



The Planets

2014 Youth Concert
Teacher Resource Materials



**Ann Arbor
Symphony Orchestra**
Music in the Key of A²

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 Youth Concert and the accompanying resource materials. We recognize the following major donors for their support of the 2014 Youth Concert, *The Planets*.

AsahiKASEI



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Cover image courtesy of NASA.

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Image courtesy of NASA.

Introduction

We are so happy to present to you these resources to assist you in preparing your students for your March 2014 Ann Arbor Symphony Orchestra Youth Concert, *The Planets*. The music on this program spans nearly 200 years of music history and represents some of the best music of the orchestral repertoire. But, more importantly, it is fun to listen to.

This music is about more than the planets and outer space. It represents the boundless power of the human imagination to see and hear the unknown, and to translate these musings into beautiful works that we can all enjoy.

Long before moon landings and Mars rovers, scientists, philosophers, poets and musicians looked to the sky and tried to imagine what was up there. Thousands of years ago, Medieval philosophers wrote extensively about the “Music of the Spheres.” They believed that because the movement of the planets and other objects in space moved with such mathematical precision, they must be producing music that we simply could not hear. Ever since then, musicians have tried to compose their own “Music of the Spheres”:

- Josef Strauss wrote a beautiful waltz whose dreamy introduction evokes the original ideas of the medieval philosophers.
- Gustav Holst took on the monumental task of writing a suite of seven movements, giving voice to each of the planets then known.
- Richard Strauss translated the sunrise into a powerful fanfare that in turn inspired the makers of the movie *2001: A Space Odyssey*.
- John Williams composed iconic music to accompany the *Star Wars* films and their fantastical stories about characters living in a galaxy far, far away.

Our hope is that these pieces provide a launching pad for exploration for you and your students. Use them to explore fundamental musical concepts and music history. Let them guide you to discover more about our solar system. And we hope that they inspire you to try to see and hear the unknown, and maybe even to create something beautiful out of that.

We would love your feedback on these materials and how they worked for you in the classroom. Please contact us at education@a2so.com or 734-994-4801. See you at the Symphony!

How to Use These Materials

These materials are designed to aid teachers in preparing students for the Ann Arbor Symphony Orchestra's *The Planets* Youth Concert. For each piece on the concert program, three pages of content plus supporting materials are provided.

The **first page** of each unit is written for the students. It contains a few vocabulary words, some biographical information about the composer and his picture, and some basic information about the piece. These pages could be copied and distributed as program notes for the students to read on their own, they could be read to the students, or they could be posted somewhere in the classroom for students to peruse.

The **second page** delves a little bit deeper into the background information provided on the first page. It provides additional facts about the composer that you could share with your students. It includes things that you could instruct students to listen for in the music.

The **third page** suggests a few classroom activities. These activities will help your students listen carefully and thoughtfully, will encourage them to perform in some way, or will use the music as a platform for exploring concepts in science, math, social studies or the other arts. Standards are listed for each activity.

On either the third or fourth page of each unit, a list of Additional Resources is included. These often take the form of links to useful websites and videos to help you and your students further explore concepts that might be of particular interest.

Finally, a **fourth (and sometimes fifth) page** provides supporting materials like worksheets, listening maps, and theme cards.

These materials are designed to be useful in whatever amount of time your school's schedule allows.

If you have only 15 minutes to devote to each of the 6 pieces on the concert, you could:

1. Distribute page 1 of each unit for the students to read.
2. Offer a few additional interesting facts from page 2.
3. Choose one activity from the activity pages. Maybe look at the "Sunrise Listening Map" for *Thus Spoke Zarathustra*, "Listening for Meter in Mars" for *The Planets*, "Where in the world is Wolfgang" for *Symphony No. 41*, and "Listen for the Theme" for *Star Wars*. Each of these activities could be completed in 5-10 minutes and would give students a good introduction to the piece.

If you have more time to put these materials to use, you could:

1. Have students read page 1 of each unit aloud. Encourage them to ask questions and research the answers.
2. Present and discuss the information from page 2. Play excerpts from the CD tracks that pertain to the information provided about each piece.
3. Do all the activities provided for each unit.
4. Create a timeline or a map for your classroom, plotting out when and/or where each composer lived and worked. Look for connections to historical events.
5. Explore some of the Additional Resources with the students.

With these materials, the included CD, and some basic classroom items, we hope you have everything you need to fully explore the music presented on *The Planets* concert.

Concert Program

Youth Concert
Wednesday, March 19, 2014
10:15 am, 12:15 pm

Arie Lipsky, Conductor
Lev Mamuya, Cello
Tony England, Host

The Planets

Richard Strauss	Introduction to <i>Also Sprach Zarathustra</i>
Gustav Holst	Mars from <i>The Planets</i>
Wolfgang Amadeus Mozart	Symphony No. 41, Movement 4
Édouard Lalo	Concerto for Cello, Movement 3
Josef Strauss	<i>Music of the Spheres</i>
Gustav Holst	Jupiter from <i>The Planets</i>
John Williams arr. James Burden	<i>Star Wars Medley</i>



Ann Arbor Symphony Orchestra

The Orchestra

An orchestra is a group of musicians who perform music together. Many cities and towns have their own orchestras which play concerts anywhere from each week to a few times a year.

Key Terms

Baton: a long, thin, weighted stick that the conductor uses to make his or her gestures more visible

Mouthpiece: the piece the musicians put their mouths on to blow air through the instrument

Reed: pieces of bamboo shaved into a specific shape for clarinet, oboe, bassoon, and saxophone

Instruments of the Orchestra An orchestra is made up of four basic families of instruments: strings, woodwinds, brass, and percussion. The families are classified by the method they use to play their instrument (strings bow or pluck; woodwinds use air and possibly reeds; brass buzz lips; percussion strikes).

The Conductor

The conductor is a musician who does not play an instrument, but instead leads with a baton or hands. He or she is the leader of all of the musicians, and must know everyone's part. The conductor uses arm movements, facial expressions, and body language to tell the musicians how the music should be played.

Composers

Composers are musicians who create music. They are found in every style of music, from rock to classical symphonies. Composers often go to school to learn all about the instruments, what they can and cannot do, and how to get the ideas in their head onto paper so that the world can enjoy them, too.



More About the Instruments of the Orchestra

The string family is the largest section in the orchestra. Violins are the highest-sounding string instrument. The viola looks like a bigger violin and sounds a little lower. Cellos have a peg that extends from the instrument and rests on the floor. The lowest of the string family is the double bass, an instrument that is so big it must be played standing up. Harps are played by plucking strings and using pedals to change the pitch of the strings.

Behind the strings sit the woodwinds. The highest of the woodwinds are the flute and piccolo. An oboe plays the note that the entire orchestra tunes to. The sound is made when a player blows and vibrates a double reed. Clarinets look similar to an oboe but use single reeds. The bassoon is the biggest and lowest woodwind instrument. It is a long, folded wooden tube and is also played with a double reed.

The brass family all use their lips to buzz into a metal mouthpiece. Trumpets are the highest brass instrument. The French horn makes a warm sound and is a coiled tube with a bell opening at one end that the players stick their hands into for support as well as to muffle the sound. Trombones are the second-lowest brass instrument, which are played by moving a slide to change the pitch. The lowest and largest of the brass family is the tuba.

Percussion instruments make sounds when struck with a mallet or drumstick, or when shook. Timpani have pedals to change the pitch of each drum. The snare drum has wires located under the drum head that make a rattling sound when struck. Triangles make a “ding” sound when struck by a little metal beater. The xylophone has specific pitches and is played with mallets. Other instruments you may see include: tambourine, glockenspiel, chimes, castanets, gong, and many more.

More About the Conductor

The conductor, or Maestro, is the leader of the orchestra. His or her job is to interpret what the composer wanted the music to convey. The music they use is called a score and has all the parts lined up like a graph.

The conductor uses many hand gestures and facial expressions to show the orchestra what the music needs. These gestures have to show a lot of information at the same time. For example, the conductor needs to let the musicians know the tempo, dynamics, entrances, style, and mood of the music all at once. It is a big job because everyone plays different parts at different times.

More About Composers

Composers create the music using notes, rhythms, tempo, dynamics, instrumentation, style, articulation, and form. The composer also decides what techniques the instruments use to make their sounds. The best composers are those who have studied music for a long time and know how to manipulate instruments to create the sounds they intend.

There are many different methods of composing. Some composers treat writing music like an equation, plugging in different formulas to create different sounds. Others base their music off of stories. A few even leave things up to chance, like letting the performer choose the next note, dynamic, and/or tempo.

Suggested Classroom Activities

Activity 1: Conducting patterns

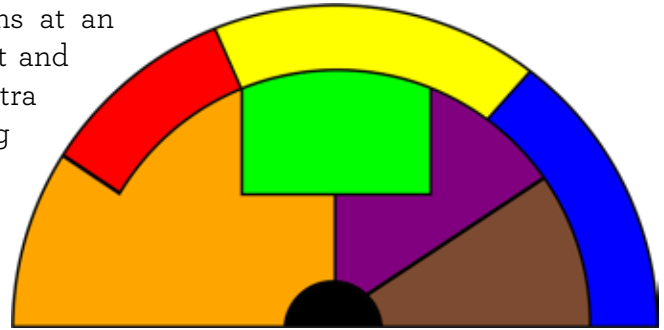
Teach students basic conducting patterns using their right hand. Have them trace the pattern on paper. Listen to examples of each meter and have students conduct along. Listening suggestions: Bernstein, *Mambo* (4/4); Key, *The Star Spangled Banner* (3/4); Copland, *Hoedown* (2/4).

Standards: Arts: ART.VA.V, ART.M.III, ART.M.IV, ART.M.V

Activity 2: Act out the orchestra

Have students brainstorm in pairs about what happens at an orchestra concert. Discuss proper etiquette for a concert and explain the difference between how you act at an orchestra concert vs. other concerts/sports events, etc. Dividing students into orchestra musicians and audience, act out an orchestra concert, including getting on stage, tuning, beginning/ending a piece and applause. Explain where it is and is not customary to clap and talk and have the audience display good behavior.

Standards: Arts: ART.M.I, ART.M.III, ART.M.IV



Orchestra Seating Diagram

Activity 3: Instrument-making

Discuss how instruments create their sounds (i.e. bowing/plucking strings, blowing air through a tube with a reed or buzzed lips, striking surfaces, etc.) As a class, brainstorm about materials that are suitable to make instruments. Gather those materials and create instruments from each family, or one specific family. Use the scientific method to record and track your hypotheses, questions, and results.

Standards: Science: S.I.P.E.1, S.I.A.E.1, P.EN.E.3 Sound, S.R.S.E.1

Additional Resources

DSO Kids: Dallas Symphony Orchestra kids website.

<http://www.dsokids.com/>

Lithgow, John. *The Remarkable Farkle McBride*. New York: Simon & Shuster, 2000

<http://books.simonandschuster.com/Remarkable-Farkle-Mcbride/John-Lithgow/9780689833403>

Maestro: Discover Conducting (BBC): Conducting resources and games, based on the BBC television series.

<http://www.bbc.co.uk/musictv/maestro/discover/game/>

New York Philharmonic Kidzone

<http://www.nyphilkids.org/main.phtml?>

Snicket, Lemony. *The Composer is Dead*. New York: HarperCollins, 2009.

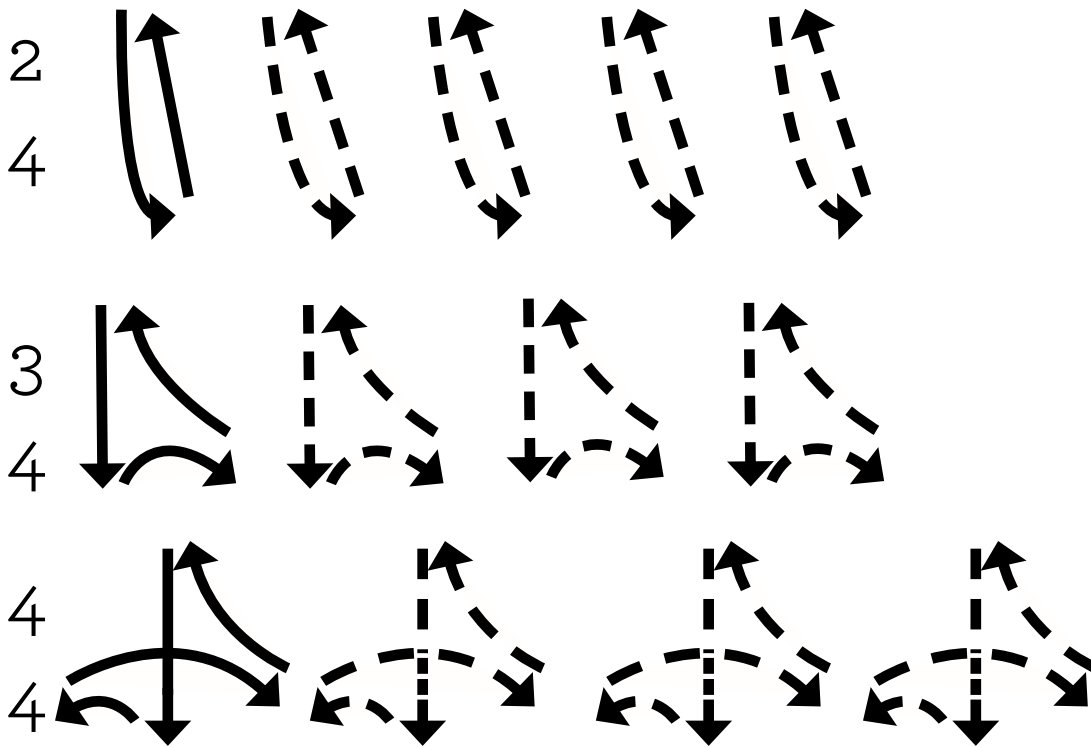
<http://www.harpercollins.com/books/Composer-Dead/?isbn=9780061236273>

SFS Kids: Fun with Music: San Francisco Symphony kids website.

<http://www.sfskids.org/templates/home.as>

Traceable conducting patterns

Trace the following conducting patterns. Try drawing a few on your own.



Orchestra Seating chart

Color the different sections of the orchestra seating diagram.

Violin: *Orange*

Viola: *Purple*

Cello: *Brown*

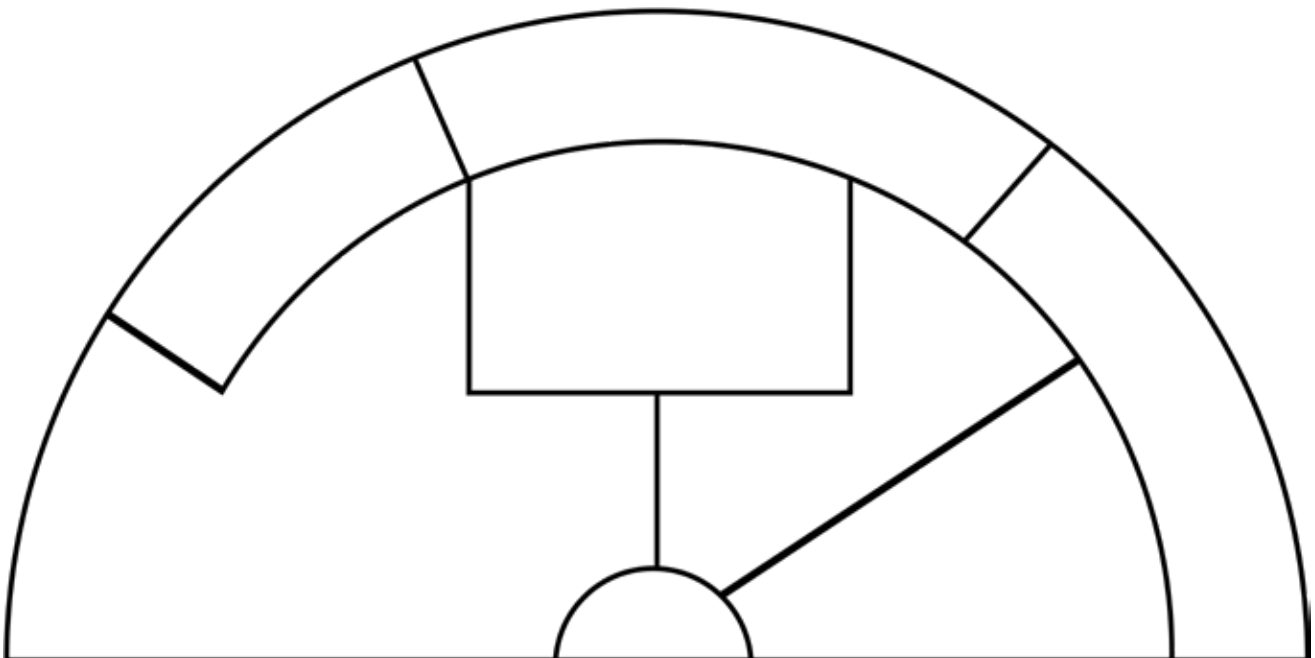
Bass: *Blue*

Woodwinds: *Green*

Percussion: *Red*

Brass: *Yellow*

Conductor: *Black*



Thus Spoke Zarathustra

Richard Strauss (1864-1949)

Key Terms

Evolution: The way that something changes over time.

Fanfare: A short piece of music, usually played by trumpets, used to announce an event or person.

Symphonic poem: A musical piece based on a story or poem. Also called a *tone poem*.

Richard Strauss

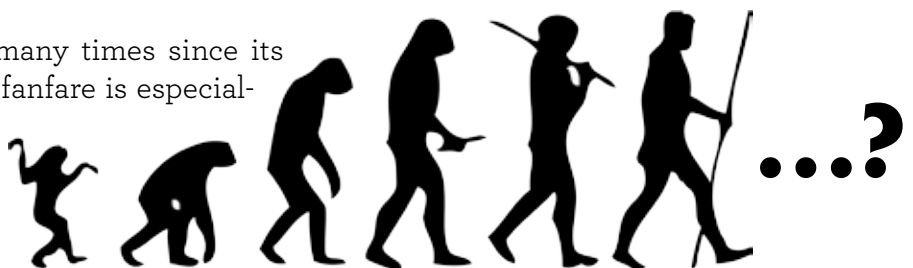
Not to be confused with Johann or Josef Strauss of Vienna who composed waltzes and ballets, Richard Strauss (REE-kard STROWSS) was a late-Romantic period composer who wrote much wilder music. Strauss was born in Munich, Germany, and received his music education from his father. In addition to composing, he spent much of his life conducting orchestras. He is best known for his symphonic poems, based on stories and books. His music for orchestra is often considered very challenging to perform.



Thus Spoke Zarathustra

Thus Spoke Zarathustra (zah-rah-THOO-strah) is a symphonic poem based on a story of the same name by Friedrich Nietzsche (FREED-rik NEE-chuh). In *Thus Spoke Zarathustra*, Strauss musically describes Nietzsche's general idea of the evolution of humans from their beginnings through changes over time up to what could happen in the future. The beginning of the piece depicts a sunrise with a majestic rising fanfare, which is meant to represent the beginning "rise of humans." Eight more sections follow including the last section, which puts two different keys against each other in a way that sounds unfinished, suggesting the mystery of life and the universe. Strauss dedicated the piece to the Twentieth Century. He wanted it to serve as a reminder of what people should strive for in the coming century.

Orchestras have performed the piece many times since its first performance in 1896. The opening fanfare is especially well known from its use in the film, *2001: A Space Odyssey*.



More About Richard Strauss

The great German composer was a child prodigy whose early and thorough music education was supervised by his father, Franz Strauss, a virtuoso horn player and composer. Young Richard received harp lessons at age four, violin lessons at age eight and composition lessons at age 11. He wrote piano pieces, songs, and even orchestral overtures during childhood. His opus one for orchestra, written at age 12, was published. Two major works, a symphony and a violin concerto, were performed in Munich when he was still a teenager. They won him immediate recognition.

As a young man, he was hired by Hans von Bülow as assistant conductor of the Meiningen Orchestra. This was the first of many conducting assignments. When von Bülow left Meiningen, Strauss became his successor. There he was influenced by the poet and musician Alexander Ritter who inspired him with the revolutionary ideas of Wagner and Liszt, “music as expression.” This is how Strauss began basing his compositions on literature or philosophical concepts.

In 1886, at age 22, he returned to Munich as one of the conductors of the Court Opera. There he wrote his first significant works in his new style. The seven symphonic or tone poems began with *Macbeth* and *Don Juan*, which he introduced later in Weimar where he was conductor of the court orchestra. Then followed *Death and Transfiguration*, and in his new post at Berlin, *Till Eulenspiegel*. In other European cities, *Thus Spoke Zarathustra*, *Don Quixote*, and finally the remarkable series ended in 1899 with *Ein Heldenleben (A Hero's Life)*.

Strauss' productivity was extraordinary considering his busy life as a conductor. He composed continually, well into his final years. Even while writing large works, which were demanding in all respects, he attended to all the details of performances. When, for example, he was introducing an opera, he coached the singers, rehearsed the orchestra and conducted. He traveled all over Europe, Russia, and came to America twice.

More About *Thus Spoke Zarathustra*

Thus Spoke Zarathustra took less than a year from conception to premiere. Strauss began work on it on February 4, 1896, and he conducted its premiere on November 27.

Zarathustra, or Zoroaster as the Greeks called him, was an actual person who lived around the sixth century B.C. He was a Persian who proclaimed that he was the prophet of Ormazd, the spirit of light and good. Man is the focal point of the conflict between Ormazd and Ahriman, the spirit of evil and darkness. Nietzsche used this great prophet as a voice to convey his ideas on the purpose and destiny of mankind. There are 80 discourses or sermons purporting to be Zarathustra's pronouncements on a variety of different ideas. Strauss selected eight chapter headings to use in his piece.

After the opening Sunrise, establishing the tonality of C major to symbolize Nature and the Nature theme, there follows a series of episodes: Of Those in the Backwaters; Of the Great Longing; Of Joys and Passions; The Song of the Grave; Of Science and Learning; The Convalescent; The Dance Song; and Song of the Night Wanderer.



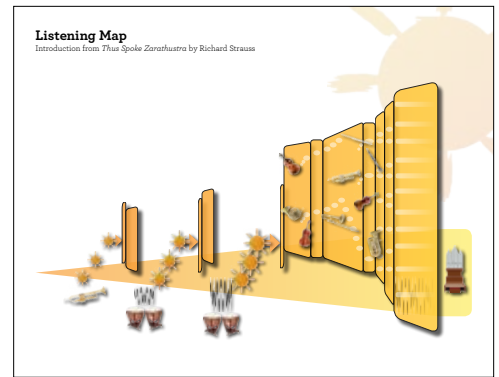
Zarathustra (Zoroaster) holding the celestial sphere in Raphael's School of Athens.

Suggested Activities

Activity 1: Sunrise Listening Map

Have students listen to a recording of the Introduction from *Thus Spoke Zarathustra*, depicting a sunrise, while following along with a listening map. Ask them to identify key musical concepts of the piece, including dynamics, instrumentation and form.

Standards: Music: Art.M.III



Activity 2: Musical Sunrises

Using listening journals, or similar worksheets, to analyze musical elements, have students compare and contrast musical settings of a sunrise or morning. Potential selections may include Ravel's "Sunrise" from *Daphnis and Chloe*, Grieg's "Morning Mood" from *Peer Gynt*, Wagner's "Dawn" from *Götterdämmerung*, Sibelius's *Night Ride and Sunrise* and Corigliano's *Pied Piper Fantasy*. Ask students to compose their own piece of music to represent a sunrise.

Standards: Music: Art.M.II, Art.M.III, Art.M.IV

Activity 3: Predicting the Future

Have students write or draw about what they believe people will look like in the future. How will we dress, act or spend our time? What food will people eat? How will cars be different?

Standards: English Language Arts: W.GN.02/03/04/05.01, W.GN.04.03, W.PR.02/03/04/05.03, W.PR.02.05, W.GR.03/04/05.01

Visual Arts: ART.VA.II.2/3/4/5.2, ART.VA.II.3.5, ART.VA.II.5.4

Additional Resources

[2001: A Space Odyssey](#). Dir. Stanley Kubrick. MGM, 1968. Film.

Stanley Kubrick used the opening to *Thus Spoke Zarathustra* in his 1968 film, *2001: A Space Odyssey*, giving rise to the musical composition's place in pop culture and marking the beginning of its association with space.

[Deodato, Eumir. Also sprach Zarathustra \(2001\), 1972.](#)

http://youtu.be/RJKsp9_L24Q

Brazilian crossover jazz artist Eumir Deodato won the 1974 Grammy Award for Best Pop Instrumental Performance for his arrangement of *Thus Spoke Zarathustra*.

[Toy Story 2](#). Dir. John Lasseter. Walt Disney Pictures, 1999. Film.

www.youtube.com/watch?v=RV4L38kMErc

In the Buzz Lightyear video game scene that opens the film, the hover-platforms over the bottomless chasm play the *Thus Spoke Zarathustra* opening melody as Buzz leaps across them.

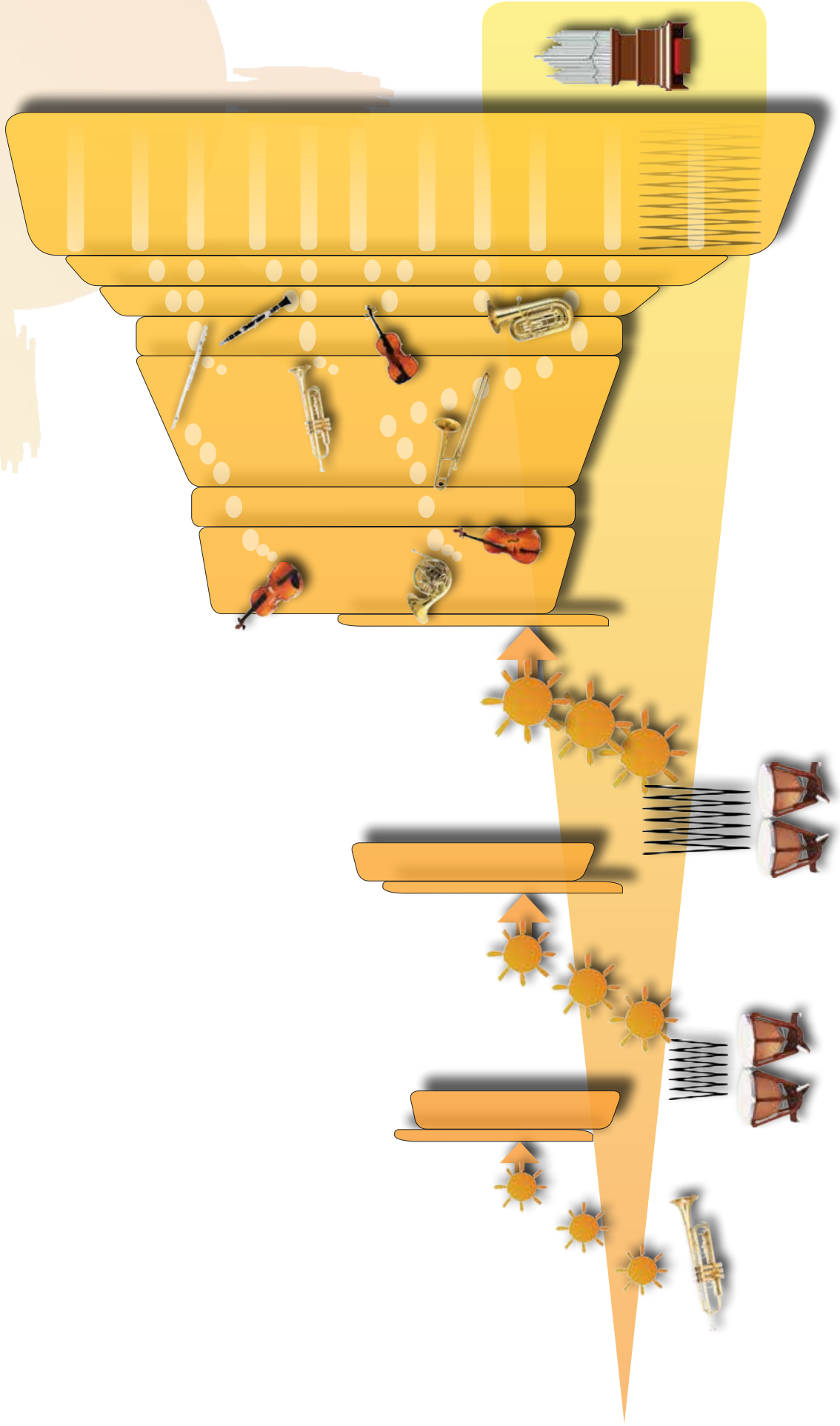
[WALL·E](#). Dir. Andrew Stanton. Walt Disney Pictures, 2008. Film.

www.youtube.com/watch?v=yBiDhLh3guk

In addition to numerous other references to *2001: A Space Odyssey*, *WALL·E* uses the opening to *Thus Spoke Zarathustra* when the Captain becomes the first human in centuries to stand up.

Listening Map

Introduction from *Thus Spoke Zarathustra* by Richard Strauss





2nd century astrology chart

The Planets

Gustav Holst (1874-1934)

Key Terms

Suite: A set of short instrumental or orchestral pieces performed at a concert.

Movement: A section of a suite, concerto, or symphony.

Astrology: The study of the movement and position of moons, planets and stars and their spiritual effect on people and the world.



Gustav Holst

Gustav Holst (GOO-stahv HOLEst) was born to a musical family, so it was no surprise when he started composing and studying violin and piano as a child. Unfortunately, he was always sick. He had poor eyesight, asthma, and constant pain in his hands. The pain in his hands caused him to give up piano playing when he was still a young man, so he decided to take up the trombone instead. He thought the trombone wouldn't cause such pain and it might help to strengthen his lungs. He helped to pay for college by performing in orchestras, but Holst ultimately made a career of teaching and composing.

In 1923, Holst went to Ann Arbor to conduct a music festival. He was offered a job at the University of Michigan, but he declined the offer because he felt he didn't have the energy for it.

The Planets

Gustav Holst's interest in astrology inspired him to compose *The Planets*, a piece which he originally described as "a series of mood pictures." Each of the seven movements of this suite is meant to express the ideas and emotions associated with a planet's effect on people and the world, as outlined in astrology. There is no movement for Earth since it is not one of the planets of astrology. There is no movement for Pluto either, since it was not yet discovered when the piece was composed. Each movement's title gives a brief description of the planet's astrological power.

The Planets made Holst famous, but he hated the attention it brought him. When people would ask him for an autograph, he would give them a piece of paper that stated that he didn't give autographs.

More About Gustav Holst

Though he studied briefly at the Royal College of Music in London, Gustav Holst was largely a self-taught composer. He worked tirelessly to “find the right notes” without relying on any particular theory or musical system. Luckily, Holst was not discouraged by failure. He said, “If nobody likes your work, you have to go on for the sake of the work.” He composed over 200 works including operas, ballets, symphonic and choral music, in addition to a number of smaller works, many composed for use by his students. Though *The Planets* was his most popular work, he wrote no other pieces in this style and so his later music disappointed audiences. A tumble off the conducting podium in 1923 led to injuries that would plague him for the rest of his life.

More About *The Planets*

Holst scored *The Planets* for a large orchestra that includes alto flute, bass oboe, tenor tuba (or euphonium), six timpani, two harps, and an organ. He even included a wordless, offstage women’s chorus in “Neptune.”

Instrumentation plays a large part in the martial expression of the “Mars” movement. The snare drum imitates the military drum that would lead the marching soldiers into battle (though here it plays in an unusual quintuple meter), trumpets imitate bugle calls, and strings frequently play *col legno* (“on the wood”) to create a harsh timbre. Repetitive rhythms and two very long intensity-building crescendos further contribute to the dark mood.

In “Jupiter,” metallic percussion instruments like triangle, cymbals and glockenspiel lighten the mood, and, due to the hymn tune that stands at the movement’s center, the focus turns to melody. Holst later extracted this theme to set a poem by Cecil Spring-Rice, “I vow to thee my country.” This new arrangement became a patriotic anthem for England in the years surrounding World War I, and later regained popularity when Princess Diana used it as the processional at her wedding. Holst named the hymn-tune *Thaxted* after the location of his family’s vacation cottage. The hymn is still frequently used today with texts such as “Oh God beyond all praising.”



Jupiter (Photo courtesy of NASA)

Movement Titles

1. *Mars, the Bringer of War*
2. *Venus, the Bringer of Peace*
3. *Mercury, the Winged Messenger*
4. *Jupiter, the Bringer of Jollity*
5. *Saturn, the Bringer of Old Age*
6. *Uranus, the Magician*
7. *Neptune, the Mystic*



Mars in the morning (Photo courtesy of NASA)

Suggested Classroom Activities

Activity 1: Listening for Meter in “Mars”

After listening to “Mars,” have students count to five over and over. While counting clap on 1 and 3, dividing the five beats into 2 unequal parts (2 + 3); then on 1 and 4, dividing the five beats into 2 different unequal parts (3 + 2). Teach the students the corresponding conducting patterns. Then listen to Mars again and try to determine which way Holst divided the quintuple meter.



Have students perform the rhythmic ostinato (clapping, chanting, or on percussion instruments) along with the recording. Challenge them to try to hear the melodic layer (the interlocking fifths) while holding steady with the ostinato.



Standards: Music: Art.M.I, Art.M.III

Activity 2: Jupiter’s Melody

Teach students the *Thaxted* hymn that appears at the center of “Jupiter” so they can sing along with the orchestral piece.

Standards: Music: Art.M.I

Activity 3: Using Music to Depict Extra-musical Qualities

Choose one of the other planets. Research its physical and astrological characteristics. What sorts of musical elements would you use to compose a movement about that planet?

Standards: Music: Art.M.II, Art.M.V

Science: E.ST.E.1, E.ST.E.2, E.ST.M.1, E.ST.M.2

Additional Resources

[Is Mars Really Red?](#)

<http://youtu.be/Howc2UT2NVg>

NASA’s one-minute video about why Mars looks red.

[NASA: Where is Curiosity, the Mars Rover?](#)

<http://mars.jpl.nasa.gov/msl/mission/whereistherovernow/>

Frequently updated map showing the position of the Mars Rover.

[NASA: Solar System Explorer](#)

http://solarsystem.nasa.gov/kids/index.cfm?Filename=solarsys_kids

An interactive website with lots of information about the planets and the solar system.

[Pluto: The Renewer, by Colin Matthews](#)

<http://youtu.be/ikU3wfsq4GE>

The Berlin Philharmonic performs Colin Matthews’ 2000 addition to Holst’s Suite, adding Pluto to the line-up of planets.

Thaxted Hymn: "I vow to thee my Country"

music by Gustav Holst, words by Cecil Spring-Rice

I_ vow to thee my coun - try, all earth-ly things a bove, En - tire and whole and
And_ there's an-oth - er coun - try, I've heard of long a - go, Most dear to them that

The first system of the musical score, measures 1-5. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "I_ vow to thee my coun - try, all earth-ly things a bove, En - tire and whole and And_ there's an-oth - er coun - try, I've heard of long a - go, Most dear to them that".

6
per - fect, the ser-vice of my love; The love that asks no ques-tion, the_ love that stands the test, That
love her, most great to them that know; We_ may not count her ar - mies, we_ may not see her King; Her.

The second system of the musical score, measures 6-12. It continues the vocal and piano parts. The lyrics are: "6 per - fect, the ser-vice of my love; The love that asks no ques-tion, the_ love that stands the test, That love her, most great to them that know; We_ may not count her ar - mies, we_ may not see her King; Her.".

13
lays u-pon the al - tar the dear-est and the best; The_ love that nev - er fal - ters, the
for-tress is a faith-ful heart, her pride is suf - fer - ing; And_ soul by soul and si-lent-ly her

The third system of the musical score, measures 13-18. The lyrics are: "13 lays u-pon the al - tar the dear-est and the best; The_ love that nev - er fal - ters, the for-tress is a faith-ful heart, her pride is suf - fer - ing; And_ soul by soul and si-lent-ly her".

19
love that pays the price, The_ love that makes un - daun - ted the fi - nal sac - ri - fice.
shin-ing bounds in - crease, And her ways are ways of gen - tle - ness, and all her paths are peace.

The fourth system of the musical score, measures 19-24. The lyrics are: "19 love that pays the price, The_ love that makes un - daun - ted the fi - nal sac - ri - fice. shin-ing bounds in - crease, And her ways are ways of gen - tle - ness, and all her paths are peace.".



In what way do the clouds on planet Jupiter resemble musical counterpoint? (Image courtesy of NASA)

Symphony No. 41, “Jupiter”

Wolfgang Amadeus Mozart (1756-1791)

Key Terms

Counterpoint: Two or more melodies performed at the same time.

Prodigy: A very talented child.

Symphony: A large piece for orchestra, usually in four movements.



Wolfgang Amadeus Mozart

Mozart is one of the most famous composers, and for good reason. He wrote hundreds of pieces, including symphonies, operas and concertos. Many of his compositions are still performed today.

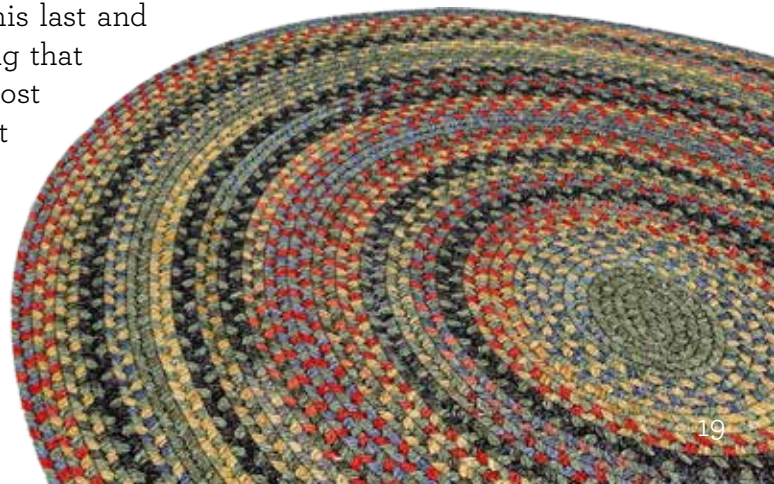
Mozart was a musical prodigy. When he was five years old, he was already composing and performing for kings and queens. From the time he was six until he was 17, his father took he and his sister on trips to perform across Europe.

Even though Mozart was famous, he did not manage his money very well. He died at a young age, 35 years old, of bad health. After Mozart died, the composer Joseph Haydn said, “posterity [the future] will not see such talent again in 100 years.”

Symphony No. 41, “Jupiter”

Mozart composed his *Symphony No. 41* during the summer of 1788, at the same time he wrote his 39th and 40th symphonies. It is his last and longest symphony. Like most symphonies written during that time, it contains four movements. *Symphony No. 41* is most famous for its last movement. Mozart used five different themes to create the movement, combining them all at the end in counterpoint.

Like a braided rug, counterpoint weaves together different parts to make something detailed and beautiful.





Leopold Mozart with Wolfgang Amadeus and Maria Anna, Louis Carrogis Carmontelle.



Portrait of Wolfgang Amadeus Mozart, Joseph Lange. An incomplete portrait of Mozart by his brother-in-law, Joseph Lange. Constanze Mozart said that Lange's portrait was "by far the best likeness of him."

More About Wolfgang Amadeus Mozart

Mozart was born in 1756 in Salzburg, Austria. He was playing piano by the age of three and composing music by the age of five. From the age of six until he was 17, Mozart's father took him and his sister, Nannerl, on tour performing all across Europe.

At age 17, Mozart got a job as a court musician, like his father, for the ruler of Salzburg. He worked there for four years, until he quit in search of a job with more money and opportunities. After visiting many cities with no luck, Mozart's father got him his old job back in Salzburg in 1779. Still unhappy in Salzburg, Mozart moved to Vienna in 1781.

The next few years were some of the happiest in Mozart's life. He met and married Constanze Weber, with whom he had six children (though only two survived childhood), wrote some of his best music and made plenty of money. By 1788, though, Mozart had gone into debt because he was spending too much money. In 1791, he got sick and died a few months later. Though he died at a relatively young age, he was and remains one of the most important composers in the history of classical music.

More About Symphony No. 41, "Jupiter"

Mozart wrote his final three symphonies in a span of barely two months. However, we don't know why he wrote them. Most of the time, Mozart composed pieces on commission, but there is no evidence of any commission for these symphonies. In addition, we don't know that Mozart ever heard his *Symphony No. 41* performed before he died three years later.

The "Jupiter" nickname did not appear during Mozart's lifetime. It first appeared in print in an arrangement of the work for piano published in England around 1820. Nevertheless, it fits the nobility, grandeur and power of the Roman god Jupiter.

The Symphony's movements use the standard form of the classical symphony. The first movement, marked *Allegro Vivace*, opens the piece with a bold statement making use of trumpets and timpani. The *Andante* second movement showcases the winds and strings alternating singing melodies. The third movement is a Minuet and Trio, restoring the assertive mood of the first movement but ultimately gives way to the grand *allegro molto* final movement.

The opening theme of the fourth movement is not an original Mozart melody. It can be traced to church music from the early 16th century. Mozart probably came across it in a book about counterpoint. Mozart himself used it in a number of his pieces, including his *Symphony No. 1*. Joseph Haydn also used it as the basis of a contrapuntal finale to his *Symphony No. 13*.

Suggested Activities

Activity 1: Do, Re, Fa, Mi

Have students sing the opening theme to the 4th movement from Mozart's Symphony No. 41 using solfege (Do, Re, Fa, Mi). While listening to the piece, ask students to raise their hand when they hear this theme (ie. Exposition part A, development, recapitulation part A and fugal coda). Explain to students how this theme has been used in music both before and after Mozart's time. As a class, listen to the 2nd movement (*Andante*) from Mozart's *Symphony No. 1*, and ask students to raise their hand when they hear the theme. Challenge students to count how many times they hear the theme during the movement (approximately 42, if both repeats are taken).

Standards: Music: Art.M.I, Art.M.III

Activity 2: Counterpoint

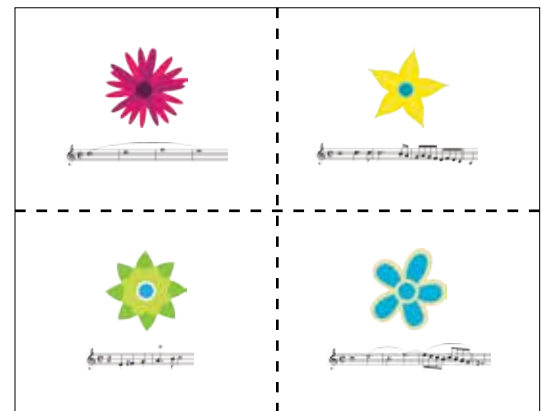
Teach students about the basic concept of counterpoint by singing simple partner songs (e.g., *Mary Had a Little Lamb* and *Row, Row, Row Your Boat* performed at the same time). Play for students (or have them sing) the themes used by Mozart in the 4th movement from his *Symphony No. 41*. Divide students into groups and distribute a different theme card to each student. While listening to the music, ask students to raise their theme card when they hear their theme. Make special note of how Mozart combines all themes together during the coda.

Standards: Music: Art.M.I, Art.M.III

Activity 3: Where in the world is Wolfgang?

Using a map of Europe, have students trace the route Mozart took during his lifetime or childhood tours, marking significant locations and dates.

Standards: Social Studies: G1, G2



Additional Resources

[In Mozart's Words](http://letters.mozartways.com/)

<http://letters.mozartways.com/>

An internet resource containing annotated Mozart family letters.

[The Mozart Project](http://mozartproject.org/)

<http://mozartproject.org/>

An internet resource for information about Mozart's life and compositions.

Mozart, *Symphony No. 41* (4th Movement) Graphical Score

Version 1 (Shapes): http://youtu.be/SiX3z_fOR5k

Version 2 (Bars): <http://youtu.be/aQmXVDzGJeM>

Listening Map

Symphony No. 41 (4th Movement) by Wolfgang Amadeus Mozart

Exposition

A

B

Closing Section

*

Development

A'

B'

*

Coda

Legend

=	=	=	=	=

* In some performances, the repeats are not taken.



Cello bridge up close

Concerto for Cello

Édouard Lalo (1823-1892)

Key Terms

Concerto: A piece of music where one solo instrument plays with the full orchestra.

Virtuoso: A person who is a master of their instrument.

Cadenza: A short section in a concerto where the soloist makes up music on the spot.

Édouard Lalo

Édouard Lalo (ED-wahrd LAH-low) was born to a military family. For hundreds of years, the men of his family had proudly served in the French military. Édouard was allowed to study violin as a child, but his parents did not think he should make music a career. So, at age 16, he ran away to Paris to follow his dream of becoming a professional musician. He was able to make money by playing violin and viola, and teaching. He didn't have any success as a composer, though, until he was about 50 years old.

Concerto for Cello

In many of his works, Lalo was inspired by the Spanish music of his ancestors, which often includes the Spanish guitar. In Lalo's *Cello Concerto*, the solo cellist and other string instruments frequently mimic the sound of the guitar.

The first movement of this concerto begins with a slow introduction in which the solo cello player performs short, expressive solo lines that imitate the style of the Spanish guitar in Flamenco music. And the second movement ends with all the string instruments playing plucked notes that sound like a guitar.

In the third movement of this concerto, Lalo lets the soloist be the star. The solo cellist plays in almost every second of the movement without a break. Lalo said that it bothered him when he heard "fragments of solo constantly interrupted by the orchestra."





Marcelle Lender doing the Bolero in 'Chilperic,' Henri Toulouse-Lautrec, 1895. The craze for Spanish culture extended into the other arts as well. Henri Toulouse-Lautrec, a famous French painter, shows a dancer doing a traditional Spanish Dance.



The Cello Player, Amedeo Modigliani, 1909.

More About Édouard Lalo

Lalo's best-known work is his *Symphonie espagnole* – a piece for solo violin and orchestra that draws on his Spanish heritage and was inspired by his friendship with the Spanish violinist, Pablo de Sarasate. This work sparked a craze for Spanish-tinged music in France. Bizet's opera *Carmen* was premiered a month later and was followed by many other such works including Chabrier's *España* and Ravel's *Rapsodie espagnole*. The Spanish flavor in *Symphonie espagnole* can be heard in its use of Spanish dance rhythms (such as the 2-plus-3 rhythm of the Seguidilla) and in the pizzicato strings and harp that imitate a Spanish guitar. This piece is so much more popular than his other works that it is often referred to simply as "The Lalo."

More About Concerto for Cello

Lalo's *Concerto for Cello*, like most concertos, has three movements in which the first and last movements are relatively fast, while the middle movement is slow. Lalo wrote a slow introduction to the third movement, after which the tempo picks up. A Spanish influence can be heard in the *Cello Concerto*, though not as overtly as in his *Symphonie espagnole*. Off-beat accents and driving rhythms make this movement sound like an energetic Spanish dance.

The third movement proceeds in the form of a rondo. A rondo always contains a recurring theme, which then alternates with any number of other contrasting themes. In this movement, the main theme is first heard about one-and-a-half minutes into the movement. It begins with a rising major scale that spans a tenth. This theme is then contrasted with other themes that are darker or more lyrical or more rhythmically driving.



Suggested Activities

Activity 1: Listen for the Theme

Have students listen to the main theme:



Ask them to describe the theme, sing it back to you, or clap out the rhythm. Then play the recording of the movement, instructing the students to stand up whenever they hear the rising scale that signals the beginning of the main theme.

Standards: Arts: ART.M.III

Activity 2: Be a Critic

When we attend a concert, what we see influences us just as much as what we hear. Show videos of soloists playing concertos with orchestras to the students (See “Additional Resources” for examples). Discuss what they see in the performance. How does the soloist look and act differently from the orchestra musicians? What do they wear? How are they positioned on the stage? How do they move? Then have students write a review of one such performance in which they describe both what they hear and what they see and how this influences whether they enjoy the performance or not.

Standards: English Language Arts: W.GN.03/4/5.03, W.PS.03/4/5.01, W.GR.03/4/5.01, W.SP.03/4/5.01, W.HW.03/4/5.01, W.AT.03/4/5.01

Activity 3: String Instrument Science

Distribute 12-inch rulers, pencils and various sized rubber bands. Working in pairs, have students stretch a rubber band across the length of a ruler. Place a pencil under the rubber band at each end to help raise the rubberband off the surface of the ruler.

Use the worksheet on the following page to experiment with how the length, diameter and tension of the rubberband effect the highness and lowness of pitch. The worksheet instructs students to hold the rubber band down at different points on the ruler, pluck the string, and record their observations. They can then repeat the process with a different rubber band. Finally, they are encouraged to try to play a familiar melody using their rubber bands.

Standards: Math: M.UN.03.03, M.ME.04.03, N.ME.04.01, N.ME.05.10, N.MR.05.13, N.ME.05.23

Science: P.EN.03.31, P.EN.03.32

Music: Art.M.V.3.2

Additional Resources

[Yo-Yo Ma plays Elgar Cello Concerto](http://youtu.be/RM9DPfp7-Ck)

<http://youtu.be/RM9DPfp7-Ck>

[Hillary Hahn plays Mendelssohn Violin Concerto](http://youtu.be/nO_aRlXXXpE)

http://youtu.be/nO_aRlXXXpE

String Instrument Science



This is what your instrument should look like.



Here, the index finger holds the rubber band down at 6 inches. The thumb plucks the rubber band.

Step 1: Construct your Instrument

Stretch a rubber band along the length of the ruler. Place pencils underneath the rubber band on either end of the ruler to raise the rubber band off the ruler.

Step 2: Play your Instrument

Place the index finger of your left hand at each of the ruler markings listed on the chart below. Then use your right hand to pluck or strum the instrument. Listen for the highness and lowness of the pitch. On the chart, rate the notes from 1 to 4, with 1 being the lowest.

Hold your finger down at:	Lowest = 1 Highest = 4
12 inches	
6 inches	
8 inches	
4 inches	

Step 3: Add another rubber band

Before you stretch the new rubber band over the ruler,

1. Is it shorter, longer, or the same length as the first? _____

2. Is it thicker, thinner, or the same width as the first? _____

Now add the new rubber band to your instrument, placing it next to the first one.

Play the instrument like you did in Step 2.

Do the notes on the new rubber band sound higher or lower than they did on the first rubber band? _____

Step 4: Play a melody

With either rubber band, experiment with placing your index finger at different lengths. Maybe try 10 $\frac{3}{4}$ inches, 9 $\frac{1}{2}$ inches, 9 inches and 8 inches? Can you try to play “Mary had a Little Lamb” or “Twinkle Twinkle Little Star” on your rubber band instrument?



Waltzers in Vienna

Music of the Spheres

Josef Strauss (1827-1870)

Key Terms

Waltz: a piece of dance music, or the style of dance, in triple time, where there is a strong beat every three beats.

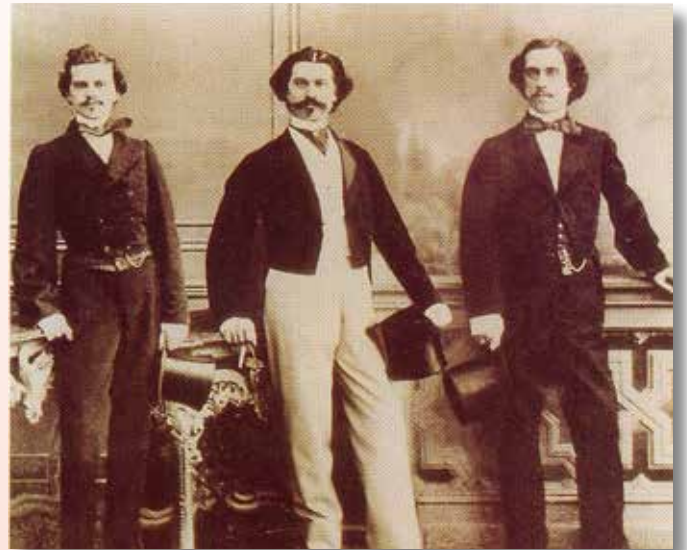
Josef Strauss

Josef Strauss (JOE-seff STROWSS) was born to a famous family of Viennese musicians, but he didn't want to be a musician. He studied mechanical engineering and was quite successful as an architect and inventor. He wrote books about math and invented a horse-drawn street-cleaning vehicle.

When his brother, Johann, became sick, Josef had to take over the family business of conducting the famous Strauss Orchestra. He had to learn to play the violin and conduct and was expected to compose music for the orchestra to perform.

Music of the Spheres

When composing this piece, Strauss was inspired by an idea from thousands of years ago that the planets, stars, moon and sun make music when they move through the sky. Philosophers couldn't go into space or even see very well what was up there. But they believed that because objects in the sky moved in perfect harmony, they must make music that couldn't be heard on earth.

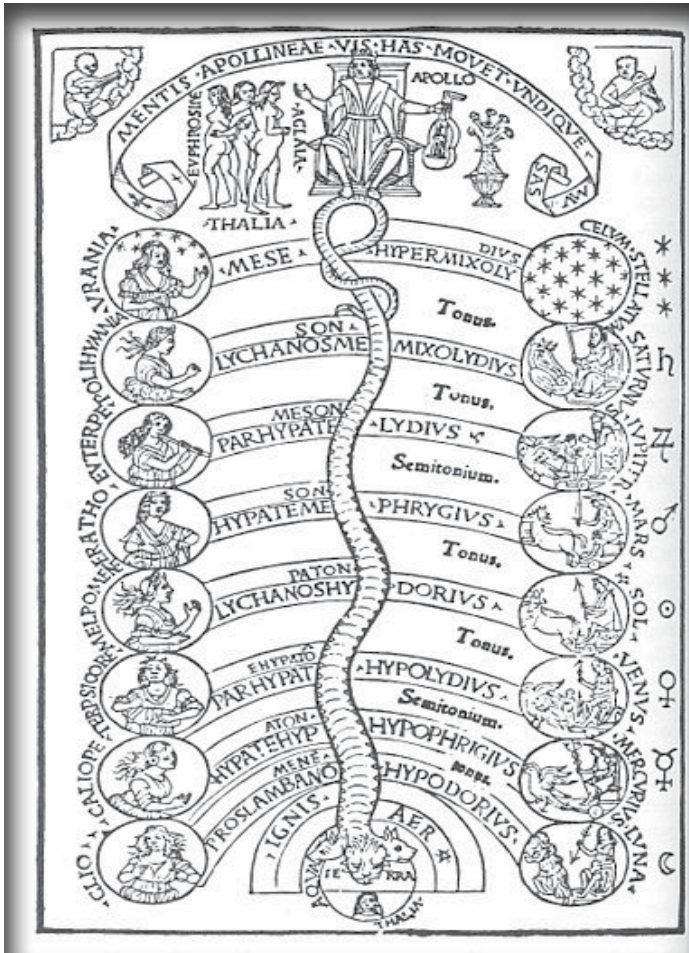


The Strauss brothers: Eduard, Johann and Josef

At the beginning of this piece, Strauss wrote music that could be what he imagined the planets, stars, moon and sun sound like as they move around in outer space. Then, after that slow, dreamy introduction, the music speeds up and switches to triple time, where there is a strong beat every three beats (1 - 2 - 3, 1 - 2 - 3). He wrote this music for people to dance the waltz.

More About Josef Strauss

Josef Strauss reluctantly took on the role of composer. He titled the first piece he wrote for the Strauss Orchestra, *The First and the Last*, hinting that it would be his only attempt at composition. However, he ended up writing nearly 300 original pieces (200 of which were waltzes) for his family's orchestra to perform. His more popular brother, Johann, "the waltz king," wrote that he believed Josef was a better composer than himself. Josef Strauss died after suffering injuries from falling off the conductor's podium during a concert in Poland in 1870.



A Renaissance drawing of the Music of the Spheres

More About Music of the Spheres

The "music of the spheres" was only one of three categories of music that ancient and medieval philosophers like Pythagoras and Boethius theorized about. They also believed that the inner workings of the human body created an inaudible music since the parts of the body worked in harmony. And a third category they called "musica instrumentalis," though it encompassed all audible music, both sung and instrumental.

In their writings, these philosophers acknowledged what we still believe today: that music and math are closely connected. Plato described astronomy and music as "twinned" studies of sensual recognition: astronomy for the eyes, music for the ears, and both requiring knowledge of numerical proportions.

In Strauss's piece, the idea of "music of the spheres" comes through most clearly in the introduction, which precedes five danceable waltzes. In the 90 seconds of the piece, Strauss uses high woodwind instruments, writes consistently ascending lines (both in the harp accompaniment, and in the winds that slowly step up chromatically), and gives the violins a melody characterized by octave leaps. It's as if he is saying to the audience, "look up at the sky!"

Additional Resources

[Jim Bumgardner's Wheel of Stars](http://wheelof.com/stars/)

<http://wheelof.com/stars/>

A piece of modern aleatoric music, where the placement of the stars dictates what pitches sound.

[PRX Classics for Kids: The Waltz](http://www.prx.org/pieces/95441-classics-for-kids-johann-strauss-jr-program-3#description)

<http://www.prx.org/pieces/95441-classics-for-kids-johann-strauss-jr-program-3#description>

A podcast about Johann Strauss and the Waltz.

[Waltz Tutorial](http://www.youtube.com/watch?v=ngCgDoL_TQg)

http://www.youtube.com/watch?v=ngCgDoL_TQg

A video tutorial about how to dance the waltz.

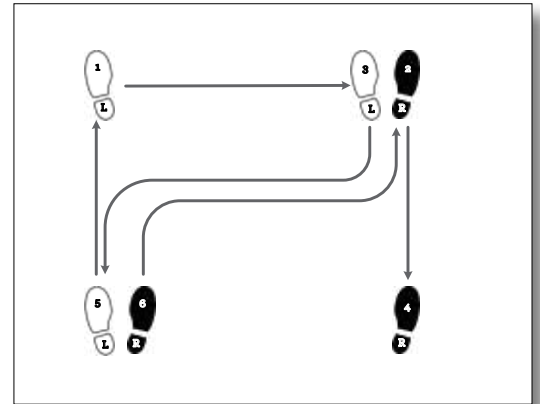
Suggested Activities

Activity 1: Dance a Waltz

Teach students the basic box step of the Waltz. Below is the lead (traditionally male) part, so if they want to dance with partners, half the students would have to learn the opposite steps, which start by stepping back with the right foot rather than forward with the left foot.

The basic box step will take 2 measures (6 beats) to complete.

Before starting, take a moment to have students count and clap the beat in triple meter. Then students stand and follow your steps.



A. Start with left and right Feet together.

B. Beat

- 1 Step forward with left foot
- 2 Step diagonally with the right foot so that your feet are roughly shoulder's width apart.
- 3 Bring left foot to the right so that the two feet are together again.
- 4 Step back with right foot
- 5 Step diagonally (back) with left foot so that your feet are roughly shoulder's width apart.
- 6 Bring right foot to the left so that the two feet are together again.

C. Repeat.

Once you've tried the steps a few times, add the music. Remember to start the track after the 90-second slow introduction.

Standards: Dance: ART.D.I, ART.D.IV, ART.D.V

Activity 2: Draw the Melody

Start by discussing with students the different possibilities of melodic direction and melodic contour. In terms of direction, the melody can move up or down, it can create arcs, it can stay still. Contours can be smooth curves, jagged zig-zags, or straight lines. Draw these possibilities for them to see. (You could even show examples of notated melodies and connect the dots of the note heads to show the direction of the line.)

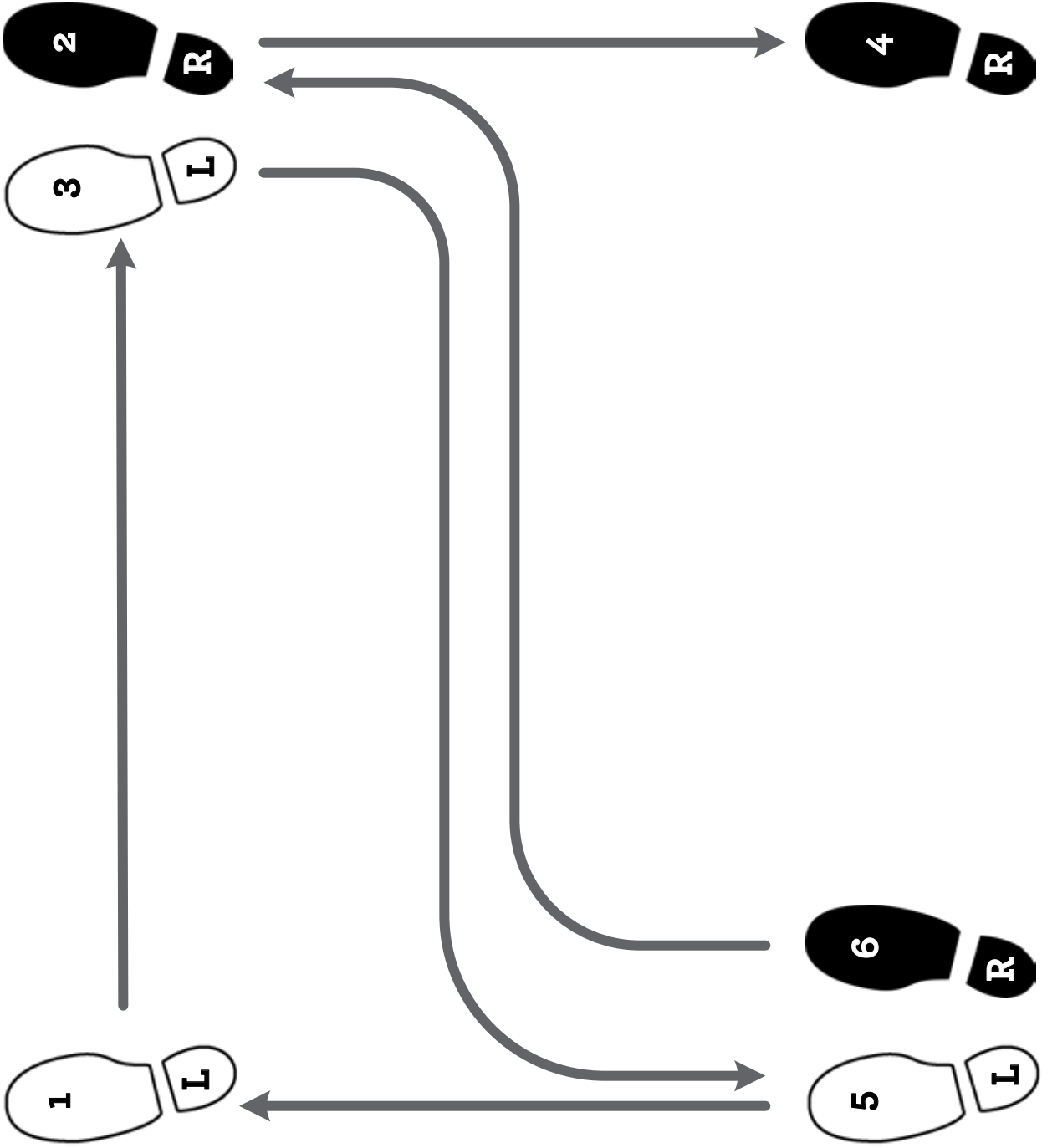
Distribute paper and drawing materials to students. Listen through the Introduction (first 90 seconds) to Strauss's Waltz a few times. The first time, encourage students to just listen to contours without drawing anything. The second time, tell them to pick a particular group of instrument to listen to: The harp and pizzicato strings? The winds? The violins when they start playing the melody? The next time through, have students begin drawing. Students could choose to draw just one part of the musical texture, or they could create a drawing to show two or more different parts.

As they finish drawing contours, encourage them to decorate their pages with images that come to mind as they hear the music. When everyone is done, compare the drawings to see if similar contours, lines, and images are seen among the drawings.

Standards: Visual Arts: ART.VA.I, ART.VA.II, ART.VA.V

Music: ART.M.III, ART.M.V

Box Step



The big dipper (Photo courtesy of NASA)

Music from *Star Wars*

John Williams (born 1932)

Key Terms

Film score: Music written to go with a movie, including background music, songs and sound effects.

Musical Theme: A distinct, recurring melody in a piece of music.

John Williams

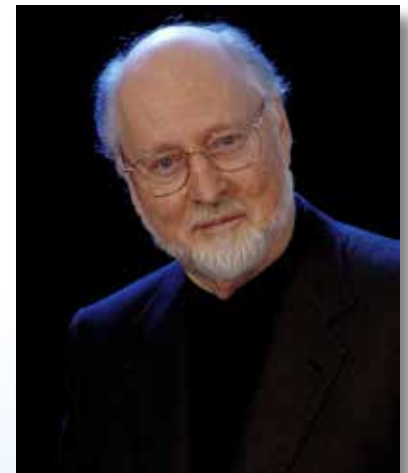
John Williams wrote the film scores for some of the most popular movies of his time: the *Star Wars* movies, the first three *Harry Potter* movies, *Jaws*, *Superman*, *Indiana Jones*, *Jurassic Park*, and *E.T. the Extra-Terrestrial*. These films earned him enormous fame. He has won many awards including Oscars, Emmys, Golden Globes, and Grammys. With 48 Academy Award nominations, Williams is the second most-nominated person after Walt Disney.

Williams joined the Hollywood Bowl Hall of Fame in 2000 and received Kennedy Center Honors in 2004. He is still composing, conducting and playing the piano today.

Music from *Star Wars*

The six *Star Wars* movies tell an adventurous story that takes the audience to a galaxy far, far away. Princess Leia's (LAY-uh) starship is kidnapped by a massive Imperial Star Destroyer led by the evil Darth Vader. Luke Skywalker's journey to rescue her takes the audience on an action-filled spin through struggles and triumphs, in a classic fight between good and evil.

John Williams gave each character in *Star Wars* his or her own musical theme. Luke Skywalker's energetic and triumphant melody is associated with heroism and adventure. Princess Leia's slower, sweet, melodic theme represents her innocence and is often used when she is acting on her own or in a difficult situation. Darth Vader's theme is a thundering march with jagged melodic lines. These are only a few of the dozens of themes Williams uses to make his score an important part of the *Star Wars* movies.



The *Star Wars* logo, as seen in all the *Star Wars* films.

More About John Williams

John Williams was born in New York City in 1932. He began studying piano at an early age. He performed in jazz clubs as a young man in order to pay his way through music school.

John Williams' career has not always been as glamorous as it is today. Drafted into the U.S. Air Force at the age of 20, his early work consisted of composing and arranging for the U.S. Air Force Band as part of his military assignment. Perhaps it was this atmosphere of adventure and danger that helped to inspire the music for the epic films that awaited him.

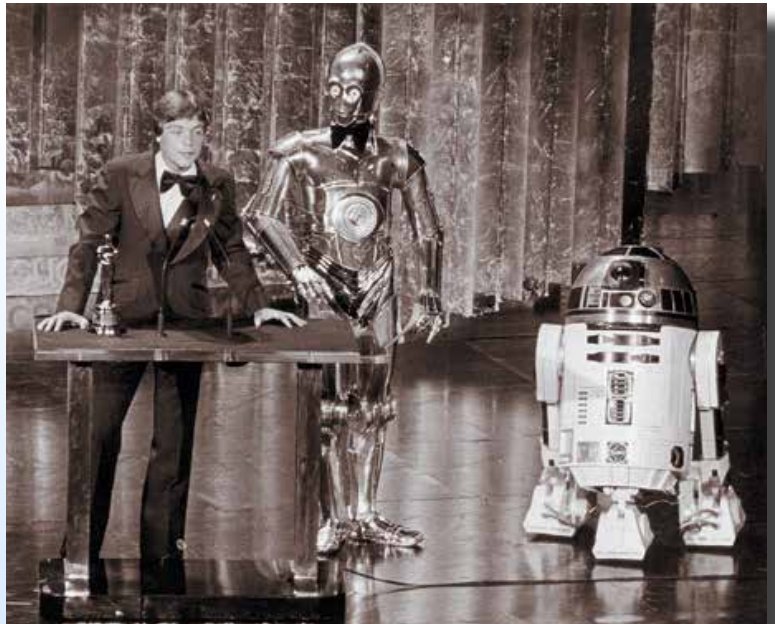
After over 60 years of composing, Williams shows no sign of stopping. His music is frequently heard in concert halls, parades, movies, theme parks, and the classroom, and will continue to change the world of music as new generations discover the adventure and vitality it embraces.

More About Music from Star Wars

John Williams' popular film music was at times inspired by Romantic era composers like Pyotr Tchaikovsky, Richard Strauss, Gustav Holst and Richard Wagner. In fact, Williams' association of musical themes with movie characters is a modern example of Wagner's compositional device called "leitmotif." Just as Wagner designated "leitmotifs" to various characters, moods, places and situations in his operas, Williams carefully matched musical themes to characters and events in nearly all of his film scores.

The music of *Star Wars*, for example, has important themes for many of the characters. Luke Skywalker's theme is sometimes called the anthem of the saga, an instantly recognizable main theme that is associated with Luke and the *Star Wars* movies in general. It is heard at the beginning of all the films and in the credits. Princess Leia's theme is a romantic one that represents her innocence. It is heard prominently after she is born, and is often used when she is acting on her own or when she is particularly vulnerable. And Darth Vader's Imperial March theme is transformed in the prequels to hint at Anakin's true identity.

The *Star Wars Medley* is a mixture of the main characters' themes and music from many of the most important moments in the story. James Burden, the arranger, puts the pieces in a certain order and uses transitions between them so that the piece of music unfolds with all the drama of the original film.



John Williams was not the only one to win an Academy Award for the first Star Wars movie. It won a total of six awards that year, including for costumes and visual effects.



Costumed Star Wars fans frequently gather for Star Wars conventions and movie viewings.

Suggested Activities

Activity 1: Listen for the themes

Divide students into groups and distribute a different theme card to each. Play the theme for each group to get it in their ear. Discuss the musical qualities of each theme and how they correspond to the qualities of the characters. Then, while listening to the entire track, ask students to raise their theme card when they hear their theme.

Standards: Music: Art.M.III

Activity 2: Compose your Pet's theme

Have students create a musical theme for one of their pets or a pretend pet. Choose a pet and list its qualities on the board. Then ask students to choose musical qualities that could match the characteristics they have listed for their pet. Encourage them to think about rhythm, tempo, melodic lines, instrumentation, dynamics, etc. Try performing some of the pets' themes on available percussion instruments.

Standards: Music: ART.M.I, ART.M.II

Activity 3: Film Scores

The film score for *Harry Potter* was also written by John Williams. Study the *Harry Potter* music by watching a specific part of the movie (like Harry's first time riding a broom) and talking about what you hear. Before watching the film clip, have students close their eyes and just listen to the music of the scene. Ask students to describe what they hear and what the music might be trying to depict. Encourage them to think about many different aspects of the music: instruments, dynamics, rhythm, tempo, melody, harmony, etc. Write their suggestions on the board.

Then have them open their eyes and watch the scene. Return to the list on the board and try to match specific visual events, moods or characters with their description of the musical qualities. If there is time, repeat the activity with a contrasting scene.

Standards: Music: ART.M.III

Star Wars Main Title

Themes

(Times correspond to the track on the accompanying CD)

0:00	Luke
0:45	Luke
1:58	Rebel Alliance
2:12	Luke
2:45	Luke
3:09	Leia
3:57	Luke
4:28	Rebel Alliance

Additional Resources

[Star Wars Episode IV: A New Hope. Dir. George Lucas. 20th-century Fox, 1977. Film.](#)

[Star Wars Episode V: The Empire Strikes Back. Dir. George Lucas. 20th-century Fox, 1980. Film.](#)

[Star Wars Episode VI: Return of the Jedi. Dir. George Lucas. 20th-century Fox, 1983. Film.](#)

[Star Wars Episode I: The Phantom Menace. Dir. George Lucas. 20th-century Fox, 1999. Film.](#)

[Star Wars Episode II: Attack of the Clones. Dir. George Lucas. 20th-century Fox, 2002. Film.](#)

[Star Wars Episode III: Revenge of the Sith. Dir. George Lucas. 20th-century Fox, 2005. Film.](#)

[Intro to Film Scoring: Same Scene 5 ways](#)

<http://youtu.be/ktKcnDfWs2c>

A 1960s instructional film clip about pedestrian safety is transformed by adding five different musical scores.

[How Music Can Change a Film](#)

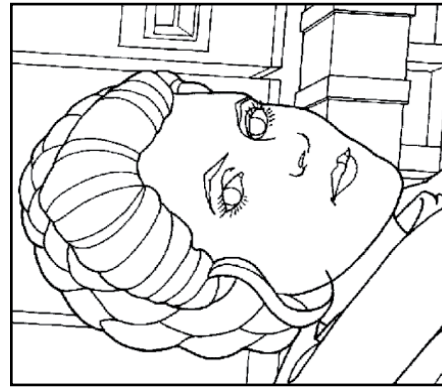
<http://youtu.be/rn9VocN4NWs>

A short clip from *Pirates of the Caribbean* with four different film scores.

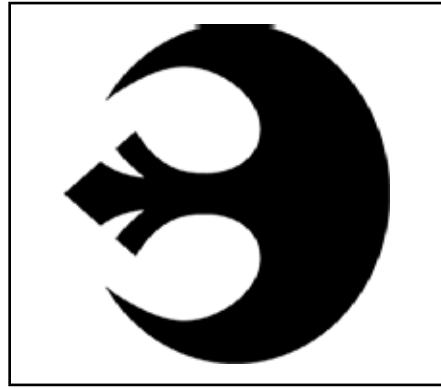
STAR WARS



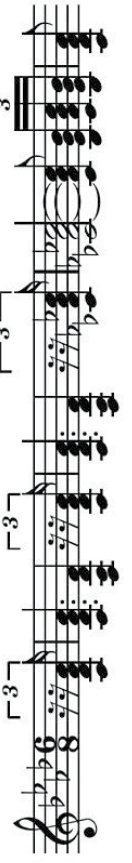
Luke Skywalker Theme



Princess Leia Theme



Rebel Alliance Theme



CD Track List

1. Introduction from *Thus Spoke Zarathustra* by Richard Strauss 1:50
Performed by Slovak Philharmonic Orchestra
2. Mars from *The Planets* by Gustav Holst 7:06
Performed by Royal Scottish National Orchestra
3. Jupiter from *The Planets* by Gustav Holst 7:59
Performed by Royal Scottish National Orchestra
4. Symphony No. 41, Movement 4, by Wolfgang Amadeus Mozart 8:22
Performed by Cologne Chamber Orchestra
5. Concerto for Cello, Movement 3, by Édouard Lalo 7:29
Performed by Nicolaus Esterhazy Sinfonia
6. *Music of the Spheres* by Josef Strauss 12:22
Performed by Slovak State Philharmonic Orchestra
7. *Star Wars: Main Title*, by John Williams 5:32
Performed by Gothenburg Musicians

Tracks provided courtesy of Naxos of America.

