midnight

Sergei Prokofiev
(1891-1953)

Harry Potter Symphonic Suite

John Williams
(b. 1932)
Jerry Brubaker, Arranger

The Firebird (1919 Version)
~ Infernal Dance
~ Finale

Igor Stravinsky
(1882-1971)



TEACHER OVERVIEW

This curriculum is designed to aid classroom and music teachers in preparing students for the A²SO's *Once Upon A Timpini...* youth concert. One can easily expand or contract each unit's activities by adding or omitting details depending on the level of the learners or the time allotted. You may even team with other teachers in your building to share components of each unit for a more comprehensive, interdisciplinary approach.

Once the consistent format is understood, lesson plans can be produced quickly and easily. Many types of activities are included in each unit. Activities are flexible and can be modified for the needs of your class with the touch of your creativity.

For your convenience, we have charted the Michigan Content Standards and Benchmarks for Elementary and Middle School Music (Appendix A.4) supported by the curriculum.

Pg. 3

UNIT STRUCTURE

Each unit includes five sections:

1. History and Context
2. Listening and Learning
3. Listening Map
4. Musical Activities
5. Explore the tale!

Pg. 5

TIMELINE PROJECT

Through chronology and geography, this project provides a means of globally investigating and connecting the music presented at the youth concert.

Pg. 7

FLEXIBLE LISTENING GUIDES

Two worksheets are applicable to the entire youth concert repertoire.

1. Musical Elements Worksheet

Provides a template for student response while listening to each piece of repertoire.

2. Make-A-Move

Provides a bank of possible movements for movement improvisation.

UNIT STRUCTURE

Each unit of the curriculum includes five sections.
Each unit of the curriculum focuses on language arts through the musical inspiration of stories.

1. HISTORY AND CONTEXT

- ❑ 10 minutes
 - ❑ Classroom or Music Room
 - ❑ Consistent format allows for a systematic introduction of each piece
 - ❑ Includes the Timeline Project entries to be displayed
 - ❑ Provides basic understanding of the cultural and temporal context of each piece
 - ❑ A brief history of each composer and the commission of each piece is included
 - ❑ Facts to be included at teacher discretion
-

2. LISTENING AND LEARNING

- ❑ 20 minutes
 - ❑ Classroom or Music Room
 - ❑ Further introduces each piece through:
 1. Listening (using a *Listening Map* or *Musical Elements Worksheet*)
 2. Learning more details about the history of the piece
 - ❑ Examination of elements such as:
 - Historical and cultural contexts
 - Musical elements
 - Compositional process/inspiration
 - Plot/Literature connections
 - Elements included in the unit's *Listening Map*
-

3. LISTENING MAP

- ❑ To be used as a visual aid when listening to each piece
 - ❑ Includes images, text, and musical notation appropriate for K-12 students
 - ❑ Each unit includes a map prepared for duplication and distribution
 - ❑ Terminology and images used in the maps are described/defined in the *Listening and Learning* sections
-

4. ACTIVITIES

- ▣ Each unit includes activities designed to explore the repertoire seven different ways
- ▣ Activities complement current musicianship skills studied in the Music Room
- ▣ Activities complement humanities subjects, listed below

DRAW Explore this music with a drawn response
○ Humanities: ART

WRITE Explore this music with a written response
○ Humanities: ENGLISH

MOVEMENT Explore this music through movement
○ Humanities: HEALTH
○ *Make-A-Move* worksheet provides options for group movement

ANALYZE Explore this music by analyzing through class discussion

RHYTHM Explore rhythm in this music with various questions and methods
○ Humanities: MATH

MELODY Explore melody in this music with various questions and methods

IMPROVISE Explore this music by improvising melody and/or rhythm

5. EXPLORE THE TALE!

- ▣ Each unit explores language arts with one story.
- ▣ A summary of the unit's tale is included.
- ▣ Summary to be included at teacher's discretion
- ▣ Many topics are relevant to language arts units specifically covered in grades 2–5

UNIT 1 The tale of **Sleeping Beauty**

UNIT 2 The tale of **Superman and Lois Lane**

UNIT 3 Shakespeare's tale, *A Midsummer Night's Dream*

UNIT 4 The tale of **Cinderella**

UNIT 5 The tale of **Harry Potter**

UNIT 6 The tale of Stravinsky's *Firebird*

TIMELINE PROJECT



A visual means to present and review the repertoire and composers included in *Once Upon A Timpani...*

This project provides:

- A top-down strategy to engage with the complete set of youth concert repertoire
- A consistent format for the introduction of each composer and piece
- An interdisciplinary approach to the repertoire by connecting with history and geography
- Visual clarity through provided timeline entries, color coded by unit and composer

Colorful timeline entries are included at the beginning of each unit and are **ready to be hung** on your classroom wall. For each unit/color, two or three timeline entries are provided:

1. Composer birth date
2. Composition completion date
3. Composer death date (if applicable)

The color-coded design shows students the interconnectedness of the composers and their music. Together with your students, you will quickly notice that the colors intermingle, just as, in some cases, composers themselves connected with one another.

If a world map is available in the classroom, pinpoint the birth countries of each composer.

More detailed historical and geographical information is included in each unit's *History and Context* sections.



GIVE IT A TRY...

Introduce the *Once Upon A Timpani...* youth concert date as a way to begin the Timeline and Geography project together.

March 14, 2012

(Pg. 10 - White timeline entry)

Once Upon A Timpani...

Musical tales from your Symphony!

CHRONOLOGICAL TIMELINE KEY



SALMON	1809	Felix Mendelssohn born in Germany
VIOLET	1840	Pyotr Tchaikovsky born in Russia
SALMON	1842	Mendelssohn composes <i>A Midsummer Night's Dream</i>
SALMON	1847	Death of Felix Mendelssohn
PINK	1882	Igor Stravinsky born in Russia
VIOLET	1889	Tchaikovsky composes <i>The Sleeping Beauty</i>
BLUE	1891	Sergei Prokofiev born in Russia
VIOLET	1893	Death of Pyotr Tchaikovsky
PINK	1910	Stravinsky composes <i>The Firebird</i>
PINK	1919	Stravinsky arranges <i>The Firebird (1919 Version)</i>
GREEN	1932	John Williams is born in New York, U.S.A.
BLUE	1944	Prokofiev composes <i>Cinderella</i>
BLUE	1953	Death of Sergei Prokofiev
YELLOW	1954	Michael Daugherty born in Iowa, U.S.A.
PINK	1971	Death of Igor Stravinsky
YELLOW	1989	Daugherty composes <i>Oh, Lois!</i>
GREEN	2001	Williams composes the <i>Harry Potter</i> theme
WHITE	2012	A ² SO Youth Concert: <i>Once Upon A Timpani...</i>



FLEXIBLE LISTENING GUIDES

Each unit of the curriculum includes a Listening Map, however these are additional resources.

FLEXIBLE LISTENING GUIDES

2 worksheets are applicable to the entire youth concert repertoire.

1. **Musical Elements Worksheet**

Provides a template for student response while listening to each piece of repertoire.

2. **Make-A-Move**

Provides a bank of possible movements for movement improvisation.

Ready to be duplicated and distributed 

Name _____

MUSICAL ELEMENTS WORKSHEET

COMPOSER: _____

COMPOSITION: _____

METER

Is there a beat?

How does it swing?

Does it stay the same?

MODE

Is the mode major or minor?

Does it change or stay the same?

DYNAMICS

Is the music mostly loud or soft?

Does it change or stay the same?

TEMPO

Is the music fast or slow?

Does it change or stay the same?

INSTRUMENTATION

What instrument family plays the most?

What solo instruments do you hear?

Does the full orchestra play?

MOOD / CHARACTER

Is the music smooth or bumpy?

Does it change or stay the same?

HOW DOES THIS MUSIC MAKE YOU FEEL?

Name _____

MAKE-A-MOVE



clap



**hum or
sing along**



snap fingers



stomp feet



jump



sway



spin like a top



bend your knees

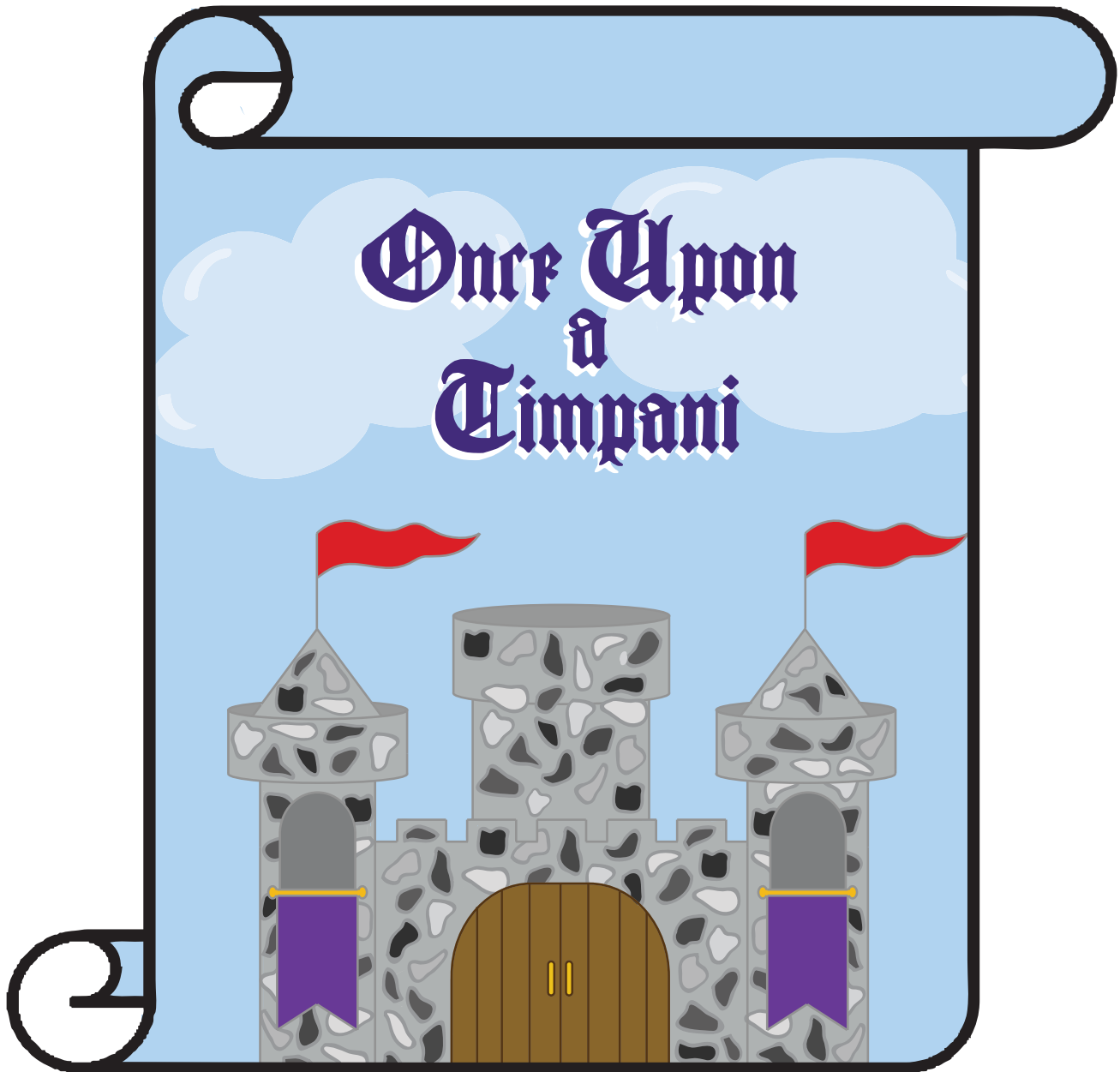


**step forward,
backward, left, or right**



**Play a pretend
instrument**

2012

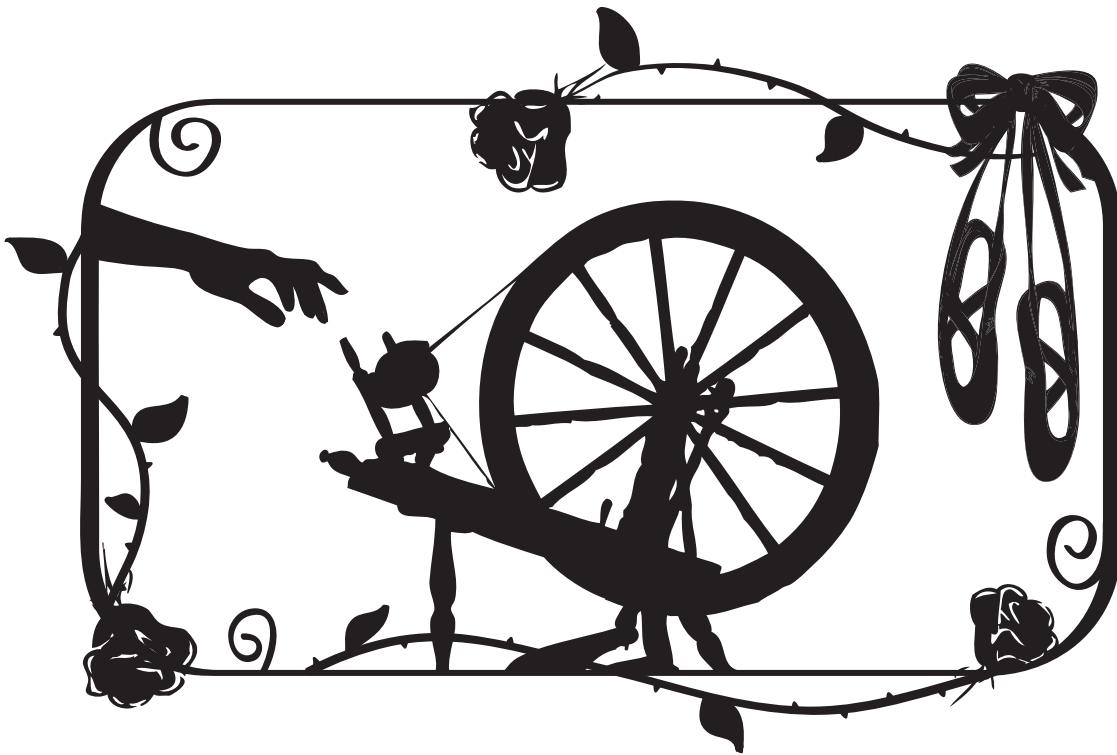


A²SO Youth Concert
at Hill Auditorium

Unit 1

The Sleeping Beauty, Op. 66
~Waltz

Pyotr Tchaikovsky (1840-1893)



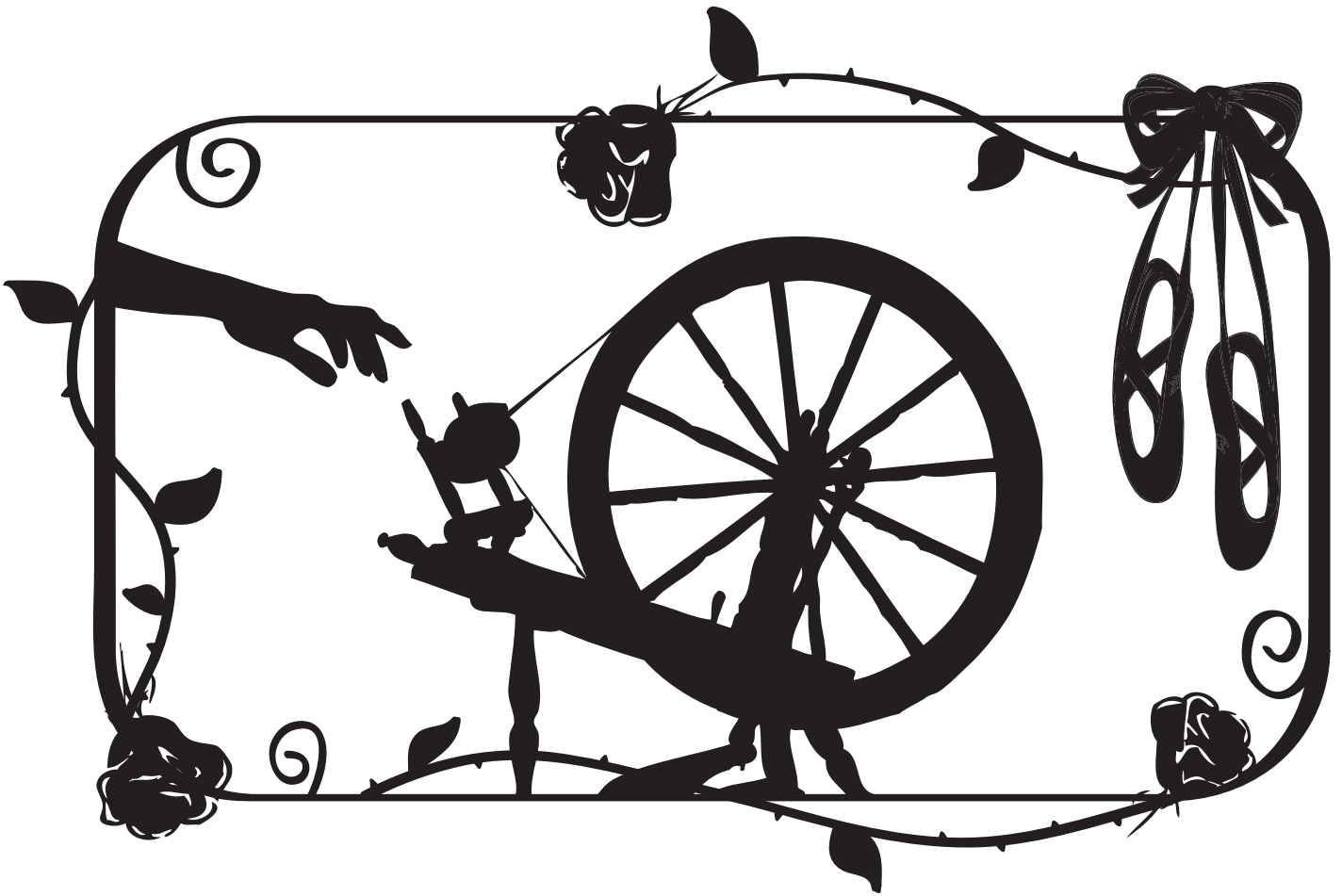
- 1.1 History and Context
- 1.2 Listening and Learning
- 1.3 Tchaikovsky Listening Map
- 1.4 Musical Activities
- 1.5 Explore the tale!

1840



Pyotr Tchaikovsky
born in Russia

1889



Tchaikovsky composes
The Sleeping Beauty

1893



Death of Pyotr Tchikovsky

Unit 1

In the words of Tchaikovsky...



“Undoubtedly, I should have gone mad but for music. Music is indeed the most beautiful of all Heaven’s gifts to humanity wandering in the darkness. Alone it calms, enlightens, and stills our souls. It is not the straw to which the drowning man clings; but a true friend, refuge, and comforter, for whose sake life is worth living.”

“The creative process is like music which takes root with extraordinary force and rapidity.”



1.1 HISTORY AND CONTEXT

The Sleeping Beauty, Op. 66
~ Waltz

Pyotr Tchaikovsky
(1840-1893)

Introduce	Waltz from <i>The Sleeping Beauty, Op. 66</i> <ul style="list-style-type: none">Discuss elements included in the title: movement, type of dance, opus number
Define	Waltz <ul style="list-style-type: none">A ballroom dance in triple meter (or triple time)
Define	Opus (the Latin word for “work”) <ul style="list-style-type: none">Opus numbers provide a means of cataloging musical works
Structure	<i>The Sleeping Beauty</i> is a ballet in three acts <ul style="list-style-type: none">Each act of the ballet includes several scenes and many movements of musicWaltz is excerpted from Act I of <i>The Sleeping Beauty</i>Further explored in <i>Listening and Learning 1.2</i>
Define	Ballet <ul style="list-style-type: none">Ballet uses music and precise dance choreography to tell a story, often with elaborate stage sets, costumes, and makeup

TIMELINE

1840	Pyotr Tchaikovsky born in Russia
1889	Tchaikovsky composes <i>The Sleeping Beauty</i>
1893	Death of Pyotr Tchaikovsky

COMMISSION

A brief history of Tchaikovsky’s *The Sleeping Beauty, Op. 66*:

- In 1888 the Director of the Imperial Theatre in St. Petersburg commissioned Tchaikovsky to write a ballet adaptation of the famous tale *The Sleeping Beauty* by Charles Perrault.
 - Tchaikovsky began writing in 1888; however, he continued to hone and improve the score until only days before the premier performance.
 - After extensively researching many versions of the Perrault tale, Tchaikovsky chose to use the Brothers Grimm’s version of the story as the guide and inspiration for the ballet music.
 - The Imperial Ballet Master, Marius Petipa, choreographed the premiere of the ballet on January 15, 1890 at the Imperial Mariinsky Theatre in St. Petersburg.
-

Pyotr Tchaikovsky (1840-1893)

- 1840 Pyotr Ilyich Tchaikovsky born into a middle-class family in Votkinsk, Russia
- 1845 Began taking piano lessons at the age of five
- 1846 Spoke Russian, German and French by the age of six
- 1854 Began composing as a means of expression shortly after the death of his mother
- 1862-1865 Studied harmony and composition at the St. Petersburg Conservatory
- 1867-1878 Professor of Music Theory at the Moscow Conservatory
- 1877 Married Antonina Miliokova, but the marriage lasted only nine weeks
- 1878 Met Nadezhda von Meck who provided him with financial support so he could compose
- 1884 Settled in Moscow with modest financial security, receiving many commissions
- 1885 Awarded an annual government pension as the premier court composer of Russia
- 1887 Began conducting productions of his own stage and orchestral works
- 1889 Composed *The Sleeping Beauty*, Op. 66
- 1891 Visited America to conduct his music at the inaugural concert in Carnegie Hall
- 1893 Lived to be 53 years old, died in St. Petersburg, Russia

❖ Pyotr Ilyich Tchaikovsky was a Russian Romantic composer who colored his works with rich harmonies, relying on romantic and classical sensibilities to explore powerful emotional depths.

NOTABLE WORKS

Ballet:

Swan Lake, Op. 20
The Nutcracker, Op. 71

Opera:

Eugene Onegin, Op. 24
The Queen of Spades, Op. 68

Solo:

Romance in F Minor, Op. 5
Piano Sonata No. 1, Op. 37
Piano Sonata No. 2, Op. 80

Concerti:

Piano Concerto No. 1, Op. 23
Piano Concerto No. 2, Op. 44
Piano Concerto No. 3, Op. 75
Variations on a Rococo Theme, Op. 33
Violin Concerto in D, Op. 35
Valse-Scherzo, Op. 34

Chamber:

Piano Trio in A Minor, Op. 50
Four String Quartets
String Sextet, Op. 70

Orchestral:

Eight Symphonies
Four Orchestral Suites
Romeo and Juliet
The Tempest
Serenade for String Orchestra, Op. 48
1812 Overture, Op. 49

Choral:

Liturgy of St. John Chrysostom, Op. 41
Vespers, Op. 52

1.2 LISTENING AND LEARNING

Identify	Tools to develop and strengthen listening skills: <ul style="list-style-type: none">▣ Imagine the story the music is meant to be telling you▣ Notice types of sounds (orchestration, dynamics, timbre, etc.)▣ Discuss what you see in your mind's eye while you listen▣ Discuss what thoughts and images the music brings to your mind
Guides	Optional Worksheets <ul style="list-style-type: none">▣ Tchaikovsky Listening Map 1.3▣ Musical Elements Worksheet pg. 8
Listen	Curriculum CD Track 1 <ul style="list-style-type: none">▣ Waltz from <i>The Sleeping Beauty</i>, Op. 66

BALLET

10 facts on the fine art of Ballet:

1. A dance form that uses precise, formalized movements, set to music, to present a dramatic story. (Often associated with women dancing in pointe shoes.)
2. Originated in the royal courts of 15th century Italy, as a dance interpretation of fencing movements during a duel.
3. Further developed in 17th century France in the court of King Louis XIV. Because of this, much of ballet vocabulary (names of specific movements) is universally spoken in French.
4. Ballet is a discipline that takes extreme focus and commitment to master. Most professional dancers began taking lessons as young children and continue to take ballet classes throughout their careers.
5. From Italian, a female dancer is called a *ballerina*. Often a principal is called *prima ballerina*.
6. Ballerinas are incredibly graceful and flexible, looking as though they effortlessly glide across the stage. Ballerinas dance in *pointe shoes*, which allow them to stand on their toes, appearing weightless. They often wear a rigid tulle skirt that is called a tutu.
7. Male ballet dancers must be graceful and strong. They often dramatically lift ballerinas, sometimes even over their heads with one arm, making it look effortless and beautiful.
8. From Italian, a male dance is a *ballerino*, though in modern vocabulary men are called *ballet dancers*.
9. Pointe shoes began in the 17th century as regular soft ballet slippers that had extra material in the toe to allow a ballerina to briefly dance on her toes. Finally, in the early 20th century, the modern ballet slipper was constructed to incorporate a hard box around the toes that allows for a ballerina to stand on pointe for long periods of time.
10. Ballet is choreographed (steps are set) to music. Most often classical orchestral music.

Use these learning categories to launch further class discussion about *Sleeping Beauty*. A summary of the tale of *Sleeping Beauty* as told by the ballet is provided in 1.5 *Explore the Tale!*

1. ORCHESTRATION

- ❑ Discuss the members of and each family of instruments that Tchaikovsky includes
- ❑ What are factors that might influence a composer's choice of orchestration?
 - In this case, Tchaikovsky had the large orchestra of the Mariinsky Theatre to work with
- ❑ Use the orchestra map (Appendix A.1) to locate the stage position of each section
- ❑ Compare and contrast this orchestration to other pieces on the youth concert program
 - Would you characterize this orchestration as big or small? Basic or elaborate?

Woodwinds: 3 Flutes, 1 Piccolo, 3 Oboes, 1 English Horn, 2 Clarinets, 2 Bassoons

Brass: 4 Horns, 4 Trumpets, 3 Trombones, 1 Tuba

Strings: Violin I, Violin II, Viola, Cello, Bass, Harp

Percussion: Timpani, Snare drum, Tamtam, Glockenspiel, Cymbals, Bass drum, Piano

2. SUMMARY OF MUSICAL MOVEMENTS

- ❑ A full production of all four acts of the ballet (with intermissions) is nearly four hours long
- ❑ Notice that just by knowing the musical movements of the ballet we can glean a lot about the plot
- ❑ Discuss the character of the different types of musical movements and dance forms included:
 - Prologue includes a musical march, individual dances in the character of each fairy, etc.

PROLOGUE

The Baptism of the Princess Aurora

- ❑ *Introduction*
- ❑ *March – Entrance of King Florestan and his Court*
- ❑ *Entrance of the Six Good Fairies and Dances of the Six Good Fairies* (Six variations)
- ❑ *Finale – Carabosse and the Lilac Fairy*

ACT I

The Four Royal Suitors of the Princess Aurora

- ❑ *In the Garden of the King's Palace, Garland Waltz*
- ❑ *The Four Princes, Rose Adagio*
- ❑ *Dances of the Maid of Honor and the Pages*
- ❑ *Aurora's Dance, Coda, and Finale*

ACT II

Scene I – The Hunting of Prince Desire

Scene II – The Castle of Sleeping Beauty

- ❑ *Introduction and Blind Man's Bluff*
- ❑ *Dances of the Duchesses, the Barons, the Countesses, the Marquises*
- ❑ *Prince Désiré and the Lilac Fairy*
- ❑ *Prince Désiré and Princess Aurora*
- ❑ *Aurora's Dance*
- ❑ *Coda – Scene – Panorama – Finale symphony*

ACT III

The Marriage of Aurora and Desire

- ❑ *The Wedding March – Festive Procession*
- ❑ *Dances of the Four Fairies: Gold, Silver, Sapphire, and Diamond*
- ❑ *Dance of Puss-in-Boots and the White Cat*
- ❑ *Dance of Cinderella and Prince Fortune*
- ❑ *Dance of the Blue Bird and Princess Florine*
- ❑ *Dance of Little Red Riding Hood and The Big Bad Wolf*
- ❑ *Dance of Tom Thumb, his Brothers, and the Ogre*
- ❑ *Dance of Princess Aurora and Prince Désiré*
- ❑ *Sarabande – Finale – Apotheose*

3. HISTORY OF THE TALE

- ❑ Written by Charles Perrault (1628-1703), French author
- ❑ Perrault is credited with creating the literary genre of fairy tales
- ❑ First published as *La Belle au bois dormant* (*The Beauty asleep in the wood*) in 1697

There have been many retellings of the tale. Here are two famous examples:

- ❑ The story was first retold by the Brothers Grimm (Jacob and Wilhelm Grimm)
- ❑ The Brothers Grimm published the story as *Briar Rose* in 1812, with a collection of German folklore
- ❑ Their version was quite close to Perrault's original tale, with a slightly more playful tone

- ❑ Disney released an animated film version of *Sleeping Beauty* in 1959 which took ten years to create
- ❑ The Disney film primarily used Tchaikovsky's *Sleeping Beauty* for the soundtrack
- ❑ It was the most expensive Disney production to date, costing \$6 million in the 1950s
- ❑ Disney has re-released *Sleeping Beauty* many times, thus the film has grossed a total of \$478.22 million

4. CHARACTERS

- ❑ Each dancer has a role as a main or supporting character, or as a member of the ballet company.
- ❑ The company is a group of dancers in scenes that help to support the action of the story.
- ❑ How is this set of characters characteristic of the Baroque time period? Why?

The Royal Court:

King Florestan XXIV and his Queen
Princess Aurora, their daughter
Catalabutte, Master-of ceremonies
Courtiers (maids, pages, lackeys)

The Prince's Hunting Party:

Prince Désiré (*Desired*)
Fallifron, Prince Désiré's Tutor
The Prince's Friends

The Four Suitors:

Prince Chéri (*Darling*)
Prince Charmant (*Charming*)
Prince Fortuné (*Wealthy*)
Prince Fleur de Pois (*Pea Flower*)

The Fairies:

Candide (*Candor*)
Coulante, Fleur de farine (*Flowing Wheat*)
Miettes qui tombent (*Crumbs*)
Canari qui chante (*Singing Canary*)
Violente (*Force*)
Lilas (*Lilac*)
Carabosse (*Wicked Fairy*)
Gold, Silver, Sapphire, and Diamond Fairies


Fairy Tale Characters:


Puss-in-Boots and The White Cat
Princess Florine and The Bluebird
Little Red Riding Hood and The Big Bad Wolf
Tom Thumb, his Brothers, and the Ogre


1.3 Listening Map

Waltz from *The Sleeping Beauty*, Op. 66
Pyotr Tchaikovsky (1840-1893)

Follow the form of Tchaikovsky's Waltz. ABACABA

A 

B 

C 

A

B

A

A

Orchestral introduction

Start here

Coda

The musical score is presented in three systems, each with a treble clef and a key signature of two flats (B-flat and E-flat). The first system is labeled 'A' and contains three staves of music. The second system is labeled 'B' and contains two staves of music. The third system is labeled 'C' and contains one staff of music. The score is framed by a decorative floral wreath with letters A, B, and C placed at various points along its curve. The text 'Orchestral introduction' is located at the bottom left, 'Start here' is at the bottom left, and 'Coda' is at the bottom right.

1.4 MUSICAL ACTIVITIES

Choose a few activities to complement:

- ❑ Current musicianship skills studied in your classroom
- ❑ Humanities tie-ins with: ART, LANGUAGE ARTS, MATH, & HEALTH

<p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>ART</p> <p>Suggested time: 10 minutes</p>	<p>Draw a stage set for one or more acts of the ballet.</p> <p>Use what you know about the story to draw elements of a set that support the action of the dancers and story.</p> <ul style="list-style-type: none"> ❑ What colors and scenery do you imagine? ❑ What kind of lighting and backdrops? ❑ What kind of a set is on the stage for the dancers to move around? <p>Think about the ways the music and the plot inform the stage set as you listen and draw.</p>
--	--

<p>WRITE</p> <p>Explore this music with a written response.</p> <p>LANGUAGE ARTS</p> <p>Suggested time: 10 minutes</p>	<p>Write a report in the style of newspaper, television, or online magazine.</p> <p>Report on the sleeping kingdom of Princess Aurora.</p> <ul style="list-style-type: none"> ❑ How would you report this curse to the rest of the world? ❑ How would you describe the way the kingdom looks and feels? ❑ Have you heard any news about the Prince's arrival to report? <p>Think about the magic of this fairy tale story as you listen and write.</p>
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<p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements pg. 9</p>	<p>Dance as the villagers danced with garlands.</p> <ul style="list-style-type: none"> ❑ Dance a waltz, which has emphasis on the <u>1</u> of 1-2-3. ❑ Move together in circle with a waltz step ❑ Freely move while waving imaginary (or real) garlands ❑ Choreograph movements for each theme/section of the waltz Structure = ABACABA <p>Try many types of dance steps as you listen and move. *Repeat this activity with Prokofiev Unit 4 to compare waltzes.</p>
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<p>ANALYZE</p> <p>Explore this music by analyzing elements through class discussion.</p>	<p>Discuss the role of costumes and choreography in the ballet.</p> <ul style="list-style-type: none"> ❑ How could they help tell the story of <i>Sleeping Beauty</i>? ❑ How do they inform us about the time period of the story? ❑ What can they tell us about the character roles? <ul style="list-style-type: none"> ○ Age? Royalty? Villager? Fairy? ❑ How can choreography express drama? <ul style="list-style-type: none"> ○ Example: a close dance for two in love ○ Example: a group/company dance at a celebration, etc. <p>Discuss the important role of costumes and choreography in aptly telling a story through dance and music, with no dialogue.</p>
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<p>RHYTHM</p> <p>Explore this rhythmic example with a few of these questions and methods.</p> <p>MATH</p>	<p>Conduct Tchaikovsky's <i>Waltz</i> in 3 and in 1.</p> <p>Identify the rhythmic characteristics of a waltz:</p> <ul style="list-style-type: none"> ▣ Waltzes are in 3 with an emphasis on beat <u>1</u> of 1-2-3. ▣ Beats 2 and 3 function as two smaller upbeat ▣ Depending on the speed of a waltz, it may be felt in 1 instead of 3 <p>Conduct the waltz:</p> <ul style="list-style-type: none"> ▣ CONDUCT in 3 by drawing a triangle in the air ▣ CONDUCT in 1 by moving down-up, down-up, etc. ▣ Which is more effective for this waltz and tempo? Why?
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<p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p>	<p>Explore Theme A from Tchaikovsky's <i>Waltz</i>.</p> <p>(Use <i>Listening Map 1.3</i> as score.)</p> <p>Discuss the characteristics of this waltz melody</p> <ul style="list-style-type: none"> ▣ What is the contour of this melody? ▣ What musical terminology can we use to describe it? <ul style="list-style-type: none"> ○ <i>Legato</i> – smooth and connected ○ <i>Cantabile</i> – a song-like melody ▣ Identify the “oompah-pah” rhythm accompanying the melody <p>SING the melody on a neutral syllable, scale degrees, or solfege</p> <ul style="list-style-type: none"> ▣ Is it a tune that can easily be sung? Why or why not? <p>Tchaikovsky's melody was written in the 19th century. Use this method to compare with Prokofiev's 20th century waltz in Unit 4.</p>
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<p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p>	<p>Use melodic instruments to improvise a new waltz melody.</p> <p>Tchaikovsky uses a lyrical melody over an “oompah-pah” orchestral accompaniment to create this waltz.</p> <p>Improvise melodies (using few or several pitches) over the provided “oompah-pah” accompaniment. Takes turns improvising melodies.</p> <p>For an extension of this activity, challenge students to write down their melody with the correct rhythms and pitches.</p>
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Note: in C major for ease with Orff instruments. *Waltz* is in Bb Major.

1.5 EXPLORE THE TALE!

As presented at the premiere of Tchaikovsky's ballet.

Setting: A European Kingdom during the Baroque Period (1600-1760)

PROLOGUE *The Baptism of the Princess Aurora*

King Florestan and his wife the Queen host a grand celebration for the baptism of their daughter, Princess Aurora. At the party are the baby's godmothers, the six good fairies: Candor Fairy, Flowing Wheat Fairy, Crumbs Fairy, Singing Canary Fairy, Force Fairy, and Lilac Fairy. As the fairies are giving Aurora gifts of honesty, grace, prosperity, song, and generosity, they are suddenly interrupted by the arrival of the wicked fairy Carabosse. She is furious with the King because he did not invite her to the party. The King and Queen try to reason with her, but Carabosse declares a curse on Princess Aurora: she will prick her finger on a spinning wheel on her 16th birthday and suddenly die. But, all is not lost because the Lilac Fairy has not yet granted her gift to the baby Princess. The Lilac Fairy acknowledges that Carabosse's power is great and that she cannot completely reverse the curse. She declares that the Princess will prick her finger, but she will not die. Instead Aurora will sleep for 100 years until she is awakened by the kiss of a prince.

ACT I *The Four Royal Suitors of the Princess Aurora*

It is Princess Aurora's 16th birthday and the atmosphere is festive. **In celebration the villagers dance a waltz with garlands.*** In the village near the castle, women are busy knitting on spinning wheels and the court pages order the women away. The King decreed that no one could use spinning wheels because of the curse on the Princess Aurora. Meanwhile, four princes have arrived at the party in hopes of wooing the Princess. Aurora meets her four royal suitors and each presents her with an exquisite rose. Next, a disguised Carabosse presents Aurora with a spindle. Aurora has never seen a spindle before and begins to dance with the new object despite her mother and father's warnings. Suddenly she pricks herself and faints! To the horror of all, Carabosse reveals her true identity and vanishes with an evil flair. The four princes depart for their native countries in fear of the curse. Fortunately, the Lilac Fairy appears as she had promised. She reminds the King and Queen of her gift and then casts a spell of slumber upon the entire kingdom so that they will only wake up when Aurora does. *** The waltz presented at the youth concert.**

ACT II **Scene I – *The Hunting of Prince Désiré*** **Scene II – *The Castle of Sleeping Beauty***

One hundred years later, Prince Désiré is at a hunting party with his companions. He is not happy and his friends try to cheer him up with a game of blind man's bluff and a series of dances. Still unhappy, he asks to be alone and the hunting party departs. Suddenly, he sees the Lilac Fairy who presents him with a vision of Aurora and her beauty entrances him. The Prince pleads with the Lilac Fairy to bring him to see Princess Aurora and she finally agrees. The Prince discovers the castle, which is now overgrown in thick vines. His first act is to defeat Carabosse. Once past her and inside the castle, the Prince finds Aurora and awakens her with a kiss. The entire kingdom awakens with her. The Prince then declares his love for Aurora and proposes to her. The King and the Queen are happy to give their blessings.

ACT III *The Marriage of Aurora and Désiré*

Preparations for the wedding are made. On the day of the wedding, more fairies are invited to bless the marriage – The Gold Fairy, the Silver Fairy, the Sapphire Fairy and the Diamond Fairy. Other guests include fairytale characters, such as Puss-in-Boots and the White Cat. Each of the characters dance in joyful celebration of the marriage. The Prince and the Princess are wed, and the Lilac Fairy blesses their marriage. The ballet ends with all of the characters making a final bow.

Unit 2

Oh, Lois!

(from *Metropolis Symphony*)

Michael Daugherty (b. 1954)

Daily Planet

SPECIAL EDITION



By Michael Daugherty

OH, LOIS! CLARK KENT IS SUPERMAN

Lois Lane, reporter for the Daily Planet, Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur condimentum enim et dolor consequat placerat commodo rhoncus nunc venenatis. Vestibulum mauris nibh, suscipit ut semper vel, eleifend eget massa. Fusce sollicitudin, enim in semper suscipit, tortor nulla suscipit nisl, ut porttitor diam nibh vitae

Maecenas quis suscipit ante. Mauris a augue lectus, tincidunt viverra lorem. Proin tristique vulputate vulputate. Etiam odio urna, ultricies eu tincidunt id, placerat et dolor. Morbi at arcu et nulla auctor ornare at eismod metus. Aenean lobortis viverra nibh, pretium laoreet purus adipiscing eget. Nulla molestie auctor nisi a pretium. Cras ac ante tortor, et eleifend



Lois Lane, reporter for the Daily Planet, Nunc ullamcorper eleifend enim, vitae faucibus neque dignissim eu. Donec nec eros scelerisque lacus ornare

WORLD SHOCKED
Lois Lane, reporter for the Daily Planet, Donec mauris sapien, lobortis a rutrum sed, porttitor non nunc. Phasellus faucibus blandit dictum. Mauris ac augue turpis. Nullam quis venenatis erat. Etiam lacinia, mi dignissim ullamcorper sodales, neque magna accum-

2.1 History and Context

2.2 Listening and Learning

2.3 Daugherty Listening Map

2.4 Musical Activities

2.5 Explore the tale!

1954



Michael Daugherty
born in Iowa

1989

Daily Planet

SPECIAL EDITION



By Michael Daugherty

OH, LOIS! CLARK KENT IS SUPERMAN

Lois Lane, reporter for the Daily Planet, Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur condimentum enim et dolor consequat placerat commodo rhoncus nunc venenatis. Vestibulum mauris nibh, suscipit ut semper vel, eleifend eget massa. Fusce sollicitudin, enim in semper suscipit, tortor nulla suscipit nisl, ut porttitor diam nibh vitae

Maecenas quis suscipit ante. Mauris a augue lectus, tincidunt viverra lorem. Proin tristique vulputate vulputate. Etiam odio urna, ultricies eu tincidunt id, placerat et dolor. Morbi at arcu et nulla auctor ornare at euismod metus. Aenean lobortis viverra nibh, pretium laoreet purus adipiscing eget. Nulla molestie auctor nisi a pretium. Cras ac ante tortor, et eleifend



Lois Lane, reporter for the Daily Planet, Nunc ullamcorper eleifend enim, vitae faucibus neque dignissim eu. Donec nec eros scelerisque lacus ornare

WORLD SHOCKED

Lois Lane, reporter for the Daily Planet, Donec mauris sapien, lobortis a rutrum sed, porttitor non nunc. Phasellus faucibus blandit dictum. Mauris ac augue turpis. Nullam quis venenatis erat. Etiam lacinia, mi dignissim ullamcorper sodales, neque magna accum-

Daugherty composes *Oh, Lois!*

Unit 2

In the words of Daugherty...



“The A²SO youth concert provides a great way for living composers like me to interact with local students and teachers. Plus, I always enjoy working with Maestro Lipsky and the Symphony musicians. Ann Arbor is a very special place to live, and this is one of the reasons why!”

“I am eager to work with the A²SO in the 2011-12 season because they offer such comprehensive and important music education programs and concerts in Southeastern Michigan. The A²SO knows that this is an important and worthwhile endeavor, which makes these a real and meaningful experience for all involved.”



2.1 HISTORY AND CONTEXT

Ob, Lois!
from *Metropolis Symphony*

Michael Daugherty
(b. 1954)

-
- | | |
|------------------|---|
| Introduce | <i>Ob, Lois! from Metropolis Symphony</i> <ul style="list-style-type: none">❑ Discuss elements included in the title: movement title, no catalog numbers❑ In this case, discuss cataloging elements <i>not</i> included in the title |
| Structure | <i>Metropolis Symphony is a symphony in five movements</i> <ul style="list-style-type: none">❑ Composed during 1988-1993 with separate commissions for each movement❑ Individual movements may be performed separately |

TIMELINE

- | | |
|------|--|
| 1954 | Michael Daugherty born in Iowa, U.S.A. |
| 1989 | Daugherty composes <i>Ob, Lois!</i> |

COMMISSION

A brief history of Daugherty's *Metropolis Symphony*:

- ❑ Daugherty used DC Comics *Superman* and the characters in the comic as inspiration.
- ❑ Each movement has its own unique orchestration.

- | | |
|-----------------|--|
| Mvt I: | <i>Lex</i>
Written in 1991
Commissioned by the Baltimore Symphony Orchestra |
| Mvt II: | <i>Krypton</i>
Written in 1993
Commissioned by Absolut Vodka for the New Jersey Symphony Orchestra |
| Mvt III: | <i>WXYZPTLK</i>
Written in 1988
Commissioned by the Cleveland Chamber Symphony |
| Mvt IV: | <i>Ob, Lois!</i>
Written in 1989
Commissioned by the Cleveland Chamber Symphony |
| Mvt V: | <i>Red Cape Tango</i>
Written in 1993
Commissioned by the Albany Symphony Orchestra |

Michael Daugherty (b. 1954)

- 1954 Michael Kevin Daugherty born in Cedar Rapids, Iowa. He is the oldest of five brothers, all of whom are professional musicians.
- 1963 Began teaching himself to play the piano at the age of eight
- 1963-1967 Played in various drum corps
- 1972-1976 Studied composition at North Texas State University
- 1976-1978 Completed a master's degree in composition at the Manhattan School of Music
- 1977 Awarded the Fulbright Fellowship
- 1979-1980 Studied computer music with Pierre Boulez in Paris, France
- 1982-1984 Studied with composer György Ligeti in Hamburg, Germany
- 1986 Completed a doctorate in composition from Yale University
- 1986-1990 Taught composition at the Oberlin Conservatory of Music
- 1989 Composed *Ob, Lois!* as a commission from the Cleveland Chamber Symphony
- 1991-Present Professor of Composition at the University of Michigan
- 2003 Composed *Once Upon A Castle* to celebrate the 75th Anniversary of the A2SO and the Michigan Theater
- 2011 Won a Grammy for a recording by the Nashville Symphony Orchestra of *Metropolis Symphony*
- 2011 A2SO gives Michigan premiere of *Trail of Tears*.

❖ Michael Daugherty uses sophisticated compositional techniques to develop his melodic motives and complex polyrhythmic layers, creating a sound that is bursting with energy and uniquely Daugherty. His iconic American music is among the most performed concert works in the 21st century.

NOTABLE WORKS

Opera:

Jackie O

Solo:

Piano Plus

Jackie's Song

Monk in the Kitchen

Venetian Blinds

Concerti:

*Trail of Tears**

Deus Ex Machina

*Once Upon a Castle**

Fire and Blood

Raise the Roof

Rosa Parks Boulevard

UFO

Orchestral:

Route 66

Motor City Triptych

Philadelphia Stories

Metropolis Symphony

Choral:

Mount Rushmore

* Co-commissioned by the A2SO

2.2 LISTENING AND LEARNING

Identify	Tools to develop and strengthen listening skills: <ul style="list-style-type: none">▣ Imagine the story the music is meant to be telling you▣ Notice types of sounds (orchestration, dynamics, timbre, etc.)▣ Discuss what you see in your mind's eye while you listen▣ Discuss what thoughts and images the music brings to your mind
Guides	Optional Worksheets <ul style="list-style-type: none">▣ Daugherty Listening Map 2.3▣ Musical Elements Worksheet pg. 8
Listen	Curriculum CD Track 2 <ul style="list-style-type: none">▣ <i>Oh, Lois!</i> from <i>Metropolis Symphony</i>

SYMPHONY

Five discussion points to highlight the interesting history of the *Metropolis Symphony*:

1. Each movement has its own unique orchestration because Daugherty wrote each for different ensembles to premiere.
2. The individual movements may be performed separately, though it is preferred that the work be presented as a whole.
3. The entire symphony was written over a five-year period. When the symphony is performed in its entirety, the movements are not performed in chronological order of composition.
4. The Baltimore Symphony Orchestra premiered the work in its entirety in 1994.
5. A 2011 recording of the work won three Grammy awards: Best Orchestra Performance, Best Engineered Album-Classical, and Best Classical Contemporary Composition.

Program Notes by Michael Daugherty

I began composing my *Metropolis Symphony* in 1988, inspired by the celebration in Cleveland of the 50th anniversary of Superman's first appearance in the comics. When I completed the score in 1993, I dedicated it to the conductor David Zinman, who had encouraged me to compose the work, and to the Baltimore Symphony Orchestra. The *Metropolis Symphony* evokes an American mythology that I discovered as an avid reader of comic books in the 1950s and 1960s. Each movement of the symphony, which may be performed separately, is a musical response to the myth of Superman. I have used Superman as a compositional metaphor in order to create an independent musical world that appeals to the imagination. The symphony is a rigorously structured, non-programmatic work, expressing the energies, ambiguities, paradoxes, and wit of American popular culture. Like Charles Ives, whose music recalls small-town America early in the 20th century, I draw on my eclectic musical background to reflect on late 20th century urban America. Through complex orchestration, timbral exploration, and rhythmic polyphony, I combine the idioms of jazz, rock, and funk with symphonic and avant-garde composition.

Use these learning categories to launch further class discussion about *Oh! Lois*. A summary of the tale of Lois Lane and Superman is provided in section 2.5 *Explore the Tale!*

1. ORCHESTRATION

- ❑ Discuss the members of each family of instruments that Daugherty includes
- ❑ What are factors that might influence a composer's choice of orchestration?
 - In this case, Daugherty had the specifics of five different ensembles with which to work
- ❑ Use the orchestra map (Appendix A.1) to locate the stage position of each section
- ❑ Compare and contrast this orchestration to other pieces on the youth concert program
 - Would you characterize this orchestration as big or small? Basic or elaborate?

Woodwinds: 2 Flutes, 2 Piccolo, 2 Oboes, 2 Clarinets, 2 Bassoons

Brass: 4 Horns, 3 Trumpets, 3 Trombones

Strings: Violin I, Violin II, Viola, Cello, Bass

Percussion: Timpani, Gong, Triangle, Bass drum, Flexatones, Tamtam, Whips

Electronics: Synthesizer

2. CHARACTERS AND MUSIC

Michael Daugherty's description of each:

Movement I: *Lex* (Lex Luthor is the archenemy of Superman)

Lex derives its title from one of Superman's most vexing foes, the supervillain and business tycoon Lex Luthor. Marked "Diabolical" in the score, this movement features a virtuoso violin soloist (Lex) who plays a fiendishly difficult fast triplet motive in perpetual motion, pursued by the orchestration and a percussion section that includes four referee whistles placed quadraphonically on stage.

Movement II: *Krypton* (The fictional planet, native home of Superman)

Krypton refers to the exploding planet from which the infant Superman escaped. A dark, microtonal soundworld is created by glissandi (chromatic slide) in the strings, trombone, and siren. Two percussionists play antiphonal fire bells throughout the movement, as it evolves from a recurring solo motive in the cellos into ominous calls from the brass section. Gradually the movement builds toward an apocalyptic conclusion.

Movement III: *WXYZPTLK* (Mr. Mxyzptlk is a villain that Superman faces)

Mxyzptlk is named after a mischievous imp from the fifth dimension who regularly wreaks havoc on Metropolis. This brightly orchestrated movement is the scherzo of the symphony, emphasizing the upper register of the orchestra. It features two dueling flute soloists who are positioned stereophonically on either side of the conductor. Rapidly descending and ascending flute runs are echoed throughout the orchestra, while open-stringed pizzicato patterns, moving strobe-like throughout the orchestra, are precisely choreographed to create a spatial effect.

Movement IV: *Ob, Lois!* (Lois Lane is a reporter and Superman’s love interest)

Ob, Lois! invokes Lois Lane, news reporter at the Daily Planet alongside Clark Kent (alias Superman). Marked with the tempo “faster than a speeding bullet,” this five-minute concerto for the orchestra uses flexatone and whip to provide a lively polyrhythmic counterpoint that suggests a cartoon history of mishaps, screams, dialogue, crashes, and disasters, all in rapid motion.

Movement V: *Red Cape Tango* (Part of Superman’s super-hero outfit is a flowing red cape)

Red Cape Tango was composed after Superman’s fight to the death with Doomsday, and is my final musical work based on the Superman mythology. The principal melody, first heard in the bassoon, is derived from the medieval Latin death chant *Dies irae*. This dance of death is conceived as a tango, presented at times like a concertino comprising string quintet, brass trio, bassoon, chimes, and castanets. The tango rhythm, introduced by the castanets and heard later in the finger cymbals, undergoes a gradual timbral transformation, concluding dramatically with crash cymbals, brake drum, and timpani. The orchestra alternates between legato and staccato sections to suggest a musical bullfight.

3. HISTORY OF THE SUPERMAN COMIC

- ❑ Originally created in 1933 by Jerry Siegel and Joe Shuster, where Superman was a villain, not a hero.
- ❑ The first issue did not receive praise so Siegel and Shuster made Superman’s character more likable.
- ❑ Superman was rewritten as a hero with the alter ego of newspaper reporter Clark Kent.
- ❑ At first, the storylines were set in the Great Depression with Superman fighting crooked politicians.
- ❑ They incorporated mythological themes into the Superman character like:
 - Hercules – the god credited with ridding the world of monsters
- ❑ Superman became an American icon, fighting against tyranny and standing for social justice.
- ❑ Superman’s outfit came out of the circus strongman tradition of tights under shorts. His red cape was new and unique to a comic superhero, and established capes as a trend for future comic heroes.
- ❑ Action Comics published the first publication of the improved Superman in 1938.
- ❑ Siegel and Shuster established a studio to create the comics because *Superman* was so popular.
- ❑ In the 1940s, costumed villains were introduced, changing Superman’s mission from social justice to saving the world from evil super villains.
- ❑ Action Comics eventually became part of DC Comics, which is the publishing company most closely associated with the *Superman* comics.
- ❑ Thousands of *Superman* comics have been published in various series as newspaper strips, comic books, and graphic novels.
- ❑ DC Comics is now part of Warner Brothers Entertainment, which is owned by Time Warner. Thus, the Superman story has been told via many mediums, including film and television.

There have been many retellings of the Superman tales. Here are a few famous examples:

- ❑ Film series starring Christopher Reeve as Superman: *Superman* (1978)
Superman II (1980)
Superman III (1983)
Superman IV: The Quest for Peace (1987)
- ❑ *Superman Returns* (2006) starring Brandon Routh as Superman.

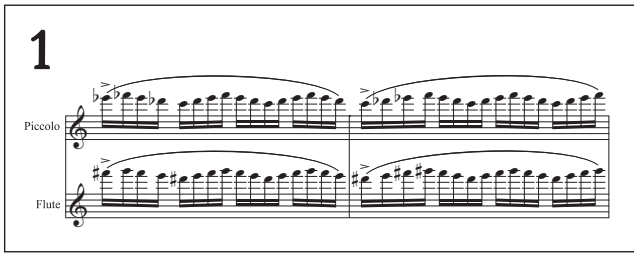
2.3 Listening Map

Oh! Lois from the *Metropolis* Symphony
Michael Daugherty (b. 1954)

Follow the action and adventures of Lois Lane.

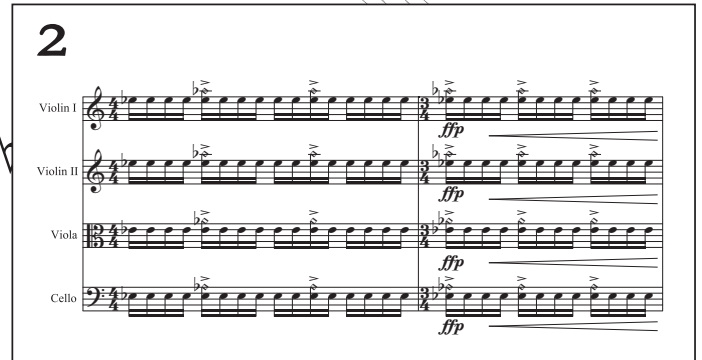
Faster than a speeding bullet!

1



Piccolo
Flute

2



Violin I
Violin II
Viola
Cello

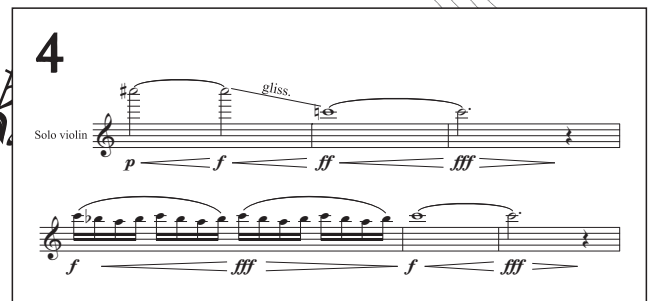
3



Horns 1&2
Horns 3&4
Trumpets
Trombones

Polyrhythms in the brass section.

4



Solo violin

Superman is flying in!

5



Violin I
Violin II
Viola
Cello
Double bass

The frenzied orchestra zooms away!

And poof! The adventure is over...

2.4 MUSICAL ACTIVITIES

Choose a few activities to complement:

- ▣ Current musicianship skills studied in your classroom
- ▣ Humanities tie-ins with: ART, LANGUAGE ARTS, MATH, & HEALTH

<p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>ART</p> <p>Suggested time: 10 minutes</p>	<p>Draw a scene you imagine while listening to <i>Ob! Lois</i>.</p> <p>Daugherty explained that the music described “a cartoon history of mishaps.” Draw a scene with Superman saving Lois Lane.</p> <ul style="list-style-type: none"> ▣ What is the scene you imagine that Lois has gotten herself into? ▣ Does Superman fly or run in to save the day? ▣ What other powers does he use? <p>Draw what you imagine as you listen to <i>Ob! Lois</i>.</p>
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<p>WRITE</p> <p>Explore this music with a written response.</p> <p>LANGUAGE ARTS</p> <p>Suggested time: 10 minutes</p>	<p>Create your own publication like the <i>Daily Planet</i>.</p> <p>(In each unit, students are challenged to write a report on one aspect of the piece. For this unit, students can create the publication, television program, or online magazine that publishes all of their articles.)</p> <ul style="list-style-type: none"> ▣ Design your publication to publish each of your youth concert music articles. ▣ Write a short story reviewing the music <i>Ob! Lois</i> as though you are a music editor just hearing the piece. <p>Think about ways to report on a story about music as you listen and write.</p>
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<p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements pg. 9</p>	<p>Improvise movements while listening to <i>Ob! Lois</i>.</p> <p>Mimic the character of the music:</p> <ul style="list-style-type: none"> ▣ The tempo marking says “faster than a speeding bullet” ▣ There are moments that sound like crashes and Superman’s flight ▣ What other things do you hear in the music? ▣ How can you represent what you hear with a movement? <p>Move in the many ways you imagine Superman might as he saves Lois.</p>
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<p>ANALYZE</p> <p>Explore this music by analyzing elements through class discussion.</p>	<p>Discuss Daugherty’s description of <i>Ob! Lois</i> (from the previous section.)</p> <p>Listen and identify the following, from Daugherty’s description:</p> <ul style="list-style-type: none"> ▣ Tempo: <i>faster than a speeding bullet</i> <ul style="list-style-type: none"> ○ Does the music live up to this tempo? ▣ Polyrhythmic counterpoint <ul style="list-style-type: none"> ○ Do you hear lots of rhythms happening at the same time? ▣ Mishaps, Screams, Dialogue, Crashes, and Disasters! <ul style="list-style-type: none"> ○ Which parts of the music do you think represent each?
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<p>RHYTHM</p> <p>Explore this rhythmic example with a few of these questions and methods.</p> <p>MATH</p>	<p>Discuss Daugherty's use of polyrhythms.</p> <p>Review and discuss the rhythms and articulations used in each example included in the listening map.</p> <ol style="list-style-type: none"> 1. Straight sixteenth notes in the woodwinds 2. Sixteenth notes with emphasis on beats 2 and 4, then on beats 1, 2, 3 3. Polyrhythm in the brass section (a great example!) 4. A melodic gesture combining long and short notes 5. Chord punctuation in the strings <p>Name and discuss rhythmic gestures in <i>Ob! Lois</i>.</p> <p>For a further challenge, speak and/or clap each example.</p>
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<p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p>	<p>Discuss the use of melody in <i>Ob! Lois</i>.</p> <p>Daugherty writes a very interesting violin solo.</p> <ul style="list-style-type: none"> ▣ What does this melodic gesture sound like to you? Why? ▣ Did this stick out to you like a melody? An effect? <ul style="list-style-type: none"> ○ How would you describe it what you heard? ▣ Did you hear other melodies in this movement? <ul style="list-style-type: none"> ○ Can you hum one? <p>Use the solo violin line (mm. 106-11) provided in the listening map to discuss melody in <i>Ob! Lois</i>. (CD Track 2 – 2:32)</p>
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<p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p>	<p>Play “Superman’s Powers” sound effects on various instruments.</p> <p>Divide into small groups of 2-4 giving each a few instruments.</p> <p>Discuss Superman’s list of incredible powers.</p> <ul style="list-style-type: none"> ▣ Listed in 2.5 <i>Explore the tale!</i> on the next page <p>Each group chooses a power and creates a musical effect or gesture for it.</p> <p>* This activity can work with any set of rhythmic or melodic instruments available in the classroom. Students only need their imaginations to improvise and compose.</p> <p>* Set musical parameters that fit the abilities of your students. 2-4 bars of music would be an appropriate start for elementary students</p> <ul style="list-style-type: none"> ▣ Example: trills could represent heat vision ▣ Example: drum rolls could represent Superman’s strength
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2.5 EXPLORE THE TALE!

This is the basic tale of Superman based on interpretations by writers, artists, directors, and actors.

Superman was born on the planet Krypton and named Kal-El. His father was a leading scientist name Jor-El and his mother was Lara. When Kal-El was two-years-old, Jor-El learned that through a universal disaster, Krypton would soon explode. He went to the leaders of the Science Council and begged them to take action. However the Council decided not to warn the citizens and forbade Jor-El from telling them, too. Jor-El was determined to build a rocket that would take his family far from the doomed planet. However, the time came too soon and Jor-El could only build a ship large enough to hold his son, Kal-El. His parents knew that the low gravity of Earth and its bright yellow sun would endow Kal-El with extraordinary powers. The moment before Krypton exploded, Jor-El launched the boy's ship toward Earth.

The rocket ship landed in a field just outside of Smallville, a fictional American town. Kal-El landed on Jonathan and Martha Kent's farm. After finding the boy in the ship, they soon adopted him and his name became Clark Kent. Jonathan and Martha raised Clark as their own son and soon learned of his incredible powers. They instilled in Clark a sense of right and wrong, and how best to use his powers constructively. By the age of eight, Clark created a superhero identity calling himself *Superboy*. He began to fight crime during his grade school years, becoming better and better at superhero duties.

After Clark graduated from Smallville High School, he moved to Metropolis (another fictional American city) to attend Metropolis University. Suddenly the city presented many opportunities for Clark to step in by catching criminals and saving lives. By his junior year, he called himself *Superman* and graduated with a degree in Journalism. As Clark Kent, he was hired as a reporter at the *Daily Planet* newspaper. At the *Planet*, Clark met Lois Lane, a beautiful, brilliant reporter. He soon fell in love with her. She fell in love with Superman, not knowing that Superman was Clark. This romantic saga had many twists and turns throughout the Superman series.

As Clark Kent, he was a perfectly normal man and reporter. He wore boring suits and big horn-rimmed glasses. When he needed to change into his alter ego, he ran in and out of phone booths as fast as a speeding bullet, transforming into Superman. Superman wore a fantastic superhero outfit with tights, a big red cape, and his signature "S" brightly displayed on his chest.

Superman had incredible powers!

Strength	Invulnerability	Endurance	Flight
X-Ray Vision	Heat Vision	Super Breath	Super Hearing
Super Vision	Photographic Memory	Superhuman Olfaction	Speed

Superman faced many villains, but most often worked to stop the crimes of his archenemy Lex Luthor, a rich and powerful crook always plotting an evil plan. Superman fought against many other villains in many versions of the story, including: Bizzaro – a character guilty of different evil tricks depending on the version, General Zod – once the evil Military Director of Krypton, Jax-Ur – an evil mad scientist from Krypton, and Ultraman – Superman's evil counterpart who appeared in the *Justice League of America* comic.

Superman recharged his energy by the heat and light of the sun. Throughout the Superman adventures, he would need power of the sun after an adventure or exposure to Kryptonite. Kryptonite was a glowing green radioactive element from the planet Krypton that seemed to be Superman's only physical weakness. When he was exposed to Kryptonite, his powers were weakened (or gone) until someone could get the dangerous element away from him. So, Lois Lane saved Superman many times over the years, too. Both are American iconic characters whose adventures have been beloved by generations.

Unit 3

A Midsummer Night's Dream, Op. 61
~Scherzo

Felix Mendelssohn (1809-1847)



- 3.1 History and Context
- 3.2 Listening and Learning
- 3.3 Mendelssohn Listening Map
- 3.4 Musical Activities
- 3.5 Explore the tale!

1809



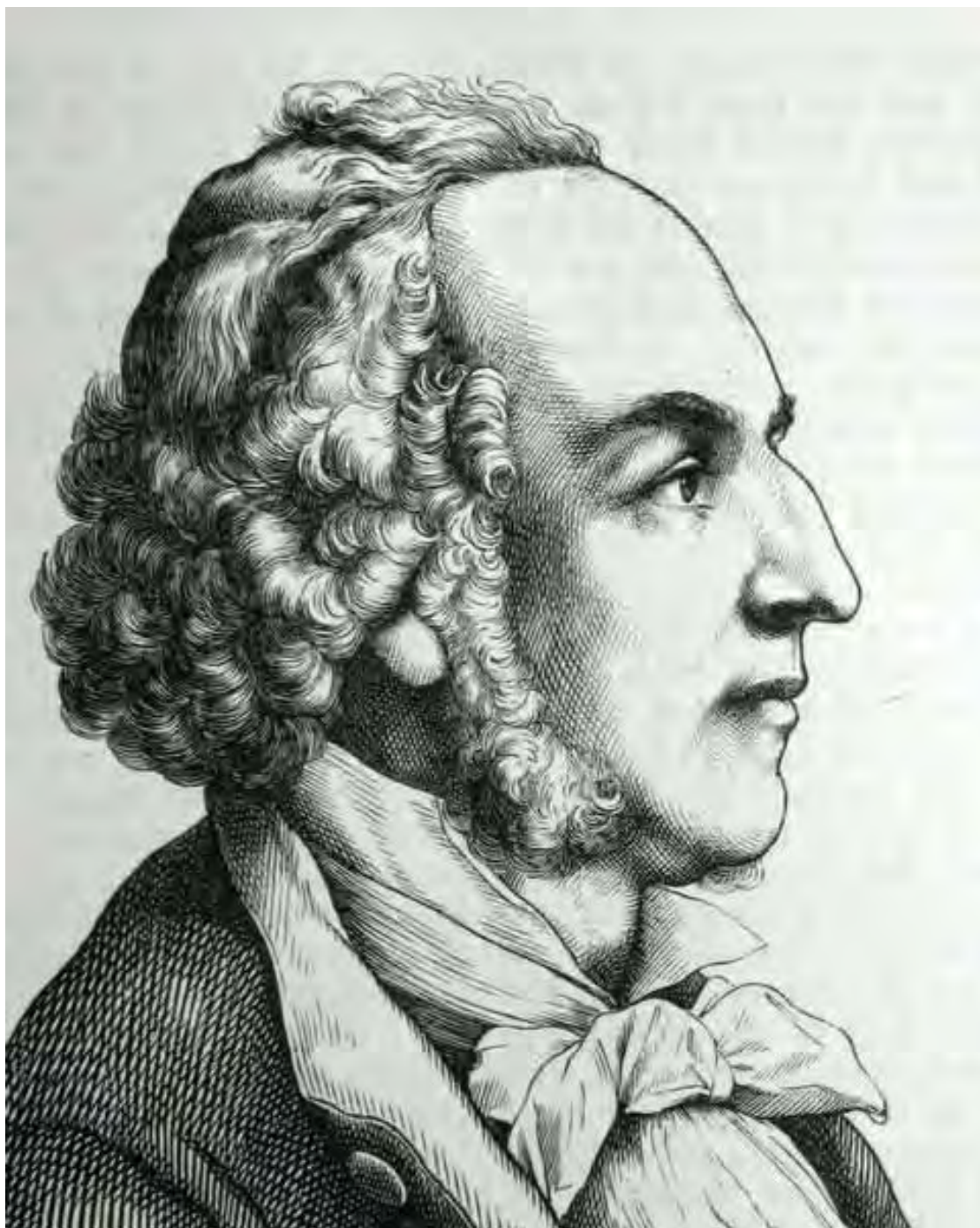
Felix Mendelssohn
born in Germany

1842



Mendelssohn composes
A Midsummer Night's Dream

1847



Death of Felix Mendelssohn

Unit 3

In the words of Mendelssohn...



“Ever since I began to compose, I have remained true to my starting principle: not to write a page because no matter what public, or what pretty girl wanted it to be thus or thus; but to write solely as I myself thought best, and as it gave me pleasure.”

“People usually complain that music is so ambiguous, and what they are supposed to think when they hear it is so unclear, while words are understood by everyone. But for me it is exactly the opposite. What the music I love expresses to me are thoughts not too indefinite for words, but rather too definite.”



3.1 HISTORY AND CONTEXT

A Midsummer Night's Dream, Op. 61
~ Scherzo

Felix Mendelssohn
(1809-1847)

Introduce	Scherzo from <i>A Midsummer Night's Dream, Op. 61</i> <ul style="list-style-type: none">❑ Discuss elements included in the title: type of movement, opus number❑ In this case, does the title tell us anything about the form of the piece?
Define	Scherzo (the Italian word for “joke”) <ul style="list-style-type: none">❑ A movement within a larger work, often with a playful character
Define	Opus (the Latin word for “work”) <ul style="list-style-type: none">❑ Opus numbers provide a means of cataloguing musical works
Structure	Incidental music for the play <i>A Midsummer Night's Dream</i> <ul style="list-style-type: none">❑ Music written to support the story❑ Further explored in <i>Listening and Learning 3.2</i>

TIMELINE

1809	Felix Mendelssohn born in Germany
1842	Mendelssohn composes <i>A Midsummer Night's Dream</i>
1847	Death of Felix Mendelssohn

COMMISSION

A brief history of Mendelssohn's *A Midsummer Night's Dream, Op. 61*:

- ❑ In 1826, Mendelssohn wrote a concert overture inspired by William Shakespeare's play, *Overture to A Midsummer Night's Dream, Op. 21*. At that time, it was only performed as a concert work, not with a production of the play.
 - ❑ In 1842, 16 years after writing the *Overture*, Mendelssohn was commissioned by King Frederick William IV of Prussia to write music for some his favorite plays, starting with *Midsummer*.
 - ❑ Mendelssohn wrote a complete set of incidental music for a stage production of *A Midsummer Night's Dream*, with the new opus number of 61. The set included the original *Overture*, more instrumental music, and vocal music.
 - ❑ The instrumental movements (*Overture, Scherzo, Intermezzo, Nocturne, and Wedding March*) are often excerpted as an orchestral suite for concert performances.
-

Felix Mendelssohn (1809-1847)

- 1809 Jakob Ludwig Felix Mendelssohn Bartholdy born in Hamburg, Germany to a wealthy family
- 1813 Began piano, violin, composition and organ with his siblings: Fanny, Paul, and Rebecca
- 1818 Performer in his first public concert at the age of nine
- 1821 Had already composed over 50 works, including opera, symphonies, and concertos
- 1826 Composed the *Overture to A Midsummer Night's Dream*
- 1826-1829 Studied at Berlin University, working as a musician on the side
- 1829 Conducted Bach's *St. Matthew Passion* in Berlin, Germany
- 1833 Appointed Music Director of the Dusseldorf Cathedral in Germany
- 1835 Appointed Conductor of Gewandhaus Orchestra in Leipzig, Germany
- 1837 Married Cécile Charlotte Sophie Jeanrenaud, they had five children
- 1842 Composed incidental music to *A Midsummer Night's Dream, Op. 61*
- 1843 Founded the Leipzig Conservatory of Music
- 1846 Conducted the premiere of his oratorio, *Elijah*
- 1847 Lived to be 38 years old, died in Leipzig, Germany

❖ Felix Mendelsohn was a German Romantic composer who wrote symphonies, operas, choral works, and a variety of solo work. His compositional style stayed true to classical sensibilities and was steeped in small innovations that he applied to traditional forms.

NOTABLE WORKS

Opera:

The Two Nephews
Camacho's Wedding
Son and Strangers

Solo:

Songs Without Words
– Eight books for solo piano

Concerti:

Piano Concerto No. 1, Op. 25
Piano Concerto No. 2, Op. 40
Violin Concerto, Op. 64
Concerto for Two Pianos & Orchestra

Chamber:

Seven String Quartets
Cello Sonata No. 1, Op. 45
Cello Sonata No. 2, Op. 58
Piano Trio No. 1, Op. 49
Piano Trio No. 2, Op. 66

Orchestral:

Symphony No. 1
Symphony No. 2
Symphony No. 3 (Scottish)
Symphony No. 4 (Italian)
Symphony No. 5 (Reformation)

Choral:

St. Paul, Op. 36
Elijah, Op. 70
Hear My Prayer
Psalm 42, Op. 42

3.2 LISTENING AND LEARNING

Identify	Tools to develop and strengthen listening skills: <ul style="list-style-type: none">▣ Imagine the story the music is meant to be telling you▣ Notice types of sounds (orchestration, dynamics, timbre, etc.)▣ Discuss what you see in your mind's eye while you listen▣ Discuss what thoughts and images the music brings to your mind
Guides	Optional Worksheets <ul style="list-style-type: none">▣ Mendelssohn Listening Map 3.3▣ Musical Elements Worksheet pg. 8
Listen	Curriculum CD Track # <ul style="list-style-type: none">▪ Scherzo from <i>A Midsummer Night's Dream</i>, Op. 61

SHAKESPEARE

Five points of interest on the life and works of William Shakespeare (1564-1616):

1. A British poet and playwright regarded as one the best writers of all times.
2. He wrote 16 comedies (plays) including *A Midsummer Night's Dream* and 12 tragedies including *Romeo and Juliet*, *Hamlet*, and *Macbeth*. He also wrote ten histories including *Henry V* and *King John*.
3. Shakespeare made sonnets (a form of poetry) very famous. A sonnet is a 14 line poem that comes from Italian for "little song." Most of Shakespeare's sonnets are about the drama of love.
4. Shakespeare had some fame in his lifetime but became a worldwide phenomenon in the 19th century when his work was rediscovered and revered.
5. His catalog of works includes 38 plays, 154 sonnets, and many other poems of varying length.

INCIDENTAL MUSIC

Four points of discussion on the history and function of incidental music:

1. Incidental music is usually in a play, television program, or radio program as background music that adds more atmosphere to a dramatic scene.
 2. The use of incidental music dates back to ancient Greek drama from the Fourth Century to help change scenes or feature musicians as part of the dramatic action.
 3. Many classical composers have written incidental music to support drama, including:
 - Edvard Grieg's *Peer Gynt* *In the Hall of the Mountain King* was featured by the A²SO in 2011
 4. Many composers also included an orchestral overture to be played before the drama begins and often incidental music written for a play is eventually turned into an orchestral suite.
-

Use these learning categories to launch further class discussion about *A Midsummer Night's Dream*. A summary of Shakespeare's tale is provided in 3.5 *Explore the Tale!*

1. ORCHESTRATION

- ❑ Discuss the members of and each family of instruments that Mendelssohn includes
- ❑ What are factors that might influence a composer's choice of orchestration?
 - In this case, Mendelssohn was provided with the King of Prussia's court orchestra
- ❑ Use the orchestra map (Appendix A.1) to locate the stage position of each section
- ❑ Compare and contrast this orchestration to other pieces on the youth concert program
 - Would you characterize this orchestration as big or small? Basic or elaborate?

Woodwinds: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons

Brass: 2 Horns, 2 Trumpets

Strings: Violin I, Violin II, Viola, Cello, Bass

Percussion: Timpani

2. SUMMARY OF MUSICAL MOVEMENTS

- ❑ Notice that just by knowing the musical movements of the play we can glean some about the plot
- ❑ Discuss the character of the different types of musical movements and dance forms included:
 - There are three types of marches included, all differing in character, etc.

* Melodrama = dialogue spoken over background music

Overture to A Midsummer Night's Dream

Act I: (No music)

Interlude: *Scherzo* "Joke" in Italian

Act II: Melodrama: *L'istesso tempo* *Same tempo – beat remains the same as meter changes*

March of the Elves

Chorus: *Ye spotted snakes*

Melodrama: *The Spells*

Interlude: *Intermezzo* *Musical movement that fits between sections of a larger work*

Act III: Melodrama

Nocturne

Music written about the nighttime

Act IV: Melodrama

Interlude *Wedding March*

Act V: *Prologue and Funeral March*

Dance of the Clowns

Allegro vivace

Lively as in the beginning

Finale: *Through this house gave glimmering light*

3. HISTORY OF THE TALE

- ❑ The story is fully attributed to Shakespeare, probably written between 1590-1596
- ❑ The occasion for which Shakespeare wrote the play is unknown, though there are many speculations
- ❑ It was first published in England in 1600
- ❑ The first known performance was at Court in London in 1605
- ❑ It was once again performed for a run in 1662 but audiences did not like it
- ❑ It was resurrected again in the 1840s at the Theatre Royal in Covent Garden

There have been many famous retellings of Shakespeare's play:

- ❑ A musical play, entitled *The Fairy Queen*, sung and spoken in English, written in 1692
- ❑ British composer Henry Purcell (1659-1695)

- ❑ An opera, entitled *A Midsummer Night's Dream*, sung in English, premiered in 1960
- ❑ British composer Benjamin Britten (1913-1976)

- ❑ A 1935 film, entitled *A Midsummer Night's Dream*, directed by Max Reinhard and William Dieterle
- ❑ The film won two Academy awards and starred James Cagney and Mickey Rooney

- ❑ A 1968 film, entitled *A Midsummer Night's Dream*, directed by Peter Hall
- ❑ The film stars the Royal Shakespeare Company with Helen Mirren and Judi Dench

- ❑ A 1999 film, entitled *A Midsummer Night's Dream*, adapted and directed by Michael Hoffman
- ❑ The film relocated the story to 19th century Tuscany, starring Kevin Kline, Rupert Everett, Michelle Pfeiffer, Stanley Tucci, Christian Bale, and Calista Flockhart.

4. CHARACTERS

- ❑ Use the character list to refer to when reading the plot summary.

The Athenians:

Theseus, Duke of Athens
Hippolyta, Queen of the Amazons
They are betrothed to be married.

Egeus, father of Hermia
Forcing Hermia to marry Demetrius

Lysander, in love with Hermia
Hermia, in love with Lysander
Demetrius, in love with Helena
Helena, in love with Demetrius

Philostrate, Theseus' Court Jester

The Fairies:

Oberon, King of the Fairies
Titania, Queen of the Fairies
Puck, servant to Oberon
Titania's fairy servants

The Actors:

Peter Quince, leader of the troupe
Nick Bottom
Francis Flute
Robin Starveling
Tom Snout
Snug

3.3 Listening Map

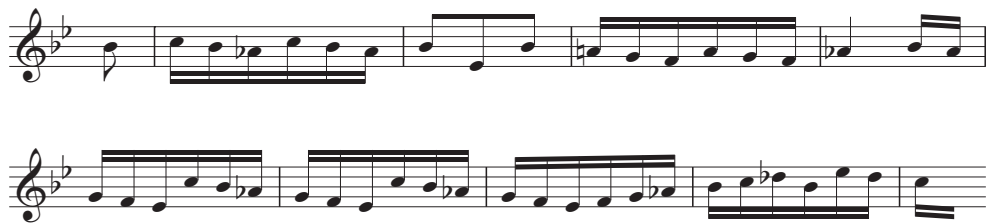
Scherzo from *A Midsummer Night's Dream*, Op. 61
Felix Mendelssohn (1809-1847)

Follow the fairy's Scherzo.

Woodwind Theme



String Theme



Woodwind Counterpoint



Listen to this fairy tune
as the forest sleeps!



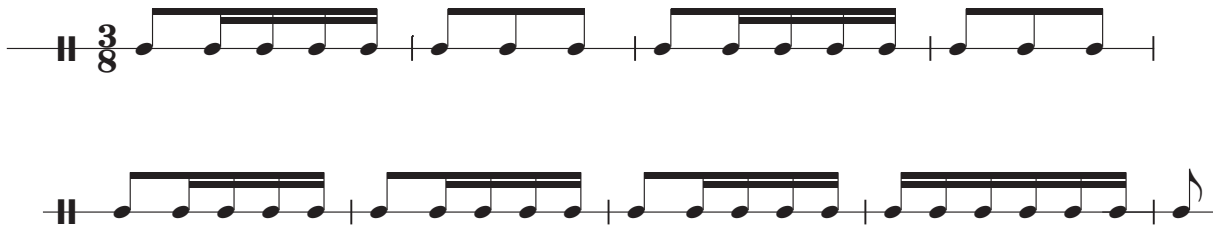
3.4 MUSICAL ACTIVITIES

Choose a few activities to complement:

- ▣ Current musicianship skills studied in your classroom
- ▣ Humanities tie-ins with: ART, LANGUAGE ARTS, MATH, & HEALTH

<p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>ART</p> <p>Suggested time: 10 minutes</p>	<p>Draw your idea of the perfect midsummer night.</p> <ul style="list-style-type: none"> ▣ Use your imagination to think of the perfect summer night ▣ What does the sky look like? ▣ Are there flowers and trees around? ▣ What are you doing on this summer night? <p>Think about the way a summer night feels as you listen and draw.</p>
<p>WRITE</p> <p>Explore this music with a written response.</p> <p>LANGUAGE ARTS</p> <p>Suggested time: 10 minutes</p>	<p>Write a report in the style of newspaper, television or online magazine.</p> <p>Report on the news of the fairy’s forest.</p> <ul style="list-style-type: none"> ▣ How are the rehearsals with actors going for the play? ▣ How many people have been struck with the love flower curse? ▣ What have you heard about the wedding? Is there excitement? <p>Think about the magic of this play as you listen and write.</p>
<p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements pg. 9</p>	<p>Move through the forest as the characters in the play.</p> <p>The <i>Scherzo</i> alternates between a bouncy descending melody in the woodwinds and fast flowing scalar passages in the strings.</p> <ul style="list-style-type: none"> ▣ During the woodwind passages: <ul style="list-style-type: none"> ○ Move as fairies: prance, tip-toe, fly, etc. ▣ During the string passages: <ul style="list-style-type: none"> ○ Move as Fairy Royalty: walk proudly, wave at public, etc. <p>Think about the characters in the play and the character of the music as you listen and move.</p>
<p>ANALYZE</p> <p>Explore this music by analyzing elements through class discussion.</p>	<p>Discuss the flute solo at the end of the <i>Scherzo</i>.</p> <ul style="list-style-type: none"> ▣ Listen to the flute solo and hear the intricacy and speed ▣ This passage is a standard audition piece because of its difficulty ▣ Where can the flutist breathe? ▣ Can you hear where the player breathes in this recording? ▣ What do you think this non-stop melody represents? <p>Listen and discuss aspects of this solo passage.</p> <p>CD Track 3: (4:10 – 4:39) Scores are also available at www.imslp.org</p>

<p>RHYTHM</p> <p>Explore this rhythmic example with a few of these questions and methods.</p> <p>MATH</p>	<p>Discuss and play the rhythm of the main theme in the <i>Scherzo</i>.</p> <ul style="list-style-type: none"> ▣ What is the time signature of this example? ▣ What are the two durations of notes used in this example? ▣ SPEAK the rhythm on syllables ▣ COUNT aloud/write-in counts on scores ▣ CLAP the example ▣ PLAY the example on rhythmic instruments ▣ CONDUCT the example in groups with one another
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<p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p>	<p>Discuss the main theme in the <i>Scherzo</i> as a musical sentence.</p> <p>A musical sentence is a passage containing two or more phrases, most often ending with a perfect cadence.</p> <p>The first part of a musical sentence is a statement of the basic motive. The second part of the sentence is a complementary repetition.</p> <ul style="list-style-type: none"> ▣ Notice and discuss that this melodic example fits the sentence structure requirements perfectly. <p>Identify and discuss musical sentences as you listen/play the main theme.</p>
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<p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p>	<p>Compose or improvise fairy tip-toe passages on rhythmic and melodic instruments.</p> <p>Partner students so that one has a rhythmic instrument and one has a melodic instrument.</p> <p>Work in small groups so that each pair creates a rhythm/melody together that represents fairies tip-toeing through the forest.</p> <p>Students can choose a time signature/length or it can be assigned.</p> <p>For an extension of this activity, challenge students to write down their melody and rhythm correctly.</p>
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3.5 EXPLORE THE TALE!

Summary of Shakespeare's play, *A Midsummer Night's Dream*.

The play features three intertwining plots that are connected by the celebration of the wedding of Duke Theseus of Athens and the Amazonian queen, Hippolyta. The stories are set simultaneously in the woodlands, and in the realm of Fairyland in the moonlight.

In the opening scene, Hermia refuses to follow her father Egeus's instructions to marry Demetrius, whom he has chosen for her. Egeus is frustrated that Hermia does not love him and he quotes ancient Athenian law, which says that a daughter must marry the suitor chosen by her father or else face death. Duke Theseus offers her another choice: instead she can become a nun and worship the goddess Diana.

Meanwhile, King Oberon and Queen Titania of the fairies are in the forest outside Athens and plan to stay there until after Theseus and Hippolyta's wedding. Oberon and Titania are estranged because she is trying to keep a young boy from becoming one of Oberon's soldiers. Oberon seeks to punish Titania's disobedience, so he calls for his mischievous court jester Puck to help him apply the magical juice from the flower called "love-in-idleness." When the flower is applied to a person's eyelids while sleeping it makes the victim fall in love with the first living thing they see when they wake. Oberon instructs Puck to find the flower so that he can make Titania fall in love with the first thing she sees when waking, which he is sure will be an animal of the forest. Oberon's intent is to shame Titania into giving up the young boy.

Meanwhile, after seeing Demetrius act cruelly toward Helena, Oberon orders Puck to spread some of the magical juice from the flower on the eyelids of Demetrius, too. Instead, Puck mistakes Lysander for Demetrius. Helena sees him and wakes him while attempting to determine whether he is dead or asleep. As he wakes, Lysander immediately falls in love with Helena since he is still under the influence of the flower. Oberon is furious when he sees that Demetrius is still following Hermia. When Demetrius decides to go to sleep again, Oberon sends Puck to get Helena while he charms Demetrius's eyes. Upon waking up, Demetrius sees Helena and now both he and Lysander are in pursuit of her. However, she is convinced that her two suitors are mocking her, as neither loved her before now. Hermia is at a loss to see why her lover has abandoned her, and accuses Helena of stealing Lysander away from her. The four quarrel with one another until Lysander and Demetrius become so enraged that they go off to duel each other to prove whose love for Helena is the greatest. Oberon orders Puck to keep Lysander and Demetrius away from each other and instructs him to remove the charm from Lysander so that he goes back to being in love with Hermia.

Meanwhile, a band of six actors have arranged to perform a play for Theseus's wedding and venture into the forest for their rehearsal. Puck sees Nick Bottom, an actor, and transforms his head into that of a donkey. When Bottom joins the rehearsal, the other actors take one look at him and run screaming in terror. Discouraged, he begins to sing to himself. Titania is awakened by Bottom's singing and immediately falls in love with him, lavishing him with attention. While she is in this state of devotion, Oberon takes the young boy that she was protecting. Oberon releases Titania after achieving his goals. He orders Puck to remove the donkey's head from Bottom and arrange everything so that Hermia, Lysander, Demetrius, and Helena will believe that they have been dreaming when they awaken and all would be back to normal.

Theseus and Hippolyta arrive during an early morning hunt. They wake the lovers and, since Demetrius does not love Hermia anymore, Theseus overrules Egeus's demands and arranges a group wedding. Bottom awakens and decides that he must have experienced a dream, too. In Athens, all watch the actors perform. The play is so bad that the guests laugh as if it was meant to be a comedy, and afterward everyone retires to bed. Later, Oberon, Titania, Puck, and the other fairies bless the house and its occupants with good fortune. After all leave the stage, Puck reminds the audience that this might have been nothing but a dream.

Unit 4

Cinderella, Op. 87

~Waltz and Midnight

Sergei Prokofiev (1891-1953)



- 4.1 History and Context
- 4.2 Listening and Learning
- 4.3 Prokofiev Listening Map
- 4.4 Musical Activities
- 4.5 Explore the tale!

1891



Sergei Prokofiev
born in Russia

1944



Prokofiev composes *Cinderella*

1953



Death of Sergei Prokofiev

Unit 4

In the words of Prokofiev...



“When the Second World War broke out, I felt that everyone must do his share, and I began composing songs and marches for the front. But soon events assumed such gigantic and far reaching scope as to demand larger canvasses.”

“My mother had to explain that one could not compose a Liszt rhapsody because it was a piece of music that Liszt himself had composed.”



4.1 HISTORY AND CONTEXT

Cinderella, Op. 87

~ Waltz

~ Midnight

Sergei Prokofiev

(1891-1953)

Introduce	Waltz and Midnight from <i>Cinderella, Op. 87</i> <ul style="list-style-type: none">❑ Discuss elements included in the title: movement, type of dance, opus number❑ In this case, what does the title tell us about the form?
Define	Waltz <ul style="list-style-type: none">❑ A ballroom dance in triple meter (triple time)
Define	Opus (the Latin word for “work”) <ul style="list-style-type: none">❑ Opus numbers provide a means of cataloguing musical works
Structure	<i>Cinderella</i> is a ballet in three acts <ul style="list-style-type: none">❑ Each act of the ballet includes several scenes and many movements of music❑ Waltz and Midnight are excerpted from Act II of <i>Cinderella</i>❑ Further explored in <i>Listening and Learning 4.2</i>

TIMELINE PROJECT

1891	Sergei Prokofiev born in Russia
1944	Prokofiev composes <i>Cinderella</i>
1953	Death of Sergei Prokofiev

COMMISSION

A brief history of Prokofiev’s *Cinderella, Op. 87*:

- ❑ Just prior to the German invasion of Russia in 1941, the Kirov Theater commissioned *Cinderella*. After some initial sketches for piano, Prokofiev put the project on hold because of the turmoil surrounding the war.
 - ❑ At the end of 1943, Prokofiev completed piano transcriptions of *Cinderella* before finally orchestrating the ballet completely in 1944.
 - ❑ Prokofiev’s ballet structure is based on the famous tale of *Cinderella*, by Charles Perrault.
 - ❑ The premier performance was given on November 21, 1945 at the Bolshoi Theatre.
-

Sergei Prokofiev (1891-1953)

- 1891 Sergei Sergeyevich Prokofiev born in Sontsovka, Russia
- 1895 Began studying piano with his mother
- 1896 Began composing at the age of five
- 1902 Studied composition in private lessons with Reinhold Glière
- 1904-1914 Studied composition and piano at the St. Petersburg Conservatory
- 1915 Premiered first ballet, *Ala and Lolli*, with the famed ballet choreographer Sergei Diaghilev
- 1918 Moved to America when the Russian Revolution began, though his stay there was short lived
- 1920 Returned to Europe and settled in Paris not wanting to return to Russia as a failure
- 1923 Married Lina Llubera; they had two children
- 1932 Returned to Russia to compose full time where he remained until his death
- 1936 Composed *Peter and the Wolf*, Op. 67, his most well known work
- 1944 Composed *Cinderella*, Op. 87. Premiere at the Bolshoi Theatre in Moscow.
- 1953 Lived to be 61 years old, died in Moscow, Russia

❖ Prokofiev was a Russian 20th century composer who wrote several ballets, operas, symphonies, concerti, and solo works. His musical style is retrospectively categorized as neo-classicism, melding melody and modernism to create a unique 20th century, Russian sound.

NOTABLE WORKS

Ballet:

Ala and Lolli, Op. 20
The Prodigal Son, Op. 46
Romeo and Juliet, Op. 64
The Tale of the Stone Flower, Op. 118

Opera:

The Giant
The Love for Three Oranges, Op. 33
The Fiery Angel, Op. 37
War and Peace, op. 91

Solo:

Primarily solo piano works

Concerti:

Six Piano
Two Violin
Three Cello

Chamber:

String Quartet No. 1, Op. 50
String Quartet No. 2, Op. 92
Quintet in G Minor, Op. 39

Orchestral:

Seven Symphonies
Multiple suites of ballet music
Overture on Hebrew Themes, Op. 34
American Overture, Op. 42
The Year 1941, Op. 90
Peter and the Wolf, Op. 67

Choral:

Seven, They are Seven, Op. 30
Alexander Nevsky, Op. 78

4.2 LISTENING AND LEARNING

Identify	Tools to develop and strengthen listening skills: <ul style="list-style-type: none">▣ Imagine the story the music is meant to be telling you▣ Notice types of sounds (orchestration, dynamics, timbre, etc.)▣ Discuss what you see in your mind's eye while you listen▣ Discuss what thoughts and images the music brings to your mind
Guides	Optional Worksheets <ul style="list-style-type: none">▣ Prokofiev Listening Map 4.3▣ Musical Elements Worksheet pg. 8
Listen	Curriculum CD Tracks 4 & 5 <ul style="list-style-type: none">▪ Waltz and Midnight from <i>Cinderella</i>, Op. 87

BALLET

Review 10 facts on the fine art of Ballet: recall Unit 1, Tchaikovsky's *Sleeping Beauty*.

1. A dance form that uses precise, formalized movements, set to music, to present a dramatic story. (Often associated with women dancing in pointe shoes.)
2. Originated in the royal courts of 15th century Italy, as a dance interpretation of fencing movements during a duel.
3. Further developed in 17th century France in the court of King Louis XIV. Because of this, much of ballet vocabulary (names of specific movements) is universally spoken in French.
4. Ballet is a discipline that takes extreme focus and commitment to master. Most professional dancers began taking lessons as young children and continue to take ballet classes throughout their careers.
5. From Italian, a female dancer is called a *ballerina*. Often a principal is called *prima ballerina*.
6. Ballerinas are incredibly graceful and flexible, looking as though they effortlessly glide across the stage. Ballerinas dance in *pointe shoes*, which allow them to stand on their toes, appearing weightless. They often wear a rigid tulle skirt that is called a tutu.
7. Male ballet dancers must be graceful and strong. They often dramatically lift ballerinas, sometimes even over their heads with one arm, making it look effortless and beautiful.
8. From Italian, a male dance is a *ballerino*, though in modern vocabulary men are called *ballet dancers*.
9. Pointe shoes began in the 17th century as regular soft ballet slippers that had extra material in the toe to allow a ballerina to briefly dance on her toes. Finally, in the early 20th century, the modern ballet slipper was constructed to incorporate a hard box around the toes that allows for a ballerina to stand on pointe for long periods of time.
10. Ballet is choreographed (steps are set) to music. Most often classical orchestral music.

Use these learning categories to launch further class discussion about *Cinderella*. A summary of the tale of *Cinderella* as told by Charles Perrault is provided in 4.5 *Explore the Tale!*

1. ORCHESTRATION

- ❑ Discuss the members of and each family of instruments that Prokofiev included
- ❑ What are factors that might influence a composer's choice of orchestration?
 - In this case, Prokofiev had the Bolshoi Theatre Orchestra with which to work
- ❑ Use the orchestra map (Appendix A.1) to locate the stage position of each section
- ❑ Compare and contrast this orchestration to other pieces on the youth concert program
 - Would you characterize this orchestration as big or small? Basic or elaborate?

Woodwinds: 3 Flutes, 1 Piccolo, 3 Oboes, 1 English Horn, 3 Clarinets, 1 Bass Clarinet, 3 Bassoons, 1 Contrabassoon

Brass: 4 Horns, 3 Trumpets, 3 Trombones, 1 Tuba

Strings: Violin I, Violin II, Viola, Cello, Bass, Harp

Percussion: Timpani, Glockenspiel, Xylophone, Triangle, Tambourine, Field drum, Cymbals, Bass drum, Chimes, Tamtam, Woodblock, Castanets, Piano

2. SUMMARY OF MUSICAL MOVEMENTS

- ❑ Notice that just by knowing the musical movements of the ballet we can glean a lot about the plot
- ❑ Discuss the character of the different types of musical movements and dance forms included:
 - There are many dances to introduce characters, there are many dance forms represented, etc.

Act I

- Introduction
- Shawl Dance
- Cinderella
- The Father
- The Fairy Godmother
- The Sisters' New Clothes
- The Dancing Lesson
- Departure to the Ball
- Cinderella Dreams of the Ball
- Gavotte
- Appearance of Fairy Godmother
- Spring Fairy
- Summer Fairy
- Grasshoppers and Dragonflies
- Autumn Fairy
- Winter Fairy
- The Interrupted Departure
- The Clock
- Cinderella's Departure for the Ball

Act II

- Dance of the Courtiers
- Passepied
- Bourrée
- Skinny's Variation
- Dumpy's Variation
- Dance of the Courtiers (Reprise)
- Mazurka & Entrance of the Prince
- Dance of the Prince's Four Companions
- Mazurka
- Cinderella's Arrival at the Ball
- Grand Waltz
- Promenade
- Cinderella's Dance
- Dance of the Prince
- Refreshments for the Guests
- Duet of the Sisters with the Oranges
- Duet of the Prince and Cinderella
- **Waltz-Coda-Midnight**

Act III

- The Prince and the Cobblers
- First Gallop of the Prince
- Temptation
- Second Gallop of the Prince
- Orientalia
- Third Gallop of the Prince
- Cinderella's Awakening
- The Morning After the Ball
- The Prince's Visit
- The Prince Recognizes Cinderella
- Waltz
- Amoroso

Prokofiev added the dances of the seasonal fairies to the ballet; they are not included in Perrault's fairy tale.

3. HISTORY OF THE TALE

- ❑ Traced back as far as a tale from Ancient Greece in the First Century about a girl names Rhodopis.
 - In this version, a girl's sandal is snatched by an eagle who drops the shoe in the King's lap
 - The King just knows that the owner of the shoe is a beautiful maiden and searches for her
 - When she is found, she marries the King
- ❑ Made famous when re-written by Charles Perrault (1628-1703), French author
- ❑ Perrault is credited with creating the literary genre of fairy tales
- ❑ In 1697, he published *The Tales of Mother Goose* that included *Cinderella* and *Sleeping Beauty*.

There have been many retellings of the tale. Here are a few famous examples:

- ❑ The story was also retold by the Brothers Grimm (Jacob and Wilhelm Grimm)
- ❑ Recall, the Brothers Grimm also published *Brian Rose*, a version of Perrault's *Sleeping Beauty*.
- ❑ The Grimm version of *Cinderella* was published as part of a collection for the first time in 1812
- ❑ The Brothers Grimm's version is very different than Perrault's, and at times gruesome.
 - Instead of a Fairy Godmother, Cinderella visits the gravestone of her mother where she wishes to birds and they magically drop beautiful dresses for her to attend the King's parties.
 - There is a case of mistaken identity when a maiden cuts off her toe to fit into the glass slipper and convince the King that she is the woman from the party.
 - In the end, Cinderella is recognized and marries the King.
- ❑ Disney released an animated film version of *Cinderella* in 1950 which took eight years to create
- ❑ The Disney film did not include any of Prokofiev's music, but instead commissioned a new score.
- ❑ The score included songs in the Tin Pan Alley tradition, so Disney released a musical album of the soundtrack, establishing the Walt Disney Music Company.
- ❑ Disney has re-released *Cinderella* many times and it continues to be known as a classic film
- ❑ An opera, entitled *Cendrillon*, sung in French, written in 1894-1895
- ❑ French composer Jules Massenet (1842-1912) based the opera on Perrault's version of the tale

4. HISTORY OF THE MUSIC

1944 Prokofiev composes *Cinderella*, Op. 87.
1945 *Cinderella* is premiered at the Bolshoi Theatre in Moscow

Prokofiev extracted movements, composing arrangements so the work would be performed more often.

Orchestral Suites: *Suite No. 1 from Cinderella*, Op. 107
 Suite No. 2 from Cinderella, Op. 108
 Suite No. 3 from Cinderella Op. 109

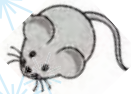
Solo piano: *Three Pieces from Cinderella*, Op. 95
 Ten Pieces from Cinderella, Op. 97
 Six Pieces from Cinderella, Op. 102

These arrangements are commonly performed and the ballet remains in the standard ballet repertoire.

4.3 Listening Map

Waltz and Midnight from Cinderella, Op. 87
Sergei Prokofiev (1891-1953)

Follow the form of Prokofiev's Waltz. ABACABA
Listen and count as the clock strikes midnight!



WALTZ

A



B



C



Orchestral introduction

MIDNIGHT

Start here



4.4 MUSICAL ACTIVITIES

Choose a few activities to complement:

- ❑ Current musicianship skills studied in your classroom
- ❑ Humanities tie-ins with: ART, LANGUAGE ARTS, MATH, & HEALTH

<p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>ART</p> <p>Suggested time: 10 minutes</p>	<p>Draw the contour of each melody in the <i>Waltz</i>.</p> <ul style="list-style-type: none"> ❑ Create three sections on a piece of paper labeled A, B, and C ❑ Listen to each theme 1-2 times ❑ Draw the contour/shape you see as you hear each melody ❑ Are the lines curvy? Jagged? Big? Little? Colorful? ❑ Are the contours similar? Different? How and why? <p>Think about the movement and shape of melody as you listen and draw.</p> <p>CD Track 4: A (0:00-0:20) B (0:35-0:43) C (1:06-1:15)</p>
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<p>WRITE</p> <p>Explore this music with a written response.</p> <p>LANGUAGE ARTS</p> <p>Suggested time: 10 minutes</p>	<p>Write a report in the style of newspaper, television or online magazine.</p> <p>Report on the search for the girl who fits the glass slipper.</p> <ul style="list-style-type: none"> ❑ How is the search going for the Prince and his helpers? ❑ Where have they searched so far? Where are they headed? ❑ How many girls in the kingdom have tried on the shoe? ❑ How is the Prince's mood? Frustrated? Hopeful? <p>Think about the magic of this fairy tale story as you listen and write.</p>
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<p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements (pg. 9)</p>	<p>Dance the <i>Waltz</i> from <i>Cinderella</i>.</p> <ul style="list-style-type: none"> ❑ Dance a waltz, which has emphasis on the <u>1</u> of 1-2-3. ❑ Move together in circle with a waltz step ❑ Waltz as partners, as though you were at the ball ❑ Choreograph movements for each theme/section of the waltz Structure = ABACABA <p>Try many types of dance steps as you listen and move.</p> <p>*Repeat this activity with Tchaikovsky Unit 1 to compare waltzes.</p>
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<p>ANALYZE</p> <p>Explore this music by analyzing elements through class discussion.</p>	<p>Discuss the comparison of the Tchaikovsky and Prokofiev waltzes.</p> <ul style="list-style-type: none"> ❑ Compare themes A:A, B:B, C:C and discuss characteristics of each ❑ How are the melodies similar? Different? ❑ Discuss the use of chromatic notes in Prokofiev vs. Tchaikovsky ❑ How did it feel to move to music from the 19th vs. 20th century? <p>*Analyze the note-to-note intervals of the Prokofiev identifying types of non-chord tones for an extra challenge.</p>
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<p>RHYTHM</p> <p>Explore this rhythmic example with a few of these questions and methods.</p> <p>MATH</p>	<p>Discuss and play the rhythm and accompaniment of <i>Midnight</i>.</p> <p>Divide students into two groups:</p> <ul style="list-style-type: none"> ▣ ACCOMPANIMENT: playing on melodic instruments ▣ RHYTHM: playing on any combination of rhythmic instruments <p>Practice each part and take turns on all three parts, combining melodic example with the rhythmic examples.</p>
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ACCOMPANIMENT



RHYTHM



<p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p>	<p>Play melody from <i>Midnight</i> on melodic instruments.</p> <p>Join with the two rhythmic examples to create your class midnight music.</p> <p>Combine RHYTHM and MELODY activities for a three-part ostinato.</p>
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MELODY



<p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p>	<p>Using a small set of notes as Prokofiev does, improvise new <i>Midnight Melodies</i> on melodic instruments.</p> <p>* As students play the accompaniment part and the percussion part, take turns improvising 2-4 bar ostinatos.</p> <p>*For an extension of this activity, challenge students to write down their melody with the correct rhythms and pitches.</p>
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4.5 EXPLORE THE TALE!

Paraphrase of Perrault's fairy tale, *Cinderella or The Little Glass Slipper*.

Once upon a time, there was a widower who married a vain and wicked woman as his second wife. She had two daughters, who were equally vain. The widow also had a beautiful, young daughter, who was a girl of unparalleled goodness and sweetness. The Stepmother and her daughters forced the girl to complete all the housework. When she had done her work, she sat in the cinders, which caused her to be called "Cinderella." Cinderella quietly did as she was told because she dared not tell her father of the mistreatment. He would have sided with his new wife because she controlled him entirely.

One day, the Royal Prince invited all the young ladies in the land to a ball so he could choose a lovely wife. The two Stepsisters were invited and they excitedly planned their wardrobes. Although Cinderella assisted them and dreamed of going to the dance, they taunted her by saying a maid could never attend a royal ball.

As the sisters went off to the ball, Cinderella cried in despair. Suddenly, her Fairy Godmother magically appeared and vowed to get Cinderella to the ball. First, she turned a pumpkin into a golden carriage, then mice into horses, a rat into a coachman, and lizards into footmen. Then magically, Cinderella's rags became a beautiful jeweled gown, complete with a delicate pair of glass slippers. Her Godmother told her to enjoy the ball, but warned that she had to return before midnight because that is when the spell would be broken.

At the ball, all eyes were on Cinderella, especially the Prince's. He never left her side. She looked so beautiful that even her sisters did not recognize her. Cinderella remembered to leave before midnight. Back at home Cinderella graciously thanked her Godmother. Then her Stepsisters arrived and enthusiastically talked of nothing but the beautiful girl at the ball.

Another ball was held the next evening so the Prince could see the girl again. Cinderella again attended with her Godmother's help. The Prince became even more entranced. However, this evening she lost track of time and left only at the final stroke of midnight, losing one of her glass slippers on the steps of the palace in her haste. The Prince chased her, but outside the palace, the guards had seen only a simple country wench leave. The Prince pocketed the slipper and vowed to find and marry the girl to whom it belonged. Meanwhile, Cinderella kept the other slipper, which had not disappeared when the spell had broken.

The Prince went door-to-door and tried the slipper on all of the women in the kingdom. When the Prince arrived at Cinderella's house, the Stepsisters tried and failed to win over the prince. When Cinderella asked if she might try, the Stepsisters taunted her. Naturally, the slipper fitted perfectly, and Cinderella produced the other slipper for good measure. The Stepsisters begged for forgiveness, and Cinderella forgave. Cinderella returned to the palace, where she married the Prince, and the Stepsisters also married two lords.

Perrault's Morals:

Beauty in a woman is a rare treasure that will always be admired. Graciousness, however, is priceless and of even greater value. This is what Cinderella's godmother gave to her when she taught her to behave like a queen. Young women, in the winning of a heart, graciousness is more important than a beautiful hairdo. It is a true gift of the fairies. Without it nothing is possible; with it, one can do anything.

Another moral: Without doubt it is a great advantage to have intelligence, courage, good breeding, and common sense. These, and similar talents come only from heaven, and it is good to have them. However, even these may fail to bring you success, without the blessing of a godfather or a godmother.

*Translations of Perrault's fairy tales are readily available online, in the public domain.

Unit 5

Harry Potter Symphonic Suite

John Williams (b. 1932)

Jerry Brubaker, Arranger



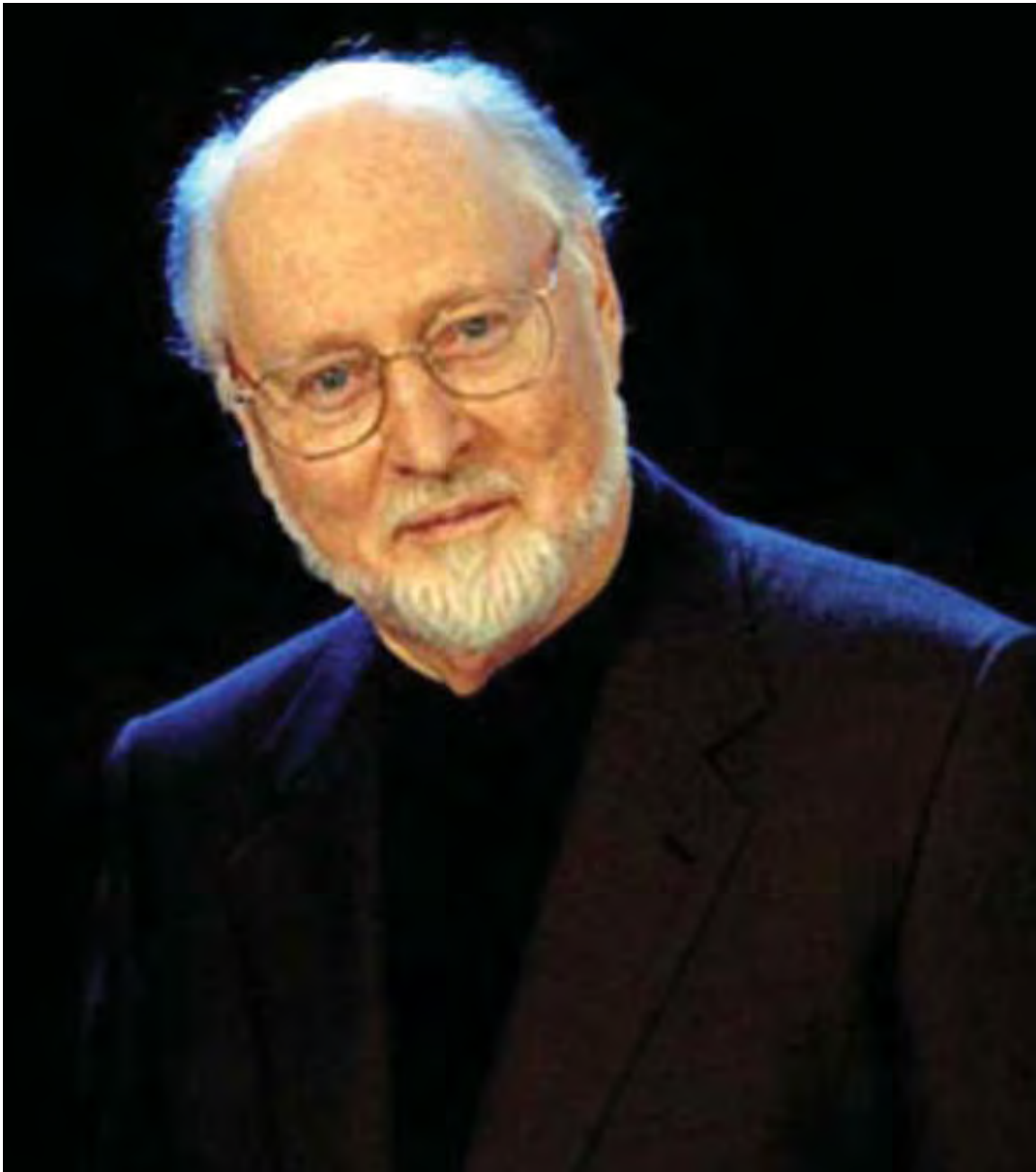
5.1 History and Context

5.2 Listening and Learning

5.3 Musical Activities

5.4 Explore the tale!

1932



John Williams
born in New York

2001



Williams composes the
Harry Potter **theme**

Unit 5

In the words of Williams...



“On the technical side, the development of a sound, solid craft is the best advice anyone can be given. The study of the great canon of Western music and a working familiarity with counterpoint should be part of every composer. Reading is enormously important, for inspiration and creation of music. There is more music to be found in poetry and in the quiet contemplation of nature, than in studying music itself. As to how to develop a career, one can now have one in music education, or in film, or in a community service, in vocal music, choral, or all of these areas. All are rich areas, and are good ones. So, a good solid music education can lead you to a career that is joyful and enormously rewarding.”

“So much of what we do is ephemeral and quickly forgotten, even by ourselves, so it’s gratifying to have something you have done linger in people’s memories.”



5.1 HISTORY AND CONTEXT

Harry Potter Symphony Suite

John Williams

(b. 1932)

Jerry Brubaker, Arranger

Introduce	<i>Harry Potter Symphonic Suite</i> <ul style="list-style-type: none">Discuss elements included in the title: type of ensemble, form
Define	Symphonic Suite <ul style="list-style-type: none">In this case, symphonic suite is used colloquially and “medley” would be a more appropriate term for the format of this work
Structure	<i>Harry Potter Symphonic Suite is a medley of themes</i> <ul style="list-style-type: none">Themes from the Harry Potter film seriesFurther explored in <i>Listening and Learning 5.2</i>

TIMELINE

1932	John Williams born in New York, U.S.A.
2001	Williams composes the <i>Harry Potter</i> theme

COMMISSION

A brief history of William’s *Harry Potter*:

- Commissioned to write the music for the screen adaptations of J.K. Rowling’s *Harry Potter* books.
 - The most famous melody is called *Hedwig’s Theme* and it has been used in all of the films. Fans have come to identify the *Harry Potter* franchise by hearing this memorable musical theme.
 - Williams only composed original music for the first three films in the series, though his musical themes have been used and expanded upon by other composers and arrangers.
 - Williams was asked to score the final film; however, scheduling did not allow for the collaboration.
 - Other composers involved in the *Harry Potter* films include:
 - Patrick Doyle, orchestrated by Conrad Pope
 - Nicholas Hooper
 - Alexandre Desplat, orchestrated by Conrad Pope
-

John Williams (b. 1932)

- 1932 Born in Floral Park, New York
- 1936 Began piano lessons at the age of four
- 1948 Moved to Los Angeles, California with his family and grew up around movie productions
- 1952 Drafted into the U.S. Air Force and during his service arranged music for their Band
- 1955 Began study at the Juilliard School in New York City as a piano major
- 1960s Returned to Hollywood and began composing music for film, building a good reputation
- 1974 Began his first collaboration with Steven Spielberg on *The Sugarland Express*
- 1980 Became conductor of the Boston Pops Orchestra

❖ John Williams is an American icon in classical music, most especially known for his film scores. He has won five Academy Awards, three Emmy Awards, four Golden Globes, 21 Grammy Awards, and been nominated for many more. He continues to actively compose and conduct around the world.

NOTABLE WORKS

Famous film scores:

- 1971 Fiddler on the Roof
- 1975 Jaws
- 1977 Star Wars Episode IV: A New Hope
- 1977 Close Encounters of the Third Kind
- 1978 Superman (*As mentioned in Unit 2*)
- 1979 Dracula
- 1980 Star Wars Episode V: The Empire Strikes Back
- 1981 Indiana Jones: Raiders of the Lost Ark
- 1982 E.T. the Extra-Terrestrial
- 1983 Star Wars Episode VI: Return of the Jedi
- 1984 Indiana Jones and the Temple of Doom
- 1987 The Witches of Eastwick
- 1989 Indiana Jones and the Last Crusade
- 1990 Home Alone
- 1991 Hook
- 1993 Jurassic Park
- 1993 Schindler's List
- 1998 Saving Private Ryan
- 1999 Star Wars Episode I: The Phantom Menace
- 2001 Harry Potter and the Sorcerer's Stone
- 2002 Harry Potter and the Chamber of Secrets
- 2002 Star Wars Episode II: Attack of the Clones
- 2004 Harry Potter and the Prisoner of Azkaban
- 2005 Star Wars Episode III: Revenge of the Sith

Olympic themes:

- Olympic Fanfare and Theme*
- 1984 Summer Olympics, Los Angeles
- The Olympic Spirit*
- 1988 Summer Olympics, Seoul
- Summon the Heroes*
- 1996 Summer Olympics, Atlanta
- Call of the Champions*
- 2002 Winter Olympics, Salt Lake City

Television themes:

- NBC Nightly News
- The Today Show
- Meet the Press
- Great Performances

5.2 LISTENING AND LEARNING

Identify	Tools to develop and strengthen listening skills: <ul style="list-style-type: none">▣ Imagine the story the music is meant to be telling you▣ Notice types of sounds (orchestration, dynamics, timbre, etc.)▣ Discuss what you see in your mind's eye while you listen▣ Discuss what thoughts and images the music brings to your mind
Guides	Optional Worksheets <ul style="list-style-type: none">▣ Williams Listening Map 5.3▣ Musical Elements Worksheet pg. 8
Listen	Curriculum CD Track 6 <ul style="list-style-type: none">▪ <i>Harry Potter Symphonic Suite</i> * Paul Lavender, Arranger

* This is not the suite that will be featured at the youth concert because no professional recording of the Jerry Brubaker arrangement is in circulation. This arrangement has been included as a listening option.

FILM MUSIC

Five points of discussion about the history and function of film music:

1. Original music written specifically to support and accompany the action of a film.
2. Film scores are often called soundtracks, though a soundtrack also includes featured popular songs.
3. Film music is cued to match up with specific events in the film, so often a composer must add and subtract measures of music to make things line up and create the wanted effect.
4. When all of the film has been shot and all of the music has been recorded, engineers work to put everything together, lining up the film and music perfectly.
5. Often the music from a film is produced into a soundtrack album that is sold separately, sometimes grossing nearly as much as sales of the film itself.

MEDLEY

Four points of discussion about medleys and suites:

1. Because the *Harry Potter Symphonic Suite* combines many themes from the films, it is a medley.
2. A medley or a suite combines movements and sections from a larger work into short pieces featuring themes from the original.
3. Recall the A²SO performed a medley from *West Side Story* at the 2010 youth concert.
4. Medleys use transitions, modulations, overlap, and original music to flow from theme to theme.

Use these learning categories to launch further class discussion about *Harry Potter*. A summary of the tales of Harry Potter is provided in section 5.4 *Explore the Tale!*

1. ORCHESTRATION

- Discuss the members of each family of instruments that Williams includes
- What are factors that might influence a composer's choice of orchestration?
 - In this case, Williams only developed the theme and Conrad Pope was the orchestrator
 - For a film project of this scale, Pope had any orchestration he wished to use
- Use the orchestra map (Appendix A.1) to locate the stage position of each section
- Compare and contrast this orchestration to other pieces on the youth concert program
 - Would you characterize this orchestration as big or small? Basic or elaborate?

Woodwinds: 3 Flutes, 1 Piccolo, 3 Oboes, 1 English Horn, 3 Clarinets, 1 Bass Clarinet, 3 Bassoons, 1 Contrabassoon

Brass: 4 Horns, 3 Trumpets, 3 Trombones, 1 Tuba

Strings: Violin I, Violin II, Viola, Cello, Bass, Harp

Percussion: Timpani, Glockenspiel, Xylophone, Triangle, Tambourine, Field drum, Cymbals, Bass drum, Chimes, Tamtam, Woodblock, Castanets, Piano

2. SUMMARY OF SYMPHONIC SUITE

- Discuss the seven sections of the Brubaker arrangement played at the youth concert:

Section 1: **Mysterioso**

Harry goes to school

Hedwig's Theme: this famous melody is played on celeste, English horn, and French horn

Section 2: **Spirited**

Learning to ride a broom

Hear the zooming brooms in the strings and upper woodwinds.

Section 3: **Stately and Nobly**

Hogwarts

Stately brass represents the majestic image of Hogwarts School of Wizardry.

Section 4: **Joyously**

Diagon Alley

The flute section plays a Renaissance-like melody, sounding like a street performance group. The jazzy violin solo is like the hustle and bustle of the crowd.

Section 5: **Grave**

Voldemort

The theme is a variation of *Hedwig's Theme*, but much darker and evil. The horns and bassoons provide a terrifying feeling whenever Voldemort appears.

Section 6: **Celebratory**

Quidditch Match

A celebratory trumpet fanfare signifies the excitement at the start of a game, like a wizard's marching band.

Section 7: **Heroic**

Victory

The full orchestra celebrates with a heroic theme at the victory of the Quidditch Match.

5.3 MUSICAL ACTIVITIES

Choose a few activities to complement:

- ▣ Current musicianship skills studied in your classroom
- ▣ Humanities tie-ins with: ART, LANGUAGE ARTS, MATH, & HEALTH

<p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>ART</p> <p>Suggested time: 10 minutes</p>	<p>Draw a scene from the tales of <i>Harry Potter</i>.</p> <p>Choose one of the sections from the Brubaker arrangement, or a storyline you know from the <i>Harry Potter</i> tales.</p> <ul style="list-style-type: none"> ▣ What is the scene you imagine that Harry has gotten himself into? ▣ What characters and creatures are involved? ▣ What kinds of magic are they using? <p>Draw what you imagine as you discuss the <i>Harry Potter Symphonic Suite</i> arranged by Jerry Brubaker.</p>
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<p>WRITE</p> <p>Explore this music with a written response.</p> <p>LANGUAGE ARTS</p> <p>Suggested time: 10 minutes</p>	<p>Write a report in the style of newspaper, television or online magazine.</p> <p>Report on the <i>Harry Potter</i> books/films as a critic:</p> <ul style="list-style-type: none"> ▣ Have you read the books? Which was your favorite? Why? ▣ Have you seen the films? Which was your favorite? Why? ▣ Review John Williams' soundtrack. Do you like the music? ▣ Does <i>Hedwig's Theme</i> aptly represent the <i>Harry Potter</i>? <p>Think about the magic of this wizard's story as you listen and write.</p>
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<p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements (pg. 9)</p>	<p>Create tableaux from the stories of <i>Harry Potter</i>.</p> <p>Tableau: French word that sometimes means "pictures."</p> <ul style="list-style-type: none"> ▣ Divide students into small groups of 5-6 ▣ Students must first choose and agree on a scene, then work together to represent it with one still action. ▣ Challenge each group to create a still-life picture or tableau of the scene together as a group <p>Create imaginative tableaux while you listen to the <i>Harry Potter Symphonic Suite</i>. Use the duration of the track to prepare and then present to one another.</p>
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<p>ANALYZE</p> <p>Explore this music by analyzing elements through class discussion.</p>	<p>Discuss how a medley of themes is put together.</p> <ul style="list-style-type: none"> ▣ Review the definition and facts on medleys. ▣ How are themes woven together? ▣ Discuss transitions and/or modulations as tools <p>Think about other music from shows or films that you would like to arrange into a medley as you discuss <i>Harry Potter Symphonic Suite</i>.</p>
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<p>RHYTHM</p> <p>Explore this rhythmic example with a few of these questions and methods.</p> <p>MATH</p>	<p>Discuss and perform the rhythm of <i>Hedwig's Theme</i>.</p> <p>Provide the melodic example to students on the board or as a handout.</p> <ul style="list-style-type: none"> ▣ What is the time signature of this example? ▣ What are the types of durations of notes used in this example? ▣ SPEAK the rhythm on syllables ▣ COUNT aloud/write-in counts on scores ▣ CLAP the example ▣ PLAY the example on rhythmic instruments ▣ CONDUCT the example in groups with one another
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<p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p>	<p>Discuss and perform the melody of <i>Hedwig's Theme</i>.</p> <ul style="list-style-type: none"> ▣ Identify the interval between each of the notes. ▣ SING the example on a neutral syllable. ▣ Is this an easily sung melody? Why? Why not? ▣ What is the character of this example? Why? <p>Think about the musical elements used in <i>Hedwig's Theme</i>.</p>
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HEDWIG'S THEME



<p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p>	<p>Play “Wizard Spells” sound effects on various instruments.</p> <p>Provide each student with a rhythmic or melodic instrument.</p> <p>Each student chooses a power or a spell to represent with a musical effect or gesture for it and needs a few minutes to prepare.</p> <p>Students might even make up their own “spell language” to say with their musical effects.</p> <p>* This activity can work with any set of rhythmic or melodic instruments available in the classroom. Students only need their imaginations to improvise a gesture.</p> <p>* When students present their spells the whole class can wave their wands as the musical gesture is played. Take turns presenting.</p>
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5.4 EXPLORE MORE!

The story of Harry Potter is a worldwide favorite.

The character of *Harry Potter* was created by British author J.K. Rowling while she was waiting for a delayed train in London in 1990. In J. K. Rowling's words:

I had been writing almost continuously since the age of six but I had never been so excited about an idea before. I simply sat and thought, for four (delayed train) hours, and all the details bubbled up in my brain, and this scrawny, black-haired, bespectacled boy who did not know he was a wizard became more and more real to me.

Since then, Rowlings stories have become a phenomenon worldwide, inspiring millions of children to read.

J.K. Rowling was born in England and wrote fantasy stories as a child, then read them aloud to her younger sister. When she was five or six, she wrote down her very first story. Rowling attended the University of Exeter, and received a Bachelor of Arts in French and Classics (study of languages, literature, philosophy, history, art, etc., of the ancient Mediterranean world). She studied abroad for a year in France and then moved back to London to work for Amnesty International, but was always in her heart a writer.

Harry Potter and the Sorcerer's Stone

- ❑ Published in 1997
- ❑ Film released in 2001

Harry Potter and the Chamber of Secrets

- ❑ Published in 1998
- ❑ Film released in 2002

Harry Potter and the Prisoner of Azkaban

- ❑ Published in 1999
- ❑ Film released in 2004

Harry Potter and the Goblet of Fire

- ❑ Published in 2000
- ❑ Film released in 2005

Harry Potter and the Order of the Phoenix

- ❑ Published in 2003
- ❑ Film released in 2007

Harry Potter and the Half-Blood Prince

- ❑ Published in 2005
- ❑ Film released in 2009

Harry Potter and the Deathly Hallows

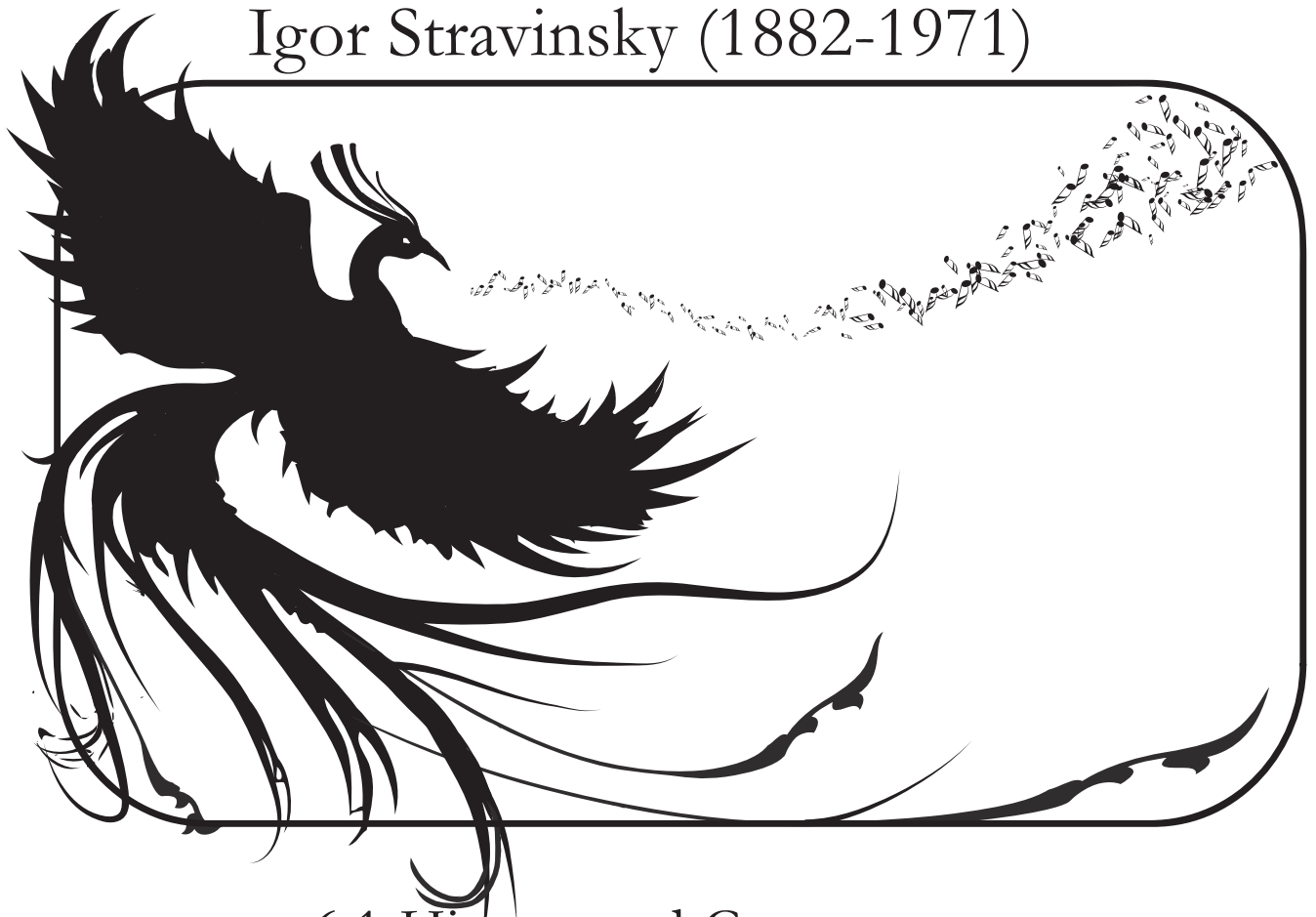
- ❑ Published in 2007
- ❑ Film Part I released in 2010; film Part II released in 2011

Unit 6

The Firebird

~Infernal Dance and Finale

Igor Stravinsky (1882-1971)



6.1 History and Context

6.2 Listening and Learning

6.3 Stravinsky Listening Map

6.4 Musical Activities

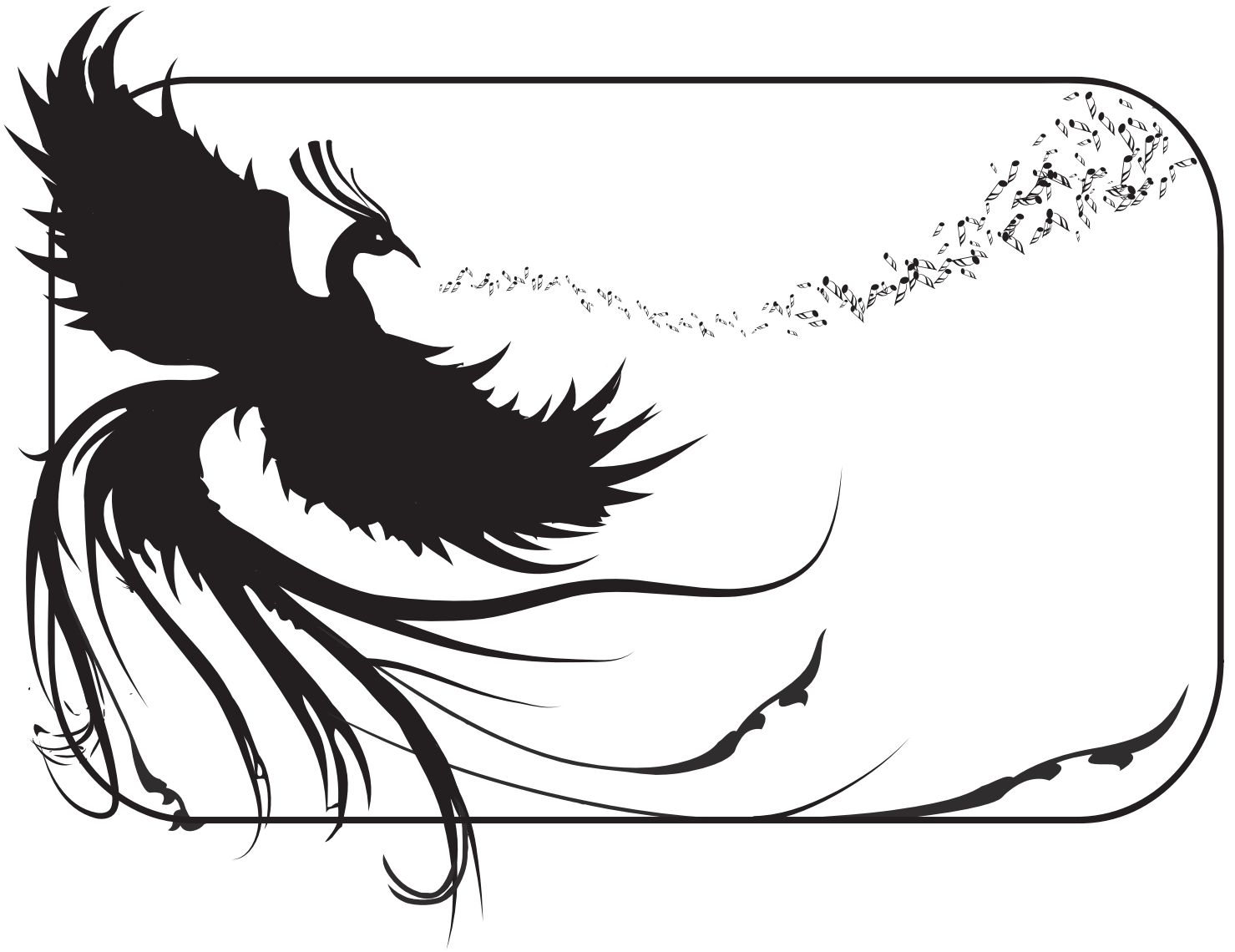
6.5 Explore the tale!

1882



Igor Stravinsky born in Russia

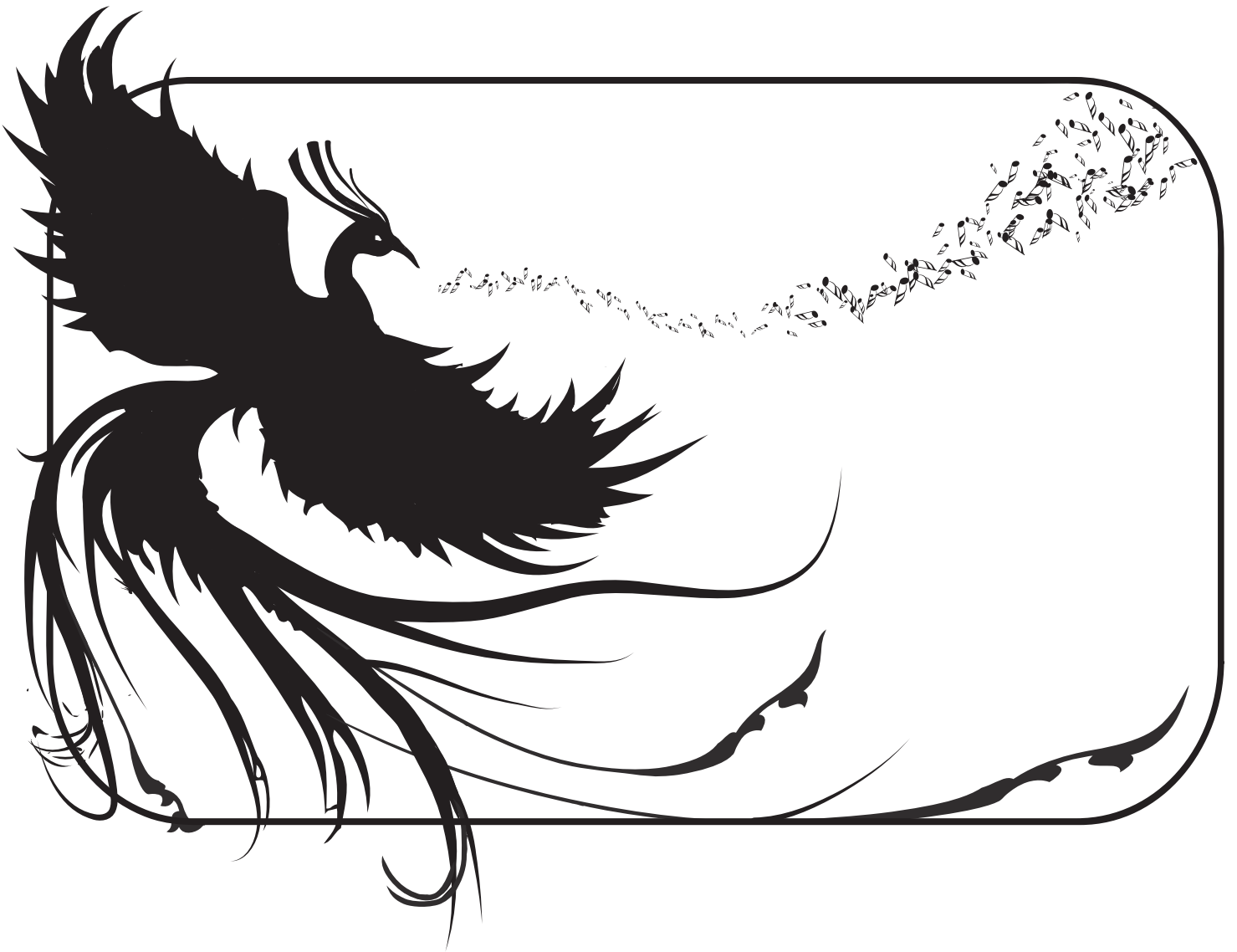
1910



Stravinsky composes

The Firebird

1919



Stravinsky arranges
The Firebird (1919 Version)

1971



Death of Igor Stravinsky

Unit 6

In the words of Stravinsky...



“Music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time.”

“My music is best understood by children and animals.”

“I know that the twelve notes in each octave and the variety of rhythm offer me opportunities that all of human genius will never exhaust.”



6.1 HISTORY AND CONTEXT

The Firebird (1919 Version)

~ Infernal Dance

~ Finale

Igor Stravinsky
(1882-1971)

Introduce	Infernal Dance and Finale from <i>The Firebird (1919 Version)</i> <ul style="list-style-type: none">Discuss elements included in the title: movement, type of dance, year composed
Define	Infernal Dance <ul style="list-style-type: none">A dance characterizing the underworld
Define	Finale <ul style="list-style-type: none">The final movement of a piece or section of a larger work
Structure	<i>The Firebird (1919 Version)</i> is a concert suite based on a ballet <ul style="list-style-type: none">A concert version of the ballet music that Stravinsky arranged in 1919Further explored in <i>Listening and Learning 6.2</i>

TIMELINE PROJECT

1882	Igor Stravinsky born in Russia
1910	Stravinsky composes <i>The Firebird</i>
1919	Stravinsky arranges <i>The Firebird (1919 Version)</i>
1971	Death of Igor Stravinsky

COMMISSION

A brief history of Stravinsky's *The Firebird*:

- In 1909 the famed Director of the Ballet Russes, Sergei Diaghilev, commissioned Stravinsky to write a ballet of all originally composed music based on Russian folklore.
 - Those involved in the project wrote a new tale, with components of folklore, to create *The Firebird* story for the ballet.
 - Sergei Diaghilev choreographed the premiere of the ballet. The first performance took place on June 25, 1910, in Paris.
 - The ballet was called an instant success, and even Diaghilev added: "*Stravinsky is a man on the eve of celebrity!*" Diaghilev and Stravinsky went on to produce the ballets *Petrushka* and *The Rite of Spring* together.
-

Igor Stravinsky (1882-1971)

1882	Igor Fyodorovich Stravinsky born in Oranienbaun, Russia, then lived in St. Petersburg
1890	Attended a performance of Tchaikovsky's <i>The Sleeping Beauty</i> , mesmerized by the orchestra
1905-1908	Studied composition privately with Nikolai Rimsky-Korsakov
1906	Married Katerina Nossenko; they had four children
1908-1919	<i>RUSSIAN COMPOSITIONAL PERIOD (influenced by traditional, Russian music)</i>
1909	Met Sergei Diaghilev, Director of the Ballet Russes in Paris, which led to many collaborations
1910	Composed <i>The Firebird</i> ballet
1910-1939	Lived in Switzerland and France during the war years and focused on composing
1911	Revised <i>The Firebird</i> to be an orchestral suite (<i>Concert Suite for Orchestra, No.1</i>)
1919	Revised <i>The Firebird</i> a second time (<i>Concert Suite for Orchestra, No.2</i>)
1920-1954	<i>NEOCLASSICAL COMPOSITIONAL PERIOD (using new and modern harmonies and techniques)</i>
1939	Moved to Los Angeles and expanded his compositional reach to film
1945	Revised <i>The Firebird</i> a third time (<i>Ballet Suite for Orchestra</i>)
1954-1968	<i>SERIAL COMPOSITIONAL PERIOD (twelve-tone music)</i>
1971	Lived to be 88 years old, died in New York City

❖ Russian 20th Century composer regarded as one of the most innovative composers of all time. Stravinsky wrote operas, ballets, oratorios, sacred music, vocal and instrumental works which explored the depth of his creativity. His music is intricate, rhythmic, and full of passionate melodies.

NOTABLE WORKS

Ballet:

The Firebird
Petrushka
The Rite of Spring

Concerti:

Violin Concerto in D
Capriccio for Piano and Orchestra

Orchestral:

Symphony in C
Symphony in Three Movements
Concerto in D for String Orchestra

Opera:

Oedipus rex
The Rake's Progress

Solo:

Many piano transcriptions of his larger works

Choral:

Symphony of Psalms
Mass
Requiem Canticles

Chamber:

Octet for Wind Instruments

6.2 LISTENING AND LEARNING

Identify	Tools to develop and strengthen listening skills: <ul style="list-style-type: none">▣ Imagine the story the music is meant to be telling you▣ Notice types of sounds (orchestration, dynamics, timbre, etc.)▣ Discuss what you see in your mind's eye while you listen▣ Discuss what thoughts and images come to mind while you listen
Guides	Optional Worksheets <ul style="list-style-type: none">▣ Stravinsky Listening Map 6.3▣ Musical Elements Worksheet pg. 8
Listen	Curriculum CD Tracks 7 & 8 <ul style="list-style-type: none">▪ Infernal Dance and Finale from <i>The Firebird (1919 Version)</i>

THE FIREBIRD

Seven facts on the evolution of the piece:

1. 1909-1910: Stravinsky composes the 45-minute ballet for a very large orchestra.
2. After receiving its premiere in 1910, *The Firebird* went through many revisions.
3. 1911: Stravinsky arranged the music into *Concert Suite for Orchestra No.1*. This arrangement uses a virtually identical, large orchestration as the original ballet.
4. 1919: Stravinsky arranged the music into *Concert Suite for Orchestra No. 2*. This arrangement uses a much more standard orchestration (50-70 players) making it more accessible to more orchestras.
5. 1945: Stravinsky arranged the music into *Ballet Suite for Orchestra*. Once again, this arrangement uses a standard orchestration.
6. There is no consensus among scholars about the exact titles and catalog numbers of each version that Stravinsky arranged, or the numbering of the movements. Some recordings list movements that have sub-sections, and some list each section as a movement.
7. There have been many arrangers besides Stravinsky who have created arrangements of *The Firebird* for concert band, marching band, solo instruments, and educational arrangements.

REVIEW

- ▣ 10 facts on the fine art of Ballet from Unit 1 and Unit 4.

Sergei Diaghilev on Stravinsky at the 1910 premiere of *The Firebird*:

“Mark him well... He is a man on the eve of great celebrity!”

Use these learning categories to launch further class discussion about *The Firebird*. A summary of the tale as told by the ballet is provided in 6.5 *Explore the Tale!*

1. ORCHESTRATION

- ▣ Discuss the members of and each family of instruments that Stravinsky includes
- ▣ What are factors that might influence a composer's choice of orchestration?
 - In this case, Stravinsky had an unlimited number of orchestra musicians with which to work
- ▣ Use the orchestra map (Appendix A.1) to locate the stage position of each section
- ▣ Compare and contrast the orchestration of the ballet vs. the 1919 suite.

1910 BALLET ORCHESTRATION

Woodwinds: 4 Flutes, 2 Piccolos, 3 Oboes, 1 English Horn, 3 Clarinets, 1 Bass Clarinet, 3 Bassoons, 2 Contrabassoons,

Brass: 4 Horns, 6 Trumpets, 3 Trombones, 5 Tubas

Strings: Violin I, Violin II, Viola, Cello, Bass, 3 Harps

Percussion: Timpani, Celesta, Timpani, Xylophone, Triangle, Tambourine, Cymbals, Bass drum, Tamtam, Tubular bells, Glockenspiel, Piano

1919 SUITE ORCHESTRATION

Woodwinds: 2 Flutes, 1 Piccolo, 2 Oboes, 1 English Horn, 2 Clarinets, 2 Bassoons

Brass: 4 Horns, 2 Trumpets, 3 Trombones, 1 Tuba

Strings: Violin I, Violin II, Viola, Cello, Bass, Harps

Percussion: Celesta, Timpani, Xylophone, Triangle, Tambourine, Cymbals, Bass drum, Piano

2. SUMMARY OF MUSICAL MOVEMENTS

- ▣ Notice that just by knowing the musical movements of the ballet we can glean a lot about the plot
- ▣ Discuss the character of the different types of musical movements and dance forms included:
 - Prologue includes a musical march, individual dances in the character of each fairy, etc.

INTRODUCTION

ACT I

- ▣ *The Enchanted Garden of Kashchei*
- ▣ *Appearance of the Firebird, pursued by Prince Ivan*
- ▣ *Dance of the Firebird*
- ▣ *Capture of the Firebird by Prince Ivan*
- ▣ *Supplication of the Firebird*

- ▣ *Appearance of the 13 Enchanted Princesses*
- ▣ *The Princesses' game with the golden apples*
- ▣ *Sudden appearance of Prince Ivan*
- ▣ *Khorovod (Round Dance) of the Princesses*
- ▣ *Daybreak*
- ▣ *Magic Carillon*
- ▣ *Appearance of Kashchei's Monster Guardians and capture of Prince Ivan*
- ▣ *Arrival of Kashchei the Immortal*
- ▣ *Dialogue of Kashchei and Prince Ivan*
- ▣ *Intercession of the Princesses*
- ▣ *Appearance of the Firebird*
- ▣ *Dance of Kashchei's Attendants, enchanted by the Firebird*
- ▣ *Infernal Dance of all Kashchei's subjects*
- ▣ *Lullaby*
- ▣ *Kashchei's Awakening*
- ▣ *Kashchei's Death*
- ▣ *Profound Darkness*

ACT II

- ▣ *Disappearance of Kashchei's Palace and Magical Creations*
- ▣ *Return to life of the Petrified Knights*
- ▣ *General rejoicing*

3. HISTORY OF THE TALE

- ▣ Sergei Diaghilev and the Ballets Russes wanted to perform a Russian nationalist ballet
- ▣ The collaborators chose to create a tale that combined two famous characters from Slavic folklore:
 1. The tale of the magical glowing Firebird who is both a blessing and a curse to its captor
 2. The tale of Kashchei the Immortal, an evil magician who cannot be killed because his soul resides outside of his body so that he can protect himself from death. He has a band of evil creatures from the underworld that assist him in his evil plans.
- ▣ The idea to combine these tales is accredited to a verse of children's poetry:
 - *A Winter's Journey*, by Yakov Polonsky (1819-1898)

*...And in my dreams I see myself on a wolf's back
 Riding along a forest path
 To do battle with a sorcerer-king [i.e. Kashchei]
 In that land where a princess sits under lock and key,
 Pining behind massive walls.
 There gardens surround a palace all of glass;
 There Firebirds sing by night
 And peck at golden fruit...*

- ▣ Read the plot summary in 6.5 *Explore the Tale* to read the tale that was created for the ballet.

6.3 Listening Map

Infernal Dance and Finale from *The Firebird*

Igor Stravinsky (1882-1971)

Follow the dance of the creatures and the joy of the wedding.

A vertical list of musical instruments with corresponding staves of music. The instruments listed are Piccolo, Flute, Oboe, Clarinet in A, Horn in F, Trumpet in C, Trombone, Tuba, Timpani, Bass Drum, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. Each staff begins with a dynamic marking of *fff*.

A single line of musical notation in bass clef, showing a sequence of eighth and quarter notes with accents.

The firebird bewitches
Kashchei and his creatures.
Listen to their intense syncopated dance.



A single line of musical notation in treble clef, showing a melodic line with a key signature of two sharps and a 3/2 time signature.

FINALE

Listen as the wedding procession nears!



6.4 MUSICAL ACTIVITIES

Choose a few activities to complement:

- ▣ Current musicianship skills studied in your classroom
- ▣ Humanities tie-ins with: ART, LANGUAGE ARTS, MATH, & HEALTH

<p>DRAW</p> <p>Explore this music with a drawn response.</p> <p>ART</p> <p>Suggested time: 10 minutes</p>	<p>Draw the image of <i>The Firebird</i> that you imagine.</p> <p>Use your imagination to draw a magical, glowing bird.</p> <ul style="list-style-type: none"> ▣ What colors are the feathers of the bird? ▣ Does the bird fly? ▣ What does it look like as it dances? <p>Think about the magical tale as you listen and draw.</p>
<p>WRITE</p> <p>Explore this music with a written response.</p> <p>LANGUAGE ARTS</p> <p>Suggested time: 10 minutes</p>	<p>Write a report in the style of newspaper, television, or online magazine.</p> <p>Report on evil leaving the kingdom as Prince Ivan prevails.</p> <ul style="list-style-type: none"> ▣ How would you report Kashchei's curse to the rest of the world? ▣ How would you describe the transformation of the kingdom? ▣ Remember to mention wedding of the Prince and Princess, too. <p>Think about joyful music in the <i>Finale</i> as you listen and write.</p>
<p>MOVEMENT</p> <p>Explore this music through movement.</p> <p>HEALTH</p> <p><i>Make-A-Move</i> worksheet provides several options for group movements (pg. 9)</p>	<p>Dance the intense <i>Infernal Dance</i> like the creature of Kashchei.</p> <ul style="list-style-type: none"> ▣ What types of movements do you imagine these creatures use? ▣ Are the movements controlled? ▣ Are they fast? Slow? ▣ What kind of pace does the music set? <p>Try many types of movements as you listen and move. *Create a new set of movements in the character of the <i>Finale</i></p>
<p>ANALYZE</p> <p>Explore this music by analyzing elements through class discussion.</p>	<p>Discuss the combination of Slavic folklore that led to <i>The Firebird</i>.</p> <ul style="list-style-type: none"> ▣ Research the tale of the Firebird. ▣ Research the tale of Kashchei the Immortal. ▣ What do you think of the way in which the tales were combined? ▣ Do you have ideas on how this could have been done differently? ▣ Do you have ideas for other tales that could be combined? <p>Discuss the formation of a magical story as a basis for a dramatic work.</p>

<p>RHYTHM</p> <p>Explore this rhythmic example with a few of these questions and methods.</p> <p>MATH</p>	<p>Discuss syncopation in <i>The Firebird</i>.</p> <p>Syncopation: rhythmic music that displaces the beats or accents so that strong beats become weak beats, and vice versa.</p> <p>Listen to the <i>Infernal Dance</i>, and discuss the use of syncopation at a level appropriate for students.</p> <p>Use the melodic example below to discuss Stravinsky's use of syncopation in the <i>Infernal Dance</i>.</p>
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<p>MELODY</p> <p>Explore this melodic example with a few of these questions and methods.</p>	<p>Sing the syncopated melody from the <i>Infernal Dance</i>.</p> <p>Review the syncopated rhythm of the melodic example.</p> <p>SPEAK the rhythm on a neutral syllable. CONDUCT the melody while teacher plays. SING the melody on a neutral syllable.</p> <p>Discuss singing syncopated melodies and sing the <i>Infernal Dance</i> example.</p>
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<p>IMPROVISE</p> <p>Explore this music by improvising melody and/or rhythm.</p>	<p>Improvise melodic or rhythmic gestures to represent <i>The Firebird</i>.</p> <p>Provide students with melodic and/or instruments.</p> <p>Give students a few moments (as individuals or in a group) to create a musical gesture to represent <i>The Firebird</i>.</p> <p>This activity can work with any set of rhythmic or melodic instruments available in the classroom. Students only need their imaginations to improvise and compose.</p> <p>Set musical parameters that fit the abilities of your students. 2-4 bars of music would be an appropriate start for elementary students.</p> <p>*For an extension of this activity, challenge students to write down their own melody and rhythm correctly.</p>
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6.5 EXPLORE THE TALE!

The tale of *The Firebird* as told by Stravinsky's ballet:

The Firebird story centers around the royal Prince Ivan, the hero of the tale. Prince Ivan ventures into the magical realm of Kashchei the Immortal and discovers many new things on the journey. Kashchei is a green-taloned ogre who is the embodiment of evil, as the Prince soon discovers.

First, Prince Ivan sees the magical *Firebird*. He is captivated by the beauty of the bird and captures it. But first, the bird makes a deal with him in return for her freedom. The bird gives Prince Ivan one of her feathers and promises that she will come to his aid in his hour of need, if he lets her go. Soon, the Prince takes pity on the *Firebird*, and sets her free.

Next, Prince Ivan comes to the courtyard of an enchanted castle. He sees 13 beautiful princesses have been captured by the evil magician, Kashchei the Immortal. The princesses spend their time in the castle gardens where they play with the golden apples that grow there. Through the gates, Prince Ivan speaks with the princesses and they tell him not to enter the castle. Kashchei usually turns invaders into stone, but the Prince ignores the princesses and he enters the castle gates.

The next day, Ivan chooses to confront Kashchei to ask if he can marry one of the princesses because he is so taken by their beauty. Prince Ivan falls deeply in love with one princess in particular, the beautiful Tsarevna. Kashchei refuses to give her hand in marriage, and the two men begin quarreling over her. Soon, Prince Ivan must run for his life as Kashchei's creatures begin chasing him and Kashchei threatens to turn the Prince to stone, for all eternity. Prince Ivan remembers the *Firebird* and calls desperately for her help.

Just as the *Firebird* promised, she appears and bewitches the Kashchei and his creatures, making them energetically move to an elaborate, intense dance (*Infernal Dance*) until they are exhausted and fall asleep. Unfortunately, Kashchei wakes up quickly, and the *Firebird* must bewitch him again. As Kashchei dances under the bird's spell, she tells Prince Ivan the secret to Kashchei's immortality.

Kashchei the Immortal will live forever because he has hidden his soul, and thus his body cannot die. The *Firebird* explains that his soul lives in an enormous, magical egg that Kashchei keeps hidden away. The only way to kill Kashchei is to find and destroy the egg.

Prince Ivan searches for the magical egg with the help of the *Firebird*, as Kashchei and his creatures sleep. When he finally finds it, he destroys the egg and all of the evil creatures, Kashchei, and the castle disappear. All of the princesses awaken to find all of the evil destroyed and they celebrate this wonderful moment. Those turned to stone come back to life, and the realm is fulfilled with joy.

Prince Ivan goes on to wed the beautiful Tsarevna. Together they rule the kingdom in peace, living happily ever after.

Appendix A

Teacher Resources



- A.1 Introduction to the Orchestra
- A.2 Young Person's Guide to the Classical Concert
- A.3 Youth Concert Financial and Logistical Information
- A.4 Michigan Music Benchmarks met by Curriculum (CHART)

A.1 Introduction To The Orchestra



An orchestra consists of four basic families of instruments.

STRING FAMILY

1. Violin – highest string instrument
2. Viola – looks like a violin but is a little bigger and has a lower sound
3. Cello – lower than viola; stands on the floor; held between the knees
4. Bass – biggest and lowest string instrument; players stand up to play
5. Harp – stands upright with 46 strings and 7 pedals, strings are plucked

The strings sit in the front section of the orchestra because their sound is softer than most of the other instruments. If they sat farther back on the stage, their sound could be drowned out. They often play more than the other instruments.

WOODWIND FAMILY

1. Piccolo – a miniature flute with a very high and shrill sound
2. Flute – highest woodwind instrument; players blow in the mouthpiece
3. Clarinet – smooth, warm sound; players blow and vibrate one reed
4. Oboe – bright, warm sound; players blow and vibrate a double reed
5. Bassoon – deeper and richer than the oboe; players blow a double reed

The woodwinds often play the melodies in orchestral music. Their sound is fairly soft, so they sit just behind the string section in the center of the orchestra.

BRASS FAMILY

1. Trumpet – highest brass instrument; players buzz in the mouthpiece
2. Trombone – lower than a trumpet; players slide a valve to control pitch
3. French Horn – mellow, warm sound; round with a bell shaped opening
4. Tuba – lowest, biggest brass instrument, with a huge bell opening

The brass section is the loudest of the instruments and sits in the very back of the orchestra.

Introduction to the Orchestra

PERCUSSION FAMILY

The percussion family has many instruments that can be interchanged depending on what type of music the orchestra plays. Percussion instruments make sounds by striking, smashing, tapping, or shaking. Many percussion instruments exist, and many different items can be turned into a percussion instrument.

Some common percussion instruments are:

Timpani (kettle drums) – big copper drums that play an actual pitch

Snare and Bass drums – drums played with different types of mallets

Cymbals – round brass discs banged together or hit with mallets

Triangle – a triangular, metal instrument that creates a “ding” sound

Xylophone – metal bars, each pitched with a different note, mallets used

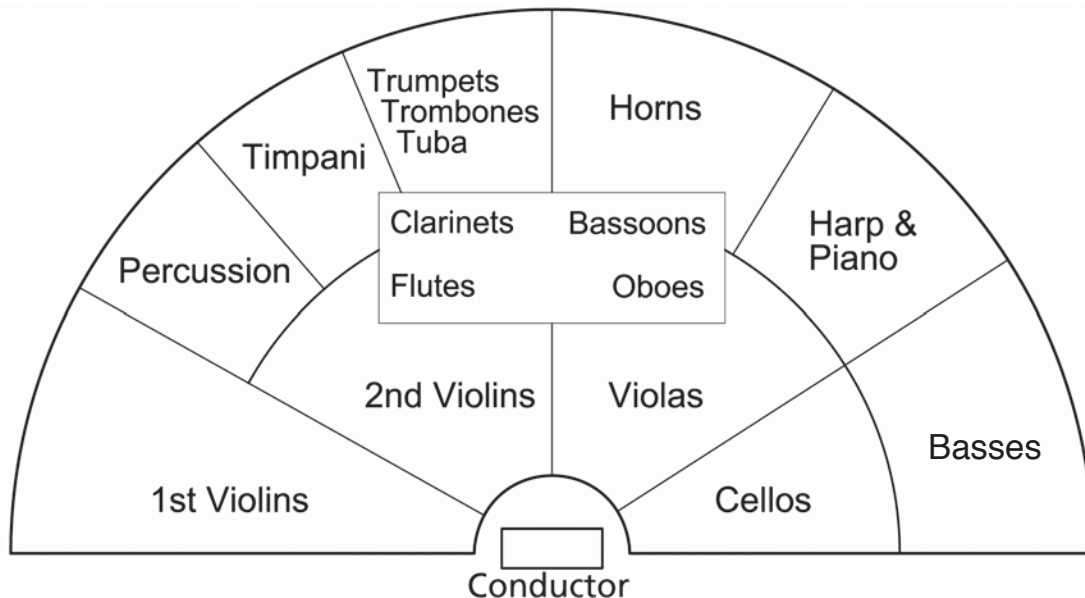
Others: glockenspiel, chimes, marimba, vibraphone, castanets, and gong

The *piano* is also considered a percussion instrument because inside a piano a hammer strikes strings when a key is played.

There are usually only two or three percussion players in an orchestra. Each person plays many different instruments. Since there are so many kinds of percussion instruments that a composer may want to use for a particular piece, the percussion players must be able to play most any instrument in the percussion family.

ORCHESTRA SIZE

The orchestra size is not fixed. It changes with every work performed, depending on the choice of the composer to include or not include various instruments. Generally the orchestra size ranges between 40-80 players.



A.2 Young Person's Guide To The Classical Concert



Before the concert begins you should:

1. Use the restroom
2. Talk to your friends
3. Look around the performance hall, noticing the architecture and decor
4. See who is there in the audience
5. See what is happening on the stage to prepare
6. Stretch
7. Turn off all cell phones, pagers, or other devices

When the concert begins use a listening method to enjoy the music.

Watch the musicians play

(You can see who is playing at any given time, and sometimes you can actually “watch” musical melodies being passed from one section of the orchestra to another.)

Close your eyes and imagine

(This is a great way to enjoy the music by adding your imagination to think of images that the music brings to you.)

During the concert you should:

1. Be quiet
2. Sit still
3. Use your eyes and ears only
4. Enjoy the music

Clap when:

1. The concertmaster comes on stage and tunes the orchestra
2. A person comes out to make an introduction
3. The conductor comes on stage to begin the concert
4. The soloists come on stage to play with the orchestra
5. An entire piece has been played

Warning: Most symphonic works are in sections called *movements*. There are often pauses between movements, but the piece is not over. When all of the movements have been played - - CLAP!!!

A.3 Youth Concert Financial and Logistical Information

November 4, 2011*

- ❑ Final Youth Concert reservation numbers are due to the A²SO.
- ❑ \$100 deposit is due to hold Youth Concert reservation.
(If Youth Concert reservation is less than \$100, the full amount is due.)

* Any reservation placed after 11/4/11 will require payment of deposit when placed.

November 18, 2011

- ❑ Youth Concert reservation will be cancelled if deposit has not been received.
- ❑ Final balance invoice will be sent to teachers/field trip coordinators.

January 13, 2012

- ❑ Last date to register for *Once Upon A Timpini...* Teacher Workshop.

January 17, 2012

- ❑ *Once Upon A Timpini...* Teacher Workshop, 4:30 pm – 6:00 pm.

February 10, 2012

- ❑ Remaining balance is due.
- ❑ Last date to add/remove seats from reservation without penalty.
- ❑ Last date to cancel reservation with refund of deposit and/or payments.

March 2, 2012

- ❑ Bus information sent to district transportation dispatcher/field trip coordinator.
- ❑ Field trip information will also be sent to teachers/coordinators at each school.

March 14, 2012

- ❑ 10:15 am and 12:15 pm *Once Upon A Timpini...* at Hill Auditorium.

Contact Information

Ann Arbor Symphony Orchestra
220 E. Huron, Ste. 470
Ann Arbor, MI 48104
734/994-4801

Zac Moore, Education and Outreach Director
zac@a2so.com



A.4 Michigan Content Standards and Benchmarks: ELEMENTARY MUSIC

Content Standard 1: All students will apply skills and knowledge to perform in the arts.

Benchmarks	Description	Curriculum Sections
ART.I.M.EL.1	Sing and play independently, on pitch and in rhythm, with appropriate timbre, diction, posture, and tempo.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.EL.2	Sing from memory and play a varied repertoire of music representing genres and styles from diverse cultures.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.EL.3	Sing expressively, with appropriate dynamics, phrasing, and interpretations.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.EL.4	Sing ostinatos, partner songs, and rounds.	
ART.I.M.EL.5	Sing and play in groups, blending timbres, matching dynamic levels, and responding to the cues of a conductor.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.EL.6	Perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.EL.7	Echo short rhythms and melodic patterns.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.EL.8	Perform independent instrumental parts while other students sing or play contrasting parts.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.EL.9	Read whole, half, dotted half, quarter, and eighth notes and rests in double and triple meters.	1.4, 4.4
ART.I.M.EL.10	Use a system to read simple pitch notation in the treble clef in major keys.	1.3, 2.3, 3.3, 4.3, 6.4
ART.I.M.EL.11	Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.EL.12	Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4

Standards and Benchmarks: Elementary Music

Content Standard 2: All students will apply skills and knowledge to create in the arts.

Benchmarks	Description	Curriculum Sections
ART.II.M.EL.1	Improvise simple rhythmic and melodic ostinato accompaniments.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.II.M.EL.2	Improvise “answers” in the same style to given rhythmic and melodic phrases.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.II.M.EL.3	Improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.II.M.EL.4	Create and arrange short songs and instrumental pieces within specified guidelines.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.II.M.EL.5	Use a variety of traditional and non-traditional sound sources and electronic media when composing, arranging, and improvising.	
ART.II.M.EL.6	Create and arrange music to accompany reading, dramatizations, or visual media.	1.4, 1.5, 2.4, 2.5, 3.4, 3.5, 4.4, 4.5, 5.3, 5.4, 6.4, 6.5

Standards and Benchmarks: Elementary Music

Content Standard 3: All students will analyze, describe, and evaluate works of art.

Benchmarks	Description	Curriculum Sections
ART.III.M.EL.1	Identify simple music forms when presented aurally.	1.2, 1.4, 2.2, 2.4, 3.2, 3.4, 4.2, 4.4, 5.2, 5.3, 6.2, 6.3
ART.III.M.EL.2	Demonstrate perceptual skills by moving, by answering questions, and by describing aural examples of music of various styles representing diverse cultures.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.III.M.EL.3	Use appropriate terminology in explaining music, music notation, musical instruments and voices, and music performances.	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4, 5.1, 5.2, 5.3, 6.1, 6.2, 6.3, 6.4, A.1, A.2
ART.III.M.EL.4	Identify the sound of a variety of instruments, including many orchestra, band and electronic instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.	1.3, 2.3, 3.3, 4.3, 6.3
ART.III.M.EL.5	Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.	1.4, 2.4, 3.4, 4.4, 5.4, 6.4
ART.III.M.EL.6	Devise criteria for evaluating performances and compositions.	1.2, 2.2, 3.2, 4.2, 5.2, 6.2, Make-A Move, Musical Elements
ART.III.M.EL.7	Explain, using appropriate music terminology, personal preferences for specific musical works, and styles.	All sections

Standards and Benchmarks: Elementary Music

Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.

Benchmarks	Description	Curriculum Sections
ART.IV.M.EL.1	Identify by genre or style aural examples of music from various historical periods and cultures.	1.1, 1.4, 2.1, 2.4, 3.1, 3.4, 4.1, 4.4, 5.1, 5.4, 6.1, 6.4
ART.IV.M.EL.2	Describe how elements of music are used in examples from various cultures of the world.	
ART.IV.M.EL.3	Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use.	
ART.IV.M.EL.4	Identify and describe roles of musicians in various settings and cultures.	1.2, 2.2, 3.2, 4.2, 5.2, 6.2
ART.IV.M.EL.5	Demonstrate audience behavior appropriate for the context and style of music performed.	A.2

Standards and Benchmarks: Elementary Music

Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

Benchmarks	Description	Curriculum Sections
ART.V.M.EL.1	Observe and identify similarities and differences in the meanings of common terms used in the various arts.	1.1, 1.2, 1.4, 2.1, 2.2, 2.4, 3.1, 3.2, 3.4, 4.1, 4.2, 4.4, 5.1, 5.2, 5.3, 6.1, 6.2, 6.4
ART.V.M.EL.2	Observe and identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.	All sections
ART.V.M.EL.3	Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.	
ART.V.M.EL.4	Analyze personal, family, and community use of electronic media.	

Michigan Content Standards and Benchmarks: MIDDLE MUSIC

Content Standard 1: All students will apply skills and knowledge to perform in the arts.

Benchmarks	Description	Curriculum Sections
ART.I.M.M.1	Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.M.2	Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.M.3	Sing accurately with good breath control throughout singing ranges.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.M.4	Sing music written in two and three parts.	
ART.I.M.M.5	Perform accurately, with appropriate technique, on at least one instrument – solo, in small and large ensembles.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.M.6	Use electronic instruments in a variety of ways as a performance medium.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.M.7	Play simple melodies and harmonic accompaniments by ear.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.M.8	Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and ala breve meters.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.I.M.M.9	Sight-read simple melodies in treble and bass clefs.	1.4, 4.4
ART.I.M.M.10	Use standard notation to record personal musical ideas and the musical ideas of others.	1.3, 2.3, 3.3, 4.3, 6.4

Standards and Benchmarks: Middle Music

Content Standard 2: All students will apply skills and knowledge to create in the arts.

Benchmarks	Description	Curriculum Sections
ART.II.M.M.1	Improvise simple harmonic accompaniments.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.II.M.M.2	Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.II.M.M.3	Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.II.M.M.4	Compose short pieces within specified guidelines.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.II.M.M.5	Arrange simple pieces for voices or instruments other than those for which the pieces were written.	
ART.II.M.M.6	Use a variety of traditional and non-traditional sound sources and electronic media when composing, arranging, and improvising.	1.4, 1.5, 2.4, 2.5, 3.4, 3.5, 4.4, 4.5, 5.3, 5.4, 6.4, 6.5
ART.II.M.M.7	Communicate an idea through musical arrangements, compositions, and improvisations.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4

Standards and Benchmarks: Middle Music

Content Standard 3: All students will analyze, describe, and evaluate works of art.

Benchmarks	Description	Curriculum Sections
ART.III.M.M.1	Describe specific music events in a given aural example, using appropriate terminology.	1.2, 1.4, 2.2, 2.4, 3.2, 3.4, 4.2, 4.4, 5.2, 5.3, 6.2, 6.3
ART.III.M.M.2	Analyze the uses of elements of music in aural examples representing diverse genres and cultures.	1.4, 2.4, 3.4, 4.4, 5.3, 6.4
ART.III.M.M.3	Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4, 5.1, 5.2, 5.3, 6.1, 6.2, 6.3, 6.4, A.1, A.2
ART.III.M.M.4	Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria when performing.	1.3, 2.3, 3.3, 4.3, 6.3
ART.III.M.M.5	Evaluate the quality and effectiveness of one's own and others' performances, composition, arrangements, and improvisations by applying specific and appropriate criteria and offering constructive suggestions for improvement.	1.4, 2.4, 3.4, 4.4, 5.4, 6.4

Standards and Benchmarks: Middle Music

Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.

Benchmarks	Description	Curriculum Sections
ART.IV.M.M.1	Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.	1.1, 1.4, 2.1, 2.4, 3.1, 3.4, 4.1, 4.4, 5.1, 5.4, 6.1, 6.4
ART.IV.M.M.2	Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.	
ART.IV.M.M.3	Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.	
ART.IV.M.M.4	Describe the impact of electronic media on music.	1.2, 2.2, 3.2, 4.2, 5.2, 6.2

Standards and Benchmarks: Middle Music

Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

Benchmarks	Description	Curriculum Sections
ART.I.M.M.1	Compare how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.	1.1, 1.2, 1.4, 2.1, 2.2, 2.4, 3.1, 3.2, 3.4, 4.1, 4.2, 4.4, 5.1, 5.2, 5.3, 6.1, 6.2, 6.4
ART.I.M.M.2	Describe ways in which the principles and subject matter of other disciplines are related to music.	All sections
ART.I.M.M.3	Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.	
ART.I.M.M.4	Describe the role of music in artistic applications of electronic media today.	

Appendix B

Biographies



- B.1 Ann Arbor Symphony Orchestra
- B.2 Arie Lipsky, Conductor
- B.3 Michael Daugherty, Composer
- B.4 A²SO Education Department

B.1 Ann Arbor Symphony Orchestra



The A²SO: passionate about excellent music, committed to offering quality education programs, and dedicated to the communities which it serves. From a visionary group of musical enthusiasts who first gathered in 1928, to the highly polished ensemble it is today, the Ann Arbor Symphony Orchestra continues to share its passion for orchestral music with the greater Ann Arbor community. Since turning fully professional in 1986, the A²SO has seen tremendous growth both artistically and in its audience reach. By maintaining an intergenerational approach in its education and outreach offerings, the A²SO brings the joy of music and a real appreciation for excellence to new audiences of all ages, reaching more than 25,000 children and 28,000 adults each year, and has grown to become a major player in Ann Arbor's world of art and culture. In December 2009, the A²SO released their first recording on the Naxos Label, a compilation of music by composer Paul Fetler.

A little more about us...

MISSION: The Ann Arbor Symphony Orchestra is passionately committed to lead and enrich the culture of the region. We attract, inspire and educate the most diverse audience possible, foster a growing appreciation for orchestral music and regional talent, and provide imaginative programming through community involvement.

VISION: The Ann Arbor Symphony Orchestra is to be recognized as a premier regional orchestra.

ARTISTIC POLICY: The vision of the Ann Arbor Symphony Orchestra is to bring the best possible performances to our community with the greatest degree of artistic excellence with an emphasis on both core repertoire and new works. We also pledge to grow our audience, musical involvement and outreach to the adult and youth community.

STAFF STATEMENT OF VALUES: We the staff of the Ann Arbor Symphony Orchestra, promise to serve all those of the A²SO family with integrity, respect, compassion, creativity, an enthusiasm for learning, tenacity and a sense of humor.

B.2 Arie Lipsky | Conductor



Arie Lipsky is in his twelfth season as Music Director of the Ann Arbor Symphony Orchestra. He was born in Israel where he received extensive training as a cellist and as a flutist. At the age of nine, he won his first of several musical competitions after which he began to appear in concerts throughout Israel and Europe. Mr. Lipsky subsequently began serious study of composition/conducting. His mentors include Semyon Bychkov, Yoel Levi, and Kurt Mazur in conducting, and Pablo Casals and Leonard Rose on cello. He holds degrees in Aeronautical Engineering and in Music, which he received before serving in the Israeli Army.

After moving to the United States, Mr. Lipsky served as Assistant Conductor of the Cleveland Institute of Music and the Ohio Opera. He moved to Buffalo, New York in 1984 to be the Buffalo Philharmonic's principal cellist and in 1990, he became the Resident Conductor. In early 1995, on short notice, Mr. Lipsky replaced the late Eduardo Mata conducting the Israel Chamber orchestra, where his success resulted in return engagements with many of Israel's orchestras. Mr. Lipsky conducts major orchestras in the United States, Canada, and Europe. In 2009, he was given the Ambassador Award by the Ann Arbor Area Visitors and Convention Bureau.

An elegant and expressive conductor, Lipsky garners high praise from some of the world's best conductors. Semyon Bychkov, Music Director of L'Orchestre de Paris, calls Mr. Lipsky "...a born conductor," and Yoel Levi, former Music Director of the Atlanta Symphony Orchestra, says that "*as a musician Arie is first class; his technique is excellent, his memory outstanding...he knows how to communicate and is well deserving of respect and admiration.*"

Mr. Lipsky records on the Fleur de Son Classics label. His CD recordings of Schubert overtures and concertos by Sierra and Bruch have won high critical acclaim. Arie is also a member of the New Arts Trio in residence at the Chautauqua Institute School of Music, where he serves as Director of Chamber Music. The most recent CD recordings of the New Arts Trio have received the highest praise from *Fanfare Magazine*.

B.3 Michael Daugherty | Composer Youth Concert Host

Michael Daugherty is one of the most commissioned, performed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by *The Times* (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.” Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertory and made him, according to the League of American Orchestras, one of the ten most performed living American composers.

In 2011, the Nashville Symphony’s Naxos recording of Daugherty’s *Metropolis Symphony* and *Deus ex Machina* was honored with three GRAMMY® Awards, including Best Classical Contemporary Composition. Also in 2011, Naxos released a new CD of Daugherty’s orchestral music to great acclaim; it is entitled *Route 66* with Marin Alsop conducting the Bournemouth Symphony.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), the Manhattan School of Music (1976-78), and computer music at Pierre Boulez’s IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is Professor of Composition and a mentor to many of today’s most talented young composers.

Daugherty has been Composer-in-Residence with the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999- 2003), Colorado Symphony Orchestra (2001-02), Cabrillo Festival of Contemporary Music (2001-04, 2006-08, 2011), Westshore Symphony Orchestra (2005-06), Eugene Symphony (2006), the Henry Mancini Summer Institute (2006), the Music from Angel Fire Chamber Music Festival (2006), and the Pacific Symphony (2010).

Daugherty has received numerous awards, distinctions, and fellowships for his music, including: a Fulbright Fellowship (1977), the Kennedy Center Friedheim Award (1989), the Goddard Lieberson Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), and the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer’s Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A.I. DuPont Award. Also in 2007, he received the American Bandmasters Association Ostwald Award for his composition *Raise the Roof* for Timpani and Symphonic Band. Daugherty has been named “Outstanding Classical Composer” at the Detroit Music Awards in 2007, 2009 and 2010. His GRAMMY® award winning recordings can be heard on Albany, Argo, Delos, Equilibrium, Klavier, Naxos and Nonesuch labels.

B.4 A²SO Education Department

Laura Dunbar, Education and Outreach Director (August 2008- July 2011)

While Education and Outreach Director of the A²SO, Laura oversaw all A²SO Education Programs in area schools and developed community concert series across Southeastern Michigan, serving an annual audience of over 35,000. She was the author of the Youth Concert curriculum and educational materials that the Symphony published each year, and was lead instructor for all Symphony education classes. Laura holds a Bachelor of Arts degree in Music (voice) from the University of Rochester and the Eastman School of Music, Rochester, New York. While in Rochester, Laura served as the Youth Choir Director at St. Paul's Episcopal Church, Music Education Director at Rochester's *Camp Arts Alive*, and Soprano in the *Schola Cantorum* of Christ Church, Rochester. Before joining the A²SO, Laura spent an interim year at the Cathedral Choir School of Metropolitan Detroit as Marketing and Development Associate, Assistant Conductor, Vocal Coach, and Soprano Section Leader. She serves on the Board of Directors of the Cathedral Choir School and the Ann Arbor School for the Performing Arts. Laura lives in Ypsilanti with her fiancé who recently graduated with a PhD in Music Theory from the University of Michigan. They maintain an active performance schedule as section leaders of the choirs at the Cathedral Church of St. Paul, Detroit. Laura bid farewell to the A²SO family in August 2011.

This curriculum was created with the help of...

Lindsay Blackwell, A²SO Marketing Manager

Lindsay Blackwell is the Marketing Manager for the Ann Arbor Symphony Orchestra. Blackwell received degrees in English and Linguistics from the University of Michigan, with a focus on narrative discourse and advertising rhetoric. She earned High Honors in Linguistics for her senior thesis work on nonconventional discourse media, titled "Changing the Possibilities: Narrative Discourse and Conversational Strategies in Instant Messaging." As a member of Michigan Advertising and Marketing, a student-run marketing organization, she worked both with student organizations and local Ann Arbor businesses to create marketing campaigns for products and events, working extensively with social media as well as more traditional forms of publicity. In addition to her position with the Ann Arbor Symphony, Blackwell continues freelance work in graphic and web design, digital illustration, and photography.

Dr. Nathaniel Adam

Nathaniel Emerson Adam is a graduate of the Eastman School of Music (BM, Music Theory) and the University of Michigan, Ann Arbor (MA/PhD, Music Theory). Dr. Adam completed his PhD at Michigan in the spring of 2011. His dissertation, "Coding OK Computer: Categorization and Characterization of Disruptive Harmonic and Rhythmic Events in Rock Music," explores methods for teaching analysis of rock and popular music to students coming from a wide range of musical backgrounds. While at the University of Michigan he taught classes in Musicianship, Keyboard Skills, and Rock History, while studying piano with John Ellis and harpsichord with Edward Parmentier. From 2010–2011 Dr. Adam was an adjunct lecturer in Opera and Orchestral Music at Washtenaw Community College. He wrote the "Close Listening" program notes for A²SO Mainstage Concerts 2008-2011. In addition to teaching and researching, Dr. Adam is frequently engaged as a composer, collaborative pianist, and choral singer. Dr. Adam's compositions have been performed by the choirs of Christ Church, Rochester; St. Paul's Cathedral, Detroit; Grace Church, The Plains; Shenandoah Conservatory; and by the Washington Brass.

Appendix C

Acknowledgements



C.1 CD Credits

C.2 CD Track Listing

C.1 CD Credits

Courtesy of Naxos of America, Inc.

- *Waltz* from *The Sleeping Beauty*
Pyotr Tchaikovsky
CSSR State Philharmonic Orchestra
Andrew Kosice Mogrelia, Conductor

- *Oh! Lois* from *Metropolis Symphony*
Michael Daugherty
Nashville Symphony Orchestra
Giancarlo Guerrero, Conductor

- *Scherzo* from *A Midsummer Night's Dream, Op. 61*
Felix Mendelssohn
Slovak Philharmonic Orchestra
Anthony Bramall, Conductor

- *Waltz* and *Midnight* from *Cinderella, Op. 87*
Sergei Prokofiev
Ukrainian State Symphony Orchestra
Theodore Kuchar, Conductor

- *Harry Potter Symphonic Suite*
John Williams / Paul Lavender, Arranger
Gothenburg Musicians
Alexander Hanson, Conductor

- *Infernal Dance* and *Finale* from *The Firebird (1919 Version)*
Igor Stravinsky
Leopold Stokowski Symphony Orchestra
Leopold, Stokowski, Conductor

C.2 CD Track Listing

- | | |
|--|---|
| 1. <i>Waltz</i> from <i>The Sleeping Beauty</i> , Op. 66 | Pyotr Tchaikovsky
(1840-1893) |
| 2. <i>Oh, Lois!</i> from <i>Metropolis Symphony</i> | Michael Daugherty
(b. 1954) |
| 3. <i>Scherzo</i> from <i>A Midsummer Night's Dream</i> , Op. 61 | Felix Mendelssohn
(1809-1847) |
| 4. <i>Waltz</i> from <i>Cinderella</i> , Op. 87 | Sergei Prokofiev
(1891-1953) |
| 5. <i>Midnight</i> from <i>Cinderella</i> , Op. 87 | |
| 6. <i>Harry Potter Symphonic Suite</i> | John Williams
(b.1932)
Name, Arranger |
| 7. <i>Infernal Dance</i> from <i>The Firebird (1919 Version)</i> | Igor Stravinsky
(1882-1971) |
| 8. <i>Finale</i> from <i>The Firebird (1919 Version)</i> | |

