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Welcome to Another WVSO Young People's Concert Program!

Stories and Legends is a special educational concert program that showcases how seven featured composers have created powerful stories and images through the language of music. All of these orchestral works will likely be familiar to audience members of all ages.

Each performance in this educational series will be presented in the Clay Center's Maier Performance Hall (Charleston, WV). The WVSO will also be taking this same program to Parkersburg, WV for Wood County Schools.

Charleston concert attendees will be receiving a "Final Field Trip

Details" mailing from the WVSO along with these materials.

Evaluations will be sent to you soon after your concert experience. **Please do not use the evaluations contained on the accompanying CD ROM.**

The information contained on the CD ROM, as well as the lesson activities provided in the **Educator's Lab** section of the CD ROM, have been written with an emphasis on grades 3 through 5 or higher. In this Educator's Guide, you will find information regarding each composer, the story or legend connected to each work of music that will be per-

formed on the upcoming concerts, some information regarding the music itself, as well as lessons that have been adapted for children in Kindergarten through Second grade.

Please note that you will still need to access information such as Maestro Cooper's Biography, WVSO History, concert etiquette, instruments of the orchestra, etc on the enclosed CD ROM.

We understand that every class is unique, so please feel free to adapt and alter any of this information as needed.

See you at the concert!

Important Reminders—Audio Listening Samples and Artwork

Audio Samples

All audio samples to be utilized in listening activities should be taken from the enclosed audio CD (provided on page 23). Audio samples are also provided in the CD ROM, but you must have access to a computer to utilize them. Please disregard tracks 1-20 on the enclosed audio CD. These tracks contain music for the *Boyz in the Wood* Program. For the purposes of the upcoming *Stories and Legends* concert you will be using the following tracks:

Track 21—Verdi (with Commentary)—Force of Destiny (~ 6:29)

Track 22—Dukas (with Commentary)—Sorcerer's Apprentice (~ 8:18)

Track 23—Copland (with Commentary)—John Henry (~ :30)

Track 24—Stravinsky (with Commentary)—Internal Dance (~ 4:25)

Track 25—Williams (with Commentary)—Star Wars (~ 5:36)

Track 26—Grieg (without Commentary)—In the Hall.... (~ 2:28)

Track 27—Ravel (without Commentary)—Beauty and the Beast (~ 4:18)

Artwork

Please disregard any directions on the CD ROM to send in artwork pertaining to the *Boyz in the Wood* program. Instead we encourage you to send in artwork from your students about the seven composers in the *Stories in Legends* concert program and/or copies of artwork from any of the art-related activities in this Guide.

Send Artwork to:

Education Department

West Virginia Symphony

P.O. Box 2292

Charleston, WV 25328

“There are two main navigation tools on this CD ROM.”

Important Tip!
You can save the CD ROM to a PC hard drive or the desk top. In some cases the CD ROM will operate faster and it will be in a central location.

Getting Around the CD ROM—Two Main Navigation Routes

The Storytelling Through Music CD ROM was developed and released at an earlier stage of our nationally recognized educational software development program. As such, it does not contain a global “site” map.

But navigation throughout the CD ROM is very easy once you realize that there are two main navigation hierarchies as follows:

The Unfolding Scroll (Upper

right of your screen) - This navigation tool shows you the major thematic modules contained on the CD ROM.

Circling Fairy Dust (Lower left of your screen) - This navigation tool provides all of the relevant sub-sections for the particular module you are in.



Unfolding Scroll Navigation Tool

Sub-Navigation Tool

Why is Grant Cooper’s *Boyz in the Wood* Featured?

This CD ROM was originally designed to be used for two separate, but similar, Young People’s Concert Programs: *Boyz in the Wood* and *Stories and Legends*.

You may wish to focus on the CD ROM called “Stories and Legends” (accessed on the Unfolding Scroll) that features all of the relevant composers and their

works. You will not be hearing the *Boyz in the Wood* piece during your concert experience, but we encourage you to consider reviewing this section of the CD ROM with your students anyway.

Other important areas of the CD ROM that are relevant to both concert programs are:

- Fairy Tales
- Musical Building Blocks
- Elements of Music
- Presentation of the Music
- Interactive Lab
- Educator’s Lab

What do all of the Icons and Colored Words Mean?

For more detailed information on icons, colored words, and other topics, please be sure to click on the **HELP** button at the bottom of each screen.

Generally the following system of icons and text coloring highlights have been developed to add depth to the CD ROM learning experience:

Blue Words—Link to another relevant page in the program. You will be given the option to return to your original location if you choose.

Rust Red Words— These are glossary words. Clicking here will provide a definition for the word

Green Words— This words link out of the CD ROM to internet

pages. Please note that a new window will likely be created, sometimes behind the CD ROM screen that you are currently on. Simply press both the ALT and TAB keys on your key board to toggle between screens as necessary.

Other Icons: The HELP button contains more detailed information on the most prevalent icons used on this CD ROM.

Suggested Instructional Method for Using the CD ROMs

This CD ROM was designed to be used in a number of instructional modes. The following are the primary instructional methods that have been previously used to work with this CD ROM, although you may discover more ways on your own:

Computer Lab— Students interact with the CD ROM on an individual or small group basis, guided by the educator. Some labs have overhead screens that allow the

educator to tightly control the sequencing of interaction.

Overhead Projector— Educators that lack labs or have scheduling conflicts, may project the CD ROM via a projector connected to a laptop or computer. Students may be asked to come up and also lead the class in certain sections.

Printed Copies— There are PDF files in the Educator Lab of this CD ROM that may be printed

out. Unfortunately, you will not be able to print out individual screens of the CD ROM, unless you use the “Print Screen” function on your key board and capture the image through a graphic software package.

Listening Samples— All of the individual sound files have also been grouped together in the **Educator Lab** for use in any activities outside the CD ROM environment.



Student in a computer lab setting interacting with the CD ROM one-on-one.

CD ROM Academic Standard Correlations

Since this CD ROM is an earlier prototype, all curricula contained within this software have been correlated with West Virginia content standards only.

There was an error in the original promotional announcement concerning this concert that stated that Ohio and Kentucky standards had also been included on the CD ROM.

A listing of all of the applicable West Virginia standards is located in the **Educator Lab** of the CD ROM. This is in the format of a PDF document and may be printed out.

This listing of standards is not considered to be exhaustive. Please feel free to add or delete standards as they apply to your class and school. This list has been

provided to you as a suggested framework only.

Known Issues with Operating the CD ROM

The following is a list of known issues concerning operation of this CD ROM:

- 1) The computer must be have a Windows 98 or higher operating system.
- 2) The CD ROM is cross-platform (Mac and PC)
- 3) When linking to internet sites from the CD ROM, the

internet window may load behind the CD ROM screen. Simply toggle between the screens by pressing both the ALT and TAB keys on your key board.

- 4) Sound files sometimes have variable volumes. Students using headphones should be cautious when setting the volume level at a high set-

ting.

- 5) Audio and music notation scrolling may be effected by the processor speed or buffering of your computer. If you are experience syncing programs between the music notation and the audio, you may need to find a more up-to-date computer or laptop.

*Please call the
WVSO Education
Department if you
require additional
technical assistance
with the CD ROM
at (304) 561-3531.*



Aaron Copland (November 14, 1900-December 2, 1990)

Aaron Copland was one of America's most famous composers. Born in Brooklyn, New York, he went to France as a teenager to study music with the well-known teacher Nadia Boulanger. While he started out studying traditional forms of composition, his own style soon became very "American." Aaron Copland believed that simple tunes could be beautiful.

Additional biographical information on Aaron Copland has been provided on the CD ROM.



Kentucky Learning Goals and Academic Expectations

1.14 Students make sense of ideas and communicate ideas with music.

2.22 Students create works of art and make presentations to convey a point of view.

2.23 Students analyze their own and others' artistic products and performances using accepted standards.

2.24 Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.

4.2 Students use productive team membership skills.

5.2 Students use creative thinking skills to develop or invent novel, constructive ideas or products.

The Story of John Henry

The legend of *John Henry* tells the story of a "steel-driving man," a strong African American man who worked building the railroads in the late 1800s. Steel-driving men like John Henry used large hammers and stakes to pound holes into the rock, which were then filled with explosives that would blast a cavity deeper and deeper into the mountain. Eager to reduce costs and speed up progress, some tunnel engineers were using steam drills to power their way into the rock. It is said that the "Captain" of the job heard of the steam drills and said that he would buy one of these machines if it could beat his best steel driver. According to legend, a contest

was held, and John Henry beat the steam drill by three inches. But he died with his hammer in his hand. He won, but died of exhaustion, his life cut short by his own superhuman effort.

No one knows for sure if John Henry existed. That is one of the things that makes the legend so intriguing. According to the legend he grew to stand 6 feet tall, 200 pounds - a giant in that day. John Henry has a special connection to West Virginia. It is said there was a 200-pound, African American man who helped build the tunnel near Talcott, West Virginia (Summers County). He was reported to also be a gifted

banjo player and may have been a freed slave from the South. You can find an historical plaque and a large statue of John Henry near Talcott.

The Music of John Henry

In 1940, Aaron Copland made the legend of *John Henry* the subject of a piece of music.

Copland's *John Henry* is based upon the folk song of the same name. Aaron Copland wrote *John Henry* as a short ballad for small orchestra. The orchestral piece featured the folk song, *John Henry*.

He revised it 12 years later for a larger orchestra. *John Henry* was originally called a "railroad ballad" or a "descriptive fantasy."

The piece is in a theme and variation form. The folk tune *John*

Henry was very limited in pitches and contained syncopations and driving rhythms.

Copland's *John Henry* states the tune six times. Melodic variation is common in actual folk-song performance. Copland shapes these six statements into a fantasy depicting the story. Moreover, his score relies heavily on percussion instruments, including an anvil, sandpaper blocks and train whistle, in addition to instruments such as timpani, bells, triangle, bass drum, cymbals and tam tam drums.

Important Note: We were unable to secure the license to provide an entire listening sample for this piece. On both the provided CD ROM and the audio CD (track 23) you will be hearing an abbreviated version only.



Copland Activities - Learning a Folk Ballad

1. Discuss with the students tall tales and legends. Tell students that a tall tale is a story that is exaggerated and that a legend is a story that is believed to be true but has never been proven. Legends also contain elements of exaggeration that may make them seem unbelievable. Ask the students if they have ever heard of any tall tales or legends.

2. Read the story of *John Henry* to the students. After reading the story, ask the students what types of sounds might match the story. Have students experiment with

making various sounds to a steady beat.

3. Tell the students that the story of *John Henry* has been turned into a folk song. Folk songs are sung easily without accompaniment, express feelings and emotions, tell stories of love and adventure, can be altered or “touched up” by the imagination of each singer, and exist in many variations. Folk songs are also passed down from generation to generation by teaching the song to others through an oral tradition.

4. Teach the students the *John Henry* ballad. An easy way to begin is for the classroom teacher to sing each verse with the students chiming in on the last line. A handout of the music *John Henry* has been included on the next page.

5. Ask the students to teach the song to their family. Let them know that through this effort they are keeping the tradition of folk music alive.

Copland Activities - Compose a Sound Piece

1. After hearing the story of *John Henry* and singing or listening to the ballad of *John Henry*, discuss the characters and events in the story. Have the students come up with sounds (instruments, body percussion, or sounds created with objects in the environment) that could represent these characters and events. The students then create a sound piece that would tell the story of *John Henry* using sound only.

2. Tell the students that in *John Henry*, Aaron Copland used the instruments of the orchestra to tell the story. Just prior to attending the concert, remind the students to listen for which instruments Copland used to help him tell the story.

Note: Please remember that we have provided an abbreviated listening sample version of the piece on the CD ROM, and as Track 23 on the audio CD.

Copland Activities - Theme and Variations

1. Tell the story of *John Henry* to the students. Tell them that the story was later turned into a folk song. Discuss how folk songs and folk legends are passed from generation to generation by singing or telling the story. Maybe their parents told them a story that they learned from their parents, and someday they will tell it to their children. Everyone tells stories a little differently, so there might be some differences in the details, but the main story line stays the same. The story gets changed or “varied” over the years.

2. Tell the students that Aaron Copland used the folk song, *John Henry*, as the main idea for his piece of music. He also changed, or varied, the story by changing the instruments, the tempo, and the dynamics. When a composer takes a melody and then changes it several times, it is called “Theme and Variations.”

3. Teach the students the *John Henry* folk ballad (music and lyrics are included on the next page). Tell them that this is the melody that Aaron Copland uses as his main idea.

4. After singing the song, ask the students to draw a picture of what they think John Henry might have looked like. When they have completed their drawings, display them in the room and have the students share them with the class. Feel free to also send artwork to the WVSO to display. Point out that everyone’s drawings may be a little bit different, but the main idea may still be seen. The class has created their own type of theme and variations. Instead of drawing their own picture, you may wish to use the enclosed drawing of John Henry on page 7.

West Virginia Content Standards and Objectives

Music

Standard 1: Performing (MU.S.1)

Students will: sing, alone and with others, a varied repertoire of music; and perform on instruments, alone and with others, a varied repertoire of music.

Standard 2: Exploring (MU.S.2)

Students will: read and notate music;

listen to, analyze, and describe music;

and evaluate music and music

performances.

Standard 3: Creating (MU.S.3)

Students will: improvise melodies, variations, and accompaniments; and compose and arrange music within specified guidelines.

Standard 4: Relating (MU.S.4)

Students will: understand relationships between music, the other arts, and disciplines outside the arts; and understand music in relation to history and culture.

Ohio Academic Content Standard Benchmarks

Music

Historical, Cultural and Social Contexts

By the end of the K-4 program:

A. Identify and demonstrate basic music forms. B. Identify and respond to music of historical and cultural origins.

Creative Expression and Communication

By the end of the K-4 program:

B. Read, write, improvise and compose melodies and accompaniments.

Analyzing and Responding

By the end of the K-4 program:

A. Identify and demonstrate elements of music using developmentally appropriate music vocabulary. B. Identify the sounds of a variety of instruments including orchestra, band and classroom instruments.

Valuing Music/Aesthetic Reflection

By the end of the K-4 program:

C. Demonstrate how music communicates meaning of text, feelings, moods or images, and influences personal preferences.

Connection, Relationships and Applications

By the end of the K-4 program:

Copland - John Henry Ballad

John Henry

North American Folk Song

When John Hen-ry was a lit-tle ba-by Sit-tin' on his ma-ma's knee,--

8 he__ gave a long and a lone- some cry. "This__ ham-mer'll be the

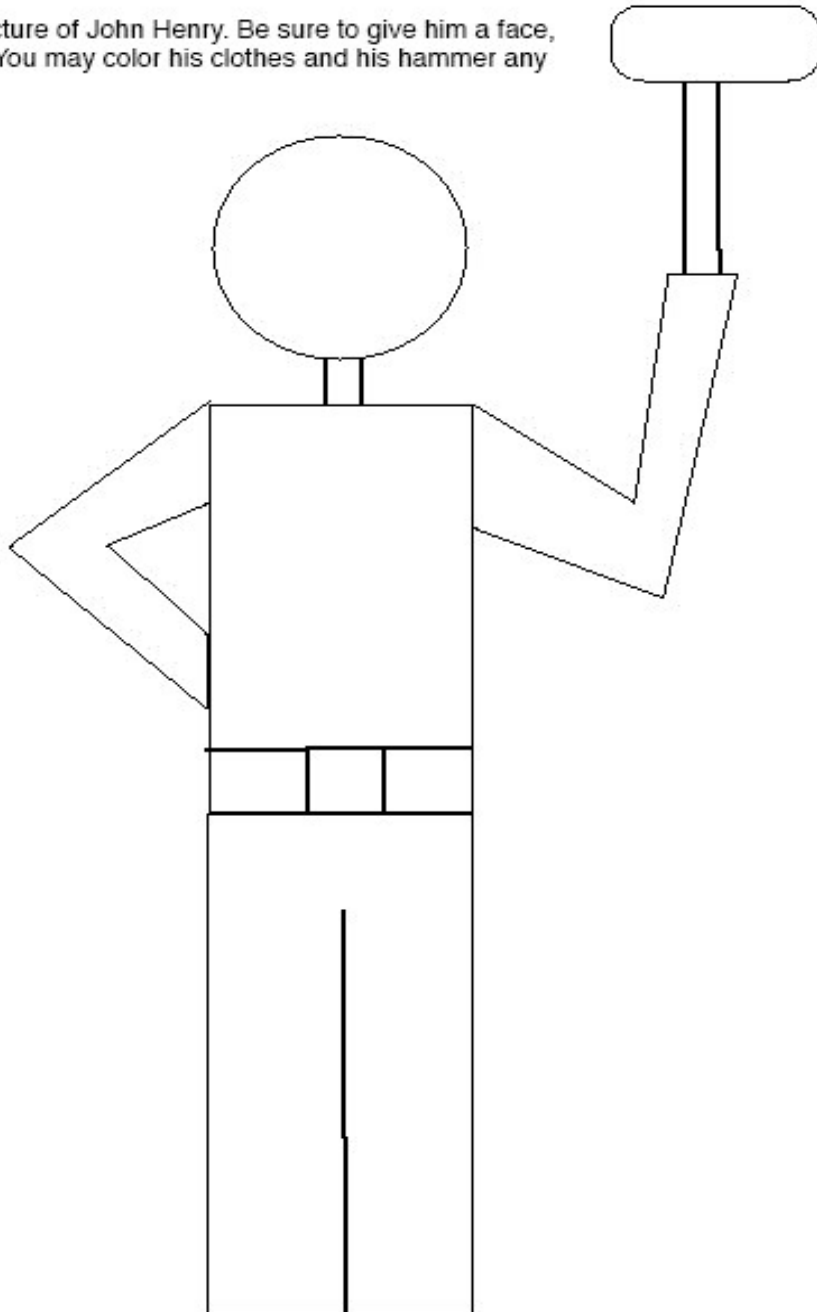
14 death of__ me, Lord, Lord. This__ ham-mer'll be the death of__ me.

2. Well, the captain said to John Henry,
 "Gonna bring that steam drill 'round,
 Gonna tke that steam drill out on the job.
 Gonna whop that steel on down, Lord, Lord,
 Gonna whop that steel on down."
3. John Henry said to the captain,
 "Well, a man ain't nothin' but a man,
 But before I let that steam drill beat me down,
 Gonna die with my hammer in my hand, Lord, Lord,
 Gonna die with my hammer in my hand."
4. Well, the man that invented the steam drill,
 He thought he was mighty fine.
 But John Henry drove his fifteen feet,
 And the steam drill only made nine, Lord, Lord,
 The steam drill only made nine.
5. John Henry looked up at the mountain,
 And his hammer was strikin' fire.
 He hammered so hard that he broke his heart,
 And he laid down his hammer and he died, Lord, Lord,
 He laid down his hammer and he died.
6. They took John Henry to the tunnel,
 And they buried him in the sand,
 And every locomotive comes a-raorin' by,
 Says, "There lies a steel-drivin' man, Lord, Lord,
 There lies a steel-drivin' man.

Please note that there are many versions of the lyrics for this ballad. We have chosen lyrics from the following source: <http://www.mcsk12.net/admin/tlapages/curriculumguides/visual-theatre/PowerofArtisticExpress.pdf>

Copland - John Henry Coloring Sheet

Complete the picture of John Henry. Be sure to give him a face, hair and shoes. You may color his clothes and his hammer any color you wish!





Paul Dukas (October 1, 1865 - May 17, 1935)

Paul Dukas was born in Paris, France on October 1, 1865, the same year President Abraham Lincoln was assassinated in the United States. Dukas studied music composition in Paris and won several awards for his music.

He spent most of his life teaching at the Paris Conservatory, composing music, and working as a music

critic (a person who attends concerts and writes about the performances). Dukas was very particular about his own work and destroyed many of his musical compositions without printing them. The famous French composer Claude Debussy was a good friend of Dukas' and influenced much of his writing. Dukas' most famous work is *L'Apprenti Sorcier*

(French for The Sorcerer's Apprentice). *The Sorcerer's Apprentice* is based on a ballad by a famous German writer, Goethe. In this ballad, the apprentice tries to make his work easier by using the spells he was learning from his master — but he has not yet learned everything he needed to know.

Our source for the story of the Sorcerer's Apprentice is:

Music and You, Grade 3 Teachers Edition; Music and You Grade 3 Teachers Copying Masters. Macmillan Publishing Co.

The Story of The Sorcerer's Apprentice

A great and powerful sorcerer lived in a castle. A young boy is apprenticed to a magician and is taught magic tricks in exchange for doing various chores. One day, the sorcerer instructed the apprentice to fetch water from the well and scrub the floor of the great hall. As soon as the sorcerer was out of sight, the apprentice opened the book, which contained the sorcerer's magic spells. He found a spell that would bring objects to life.

The boy decided that the broom would become his servant. He said the magic words. At first nothing happened. Then the broom gave a small jerk! An arm holding a bucket sprouted from one side of its

long stick and in a moment, another appeared on the other side. Then the broom walked outside, crossed the yard to the well, and filled both buckets with water. The broom then marched mechanically back to the castle and dumped water into a large tub.

Once the lazy boy had the broom doing his work, he fell asleep. Upon awaking, he discovers the floor is covered with water because the broom would not stop fetching it. Repeatedly, the boy ordered the broom to stop, but it did not. He said the magic words, but the broom kept going. Frantically, the boy grabbed an axe and chopped the broom into small pieces. At first all was quiet. Then

each piece began to move and grow until each piece became a broom with two arms, each holding a bucket. Now an army of brooms was marching, filling up buckets, and carrying them back inside. Soon waves were crashing against the walls, and the boy was swimming madly to keep afloat. The sorcerer returned! In a majestic voice, he spoke the words of the spell.

Order was restored. The sorcerer was understandably angry and the apprentice, who was ashamed of the mess he that created, was punished by receiving a few whacks on the backside by the very broom he used for his Magic "trick."

The Music of The Sorcerer's Apprentice

Dukas wrote *The Sorcerer's Apprentice* in 1897. It is a symphonic poem. You probably know it best from Walt Disney's *Fantasia*, where Mickey Mouse plays the part of the young magician who works for the sorcerer (a wizard). The music consists of four basic themes:

The aura of mystery
The magic spell
The broomstick
The water

These themes are woven into a very compact sonata form. In the short introduction, all four themes are alluded to. The aura of mystery is heard as the old sorcerer leaves. Quietly descending thirds in the strings suggest magic — and later the water that magic summons — yielding to the broomstick theme, heard softly played by clarinets. The apprentice makes a sudden appearance in a skittering rush before quiet descends again, and the commanding theme of the master's spell is heard as if

from a distance, on muted brass. With startling abruptness, the spell motif rings out on trumpets combined with the broomstick motif pizzicato. The magic has been worked and the introduction ends with a single tympani stroke.

The exposition begins with the broomstick theme growing more and more march-like. The descending thirds, signifying the water and the sorcery are heard as well.



The Music of The Sorcerer's Apprentice (continued)

The development is filled with the broomstick theme and the descending thirds representing the water. The music seems to grow more and more frantic. Bits of the magic spell motif are heard, as if the apprentice has forgotten the words to the spell. The broomstick theme continues relentlessly. The climax of the development section is the chopping of the broom. The abrupt silence heard indicates that the problem may be

solved. The broomstick theme is reintroduced, this time in canon and begins the recapitulation.

In the recapitulation, the broomstick and water motifs escalate even more, but the climax to the recapitulation is a more pronounced statement of the magic spell theme, signaling that the sorcerer has returned. The music comes to a halt. Once again the aura of mystery is heard as all

returns to normal. A triplet rush to final chord depicts the reprimand of the apprentice.



Dukas Activities - Listening Map

1. After reading the story of *The Sorcerer's Apprentice* to the students, have the students listen to excerpts of the four main themes that are found in the music (Track 22 on the audio CD). Ask the students to raise their hand when they hear the mystery music, stand up when they hear the magic spell music, walk their fingers for the broomstick theme and make swirling motions with their hands to show the water rising.

2. Distribute (or place on an overhead projector) the enclosed two-part listening map. Have the stu-

dents find all of the magic spell themes, noticing that these themes show a pattern of short-long-short. Then have the students find all of the walking brooms. These are shown as brooms made out of musical instruments that are holding pails of water. Also, go over the musical symbols shown on the map. (*p* = soft, *f* = loud, *ff* = very loud, *cresc.* = getting louder, and the symbols for repeat, hold and rest). Tell the students that the swirling lines represent upward or downward swirling melodies. The sparkles represent short,

usually high, notes; the footprints outline the rhythm of the broomstick theme; and three dots means a continuation of an idea.

3. On the map, have the students identify as many of the instruments as they can. Tell them that the instruments shown are the primary ones heard, and that the figures of the sorcerer and the apprentice show the basic actions of the story.

4. Play *The Sorcerer's Apprentice* (Track 22) and have the students follow the listening map.

Dukas Activities - Variation in Listening Maps

1. After reading the story of *The Sorcerer's Apprentice* to the students, have the students listen to excerpts of the four main themes that are found in the music (Track 22). Ask the students to raise their hand when they hear the mystery music, stand up when they hear the magic spell music, walk their fingers for the broomstick theme and make swirling motions with their hands to show the water rising.

2. Ask the student to think of some images or pictures to represent each of the themes they heard. Have the students draw an image to represent each theme. Have them draw these on 4 separate sheets of paper.

3. Play *The Sorcerer's Apprentice* and have the students hold up the picture they drew when they hear the theme it represents.

West Virginia Content Standards and Objectives

Music

Standard 2: Exploring (MU.S.2)

Students will: read and notate music; listen to, analyze, and describe music; and evaluate music and music performances.

Standard 4: Relating (MU.S.4)

Students will: understand relationships between music, the other arts, and disciplines outside the arts; and understand music in relation to history and culture.

Ohio Academic Content Standard Benchmarks

Music

Analyzing and Responding

By the end of the K-4 program:

- A. Identify and demonstrate elements of music using developmentally appropriate music vocabulary.
- B. Identify the sounds of a variety of instruments including orchestra, band and classroom instruments.

Valuing Music/Aesthetic Reflection

By the end of the K-4 program:

- C. Demonstrate how music communicates meaning of text, feelings, moods or images, and influences personal preferences.

Connection, Relationships and Applications

By the end of the K-4 program:

- A. Explain ways that music interrelates with other arts disciplines and with various disciplines outside the arts.

Kentucky Learning Goals and Academic Expectation

1.4 Students make sense of the various messages to which they listen.

1.13 Students make sense of ideas and communicate ideas with the visual arts.

1.14 Students make sense of ideas and communicate ideas with music.

1.15 Students make sense of and communicate ideas with movement.

2.23 Students analyze their own and others' artistic products and performances using accepted standards.

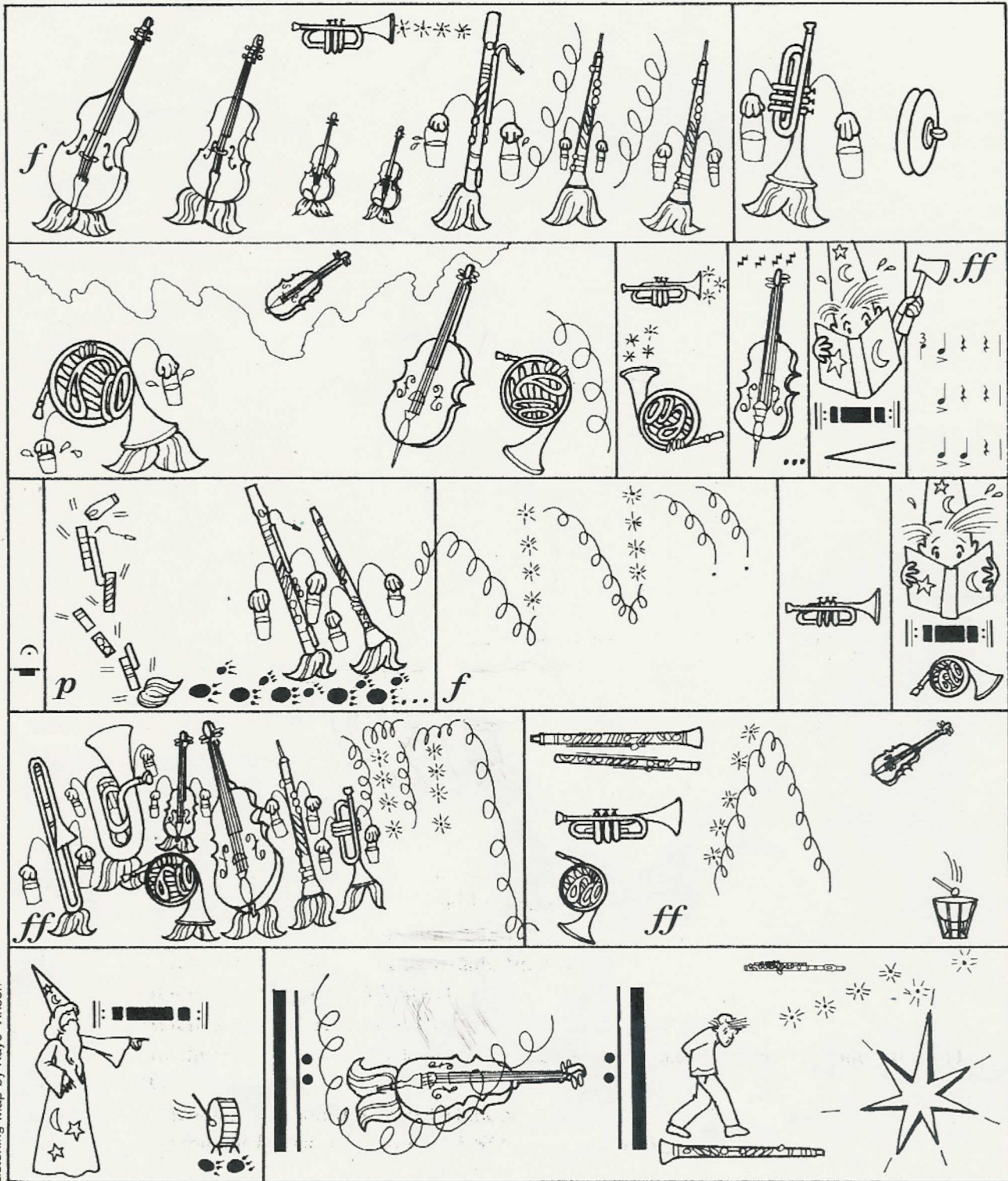
2.24 Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.

Dukas Listening Map—Part 1

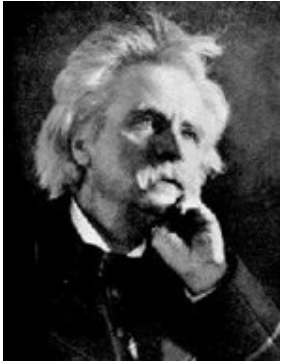
The listening map is organized into a grid of panels. The top row features a large panel on the left with a wizard and three flutes, and a smaller panel on the right with a boy and a trumpet. The second row contains four panels: a flute and horn, a wizard reading a book with a trumpet and drum below, a face with a crescent moon and paw prints, and a boy with a broom and buckets. The third row contains four panels: a violin and horn, a violin and flutes, a violin and trumpet, and two flutes with a drum. The bottom row contains four panels: a horn with buckets, a violin with buckets, a group of flutes with a dynamic marking 'p', and two violins with a dynamic marking 'p'.

Listening Map by Kaye Vinson

Dukas Listening Map—Part 2



Listening Map by Kaye Vinson



Kentucky Learning Goals and Academic Expectations

1.13 Students make sense of ideas and communicate ideas with the visual arts.

1.14 Students make sense of ideas and communicate ideas with music.

1.15 Students make sense of and communicate ideas with movement.

2.22 Students create works of art and make presentations to convey a point of view.

2.23 Students analyze their own and others' artistic products and performances using accepted standards

5.2 Students use creative thinking skills to develop or invent novel, constructive ideas or products.

Edvard Grieg (June 15, 1843 - September 4, 1907)

Edvard Grieg was born in Bergen, Norway. His first teacher was his mother, a wonderful pianist. Because Edvard was also a very good musician, at the age of 15 he was sent to study at the Leipzig Conservatory in Germany. After that, he traveled to Denmark.

There, Grieg met another Norwe-

gian composer who taught him about Norwegian folk music.

Grieg began performing as a pianist all over Europe, but every summer he went home to his cottage in Norway to compose. Grieg soon became the leader of a group of artists who wanted Norwegian music, art and theater to

become more popular. Many of his songs were written to sound like folk songs from his home country. He also wrote a lot of music for the piano. Grieg is best known for the incidental music he wrote for Henrik Ibsen's play, *Peer Gynt*. Incidental music provides background or atmosphere for the action in a play.

The Story of In the Hall of the Mountain King

Peer Gynt's adventures are a part of Norwegian Folklore. *Peer Gynt* is a tale about one man's epic journey to the four corners of the globe. Peer is a poor farmer who would rather dream than work. He falls in love with a beautiful girl named Solveig but he goes off on adventures to seek his "fame and fortune." In the story he visits forests, seas, and cities all over the world. It is on this journey that he visits the Hall of the Mountain

King (King of the Trolls). Through it all, Solveig has waited for him.

Grieg's "*In the Hall of the Mountain King*" describes Peer Gynt's adventure in the underground Kingdom of the Trolls. Peer meets a woman in green. It turns out that the woman in green actually is green! She is the daughter of the King of the Trolls, also known as the Mountain King. The Mountain

King wants Peer to marry his daughter. Peer tries to sneak away from the Mountain King but is chased by trolls, at first just a few, then more and more trolls join in the chase. Peer tries to escape from the cave, but he is blocked by trolls. Eventually, the Mountain King sees Peer and is very angry. In the end, Peer escapes from the cave and avoids becoming a troll himself. Source: <http://www.classicsforkids.com/shows/showdesc.asp?id=106>

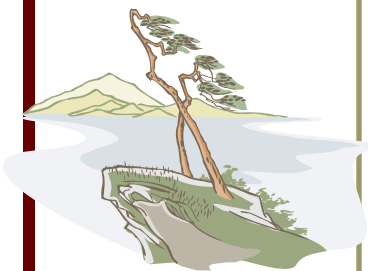
The Music of In the Hall of the Mountain King

In the Hall of the Mountain King is made up of a famous two-phrase theme, written in the key of B minor:



The simple theme begins slowly and quietly in the lowest registers of the orchestra. It is played first by the bassoons, signifying Peer Gynt's slow, careful footsteps. After being recited, the same theme is echoed, but transposed up a perfect fifth (to the key of F-sharp minor, the dominant key) and played on different instruments: these are the King's trolls. The two groups of instruments then move in and out of different octaves until eventually "colliding" with each other at the same pitch; and the trolls, having spotted Peer, chase him. The tempo appropriately speeds up, and the music itself becomes increasingly louder and more melodic.

The Mountain King himself musically appears and runs into Peer, who quickly runs the other way; these actions are depicted with scale like motion, interrupted by brief moments of stillness as the Mountain King looks for the hiding Peer. Peer is at last found, and the music reaches its loudest and fastest point as he runs out of the cave. A series of crashing cymbals and timpani rolls then burst forward and silence all the other instruments. The piece concludes appropriately ~ in both musical and theatrical terms ~ with a return to the tonic, and ends on a final B minor chord, signifying Peer's successful escape.



Grieg Activities - Re-enacting the Story Through Movement

1. Play the music *In the Hall of the Mountain King* (Track 26) and ask the students to create movements based on what they are hearing in the music. Remind the students that they may use vertical space to represent high and low sounds, and big movements and small movements to represent loud and soft sounds.

2. After the movement activity ask the students what they heard in the music. Discuss the dynamic changes in the music, as well as the difference in pitch (high/low). Tell the story of *In the Hall of the Mountain King*.

3. Divide the students into three groups representing the characters

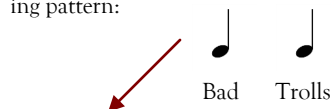
of Peer, the trolls, and the Mountain King. Have the students act out the story through their movements, showing the changes in dynamics, tempo and emotional content of the characters by their movements.

Grieg Activities - Dynamics and Tempo Through Performance

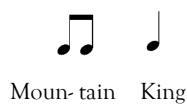
1. Play the music *In the Hall of the Mountain King* (Track 26) and ask the students to keep a steady beat to the music. Students may pat, clap, or step the beat. Remind the students that the music may change from soft to loud and from slow to fast, so the way they are showing the beat will have to change with the music.

2. Discuss the story of the *Mountain King*. Ask the students who

was chasing Peer (The trolls and the Mountain King). Have the students clap and say the following pattern:



Then add the following:



Play the music once again and have the students perform these patterns with the music, following the dynamic and tempo changes.

3. Distribute rhythm instruments. Divide the class in half and have the students perform the patterns above on the instruments.

You may choose to show the rhythm patterns to the students provided on the next two pages.

Grieg Activities - Making a Troll

Discuss what a troll might look like. You may want to bring in pictures of trolls or search for pictures of trolls on the internet. After discussing what a troll might look like, have each student create a unique troll using a homemade version of green play-doh while listening to the music.

Materials:

You will need enough green play-doh for each student to have enough to create a sculpture of a troll. Here is a recipe to make your own play-doh:

2 1/2 to 3 cups unsifted flour

1/2 cup salt

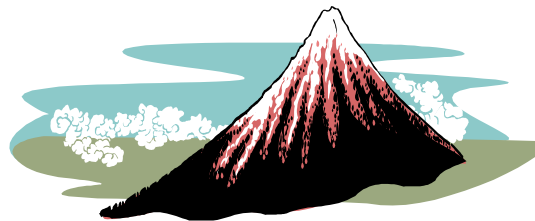
1 tablespoon powdered alum

3 tablespoons oil

2 cup boiling water (you may dissolve one package unflavored kool-aid in the water). Please exercise caution with this step!

Use green food coloring to achieve the desired darkness of color.

A couple of drops of peppermint extract will make it smell nice and give the students a total sensory experience.



West Virginia Content Standards and Objectives

Music

Standard 1: Performing (MU.S.1)
Students will: sing, alone and with others, a varied repertoire of music; and perform on instruments, alone and with others, a varied repertoire of music.

Standard 2: Exploring (MU.S.2)

Students will: read and notate music; listen to, analyze, and describe music; and evaluate music and music performances.

Visual Art

Standard 6: Multi-disciplinary

Connections (V.A.S.6) **Students will:** identify characteristics of the visual arts and other disciplines; and analyze by comparing and contrasting connections between disciplines.

Ohio Academic Content Standard Benchmarks

Music - Creative Expression and Comm.

By the end of the K-4 program:
 A. Sing and/or play instruments, alone and with others, demonstrating a variety of repertoire, using proper technique, accurate rhythm and pitch and appropriate expressive qualities.
 B. Read, write, improvise and compose melodies and accompaniments.

Analyzing and Responding By the end of the K-4 program: A. Identify and demonstrate elements of music using developmentally appropriate music vocabulary.

Valuing Music/Aesthetic Reflection

By the end of the K-4 program: C. Demonstrate how music communicates meaning of text, feelings, moods or images, and influences personal preferences.

Connection, Relationships and Appl.

By the end of the K-4 program: A. Explain ways that music interrelates with other arts disciplines and with various disciplines outside the arts.

Art - Creative Expression and Comm.

By the end of the K-4 program:
 A. Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. B. Use the elements and principles of art as a means to express ideas, emotions and experiences.

Grieg Rhythm Pattern #1



BAD



TROLLS

Grieg Rhythm Pattern #2



MOUN - TAIN

KING



Maurice Ravel (March 7, 1875 - December 28, 1937)

Maurice Ravel was born in France of a Swiss father and a Basque (a region in France and Spain) mother. He lived most of his life in Paris, studying at the Paris Conservatory where his most influential teacher was Gabriel Fauré.

Along with the famous French composer, Claude Debussy, Ravel

was an important composer of impressionistic music. He often used dance rhythms, unusual chords, and modes in his music.

Ravel is said to have written some of his best music when he was in his thirties. *Ma mere l'oye* comes from this period. As an adult, Ravel carried forward much of his

good imagination from childhood.

Illustrations (pictures) of French fairy tales inspired him to write *Ma mere l'oye* (Mother Goose Suite), originally a suite of five pieces as a piano duet.

Kentucky Learning Goals and Academic Expectations

1.13 Students make sense of ideas and communicate ideas with the visual arts.

2.22 Students create works of art and make presentations to convey a point of view.

2.23 Students analyze their own and others' artistic products and performances using accepted standards

2.24 Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.

4.1 Students effectively use interpersonal skills.

4.2 Students use productive team membership skills.

5.2 Students use creative thinking skills to develop or invent novel, constructive ideas or products

The Story of Beauty and the Beast

Once upon a time, in a faraway land, a young prince lived in a shining castle. Although he had everything his heart desired, the prince was spoiled, selfish, and unkind. But then, one winter's night, an old beggar woman came to the castle and offered him a single rose in return for shelter from the bitter cold. Repulsed by her haggard appearance, the Prince sneered at the gift and turned the old woman away. But she warned him not to be deceived by appearances, for beauty is to be found within. And when he dismissed her again, the old woman's ugliness melted away to reveal a beautiful enchantress.

The Prince tried to apologize, but it was too late, for she had seen that there was no love in his heart. As punishment, she transformed him into a hideous beast and placed a powerful spell on the castle and all who lived there. She

also gave the Beast a magic mirror, through which he may see the world outside his castle. The rose she had offered was truly an enchanted rose, which would bloom for many years. If he could learn to love another and earn their love in return before the last petal fell, the spell would be broken. If not, he would be doomed to remain a beast for all time.

Meanwhile in the nearby village, a beautiful young girl feels lonely and misunderstood, because she seems to be the only one to read and care about books. She daydreams about getting out, getting a better life, meeting a prince. Her father goes off to compete at an inventors' fair but gets lost in the woods and ends up a prisoner at the Beast's castle. Beauty, the girl, goes looking for him, finds him there and pleads to let her father go, in return for her staying there with the Beast.

The Beast treats her well; all her wishes are met by magic. He visits her every evening for supper and gradually Beauty grows to look forwards to these meetings. At the end of each visit the Beast asks Beauty to be his wife, which she refuses, although agreeing never to leave the palace. Beauty sees in the magic mirror that her father is desperately missing her and asks that she might return to visit him. The Beast agrees on the condition that she return in seven days, lest he die.

Her sisters entice her to stay beyond the allotted week, and she returns belatedly to the castle, finding the Beast lying near death from distress at her failure to return. She begs him to live, so that he may be her husband, and by this act the Beast is transformed into a handsome prince.

The Music of The Conversation of Beauty and the Beast

Ravel arranged *Ma mere l'oye* (Mother Goose Suite) for orchestra in 1911. In *The Conversation of Beauty and the Beast*, Ravel masterfully uses the instruments to help us picture the story in our minds. Beauty is portrayed first, by a charming waltz theme and then the Beast by a descending passage in the contrabassoon. As they learn to love each other, both themes are skillfully intertwined. Finally, there is a beautiful harp glissando and a shimmering melody played by a solo violin. The music acquires an ethereal quality as the enchantment is broken and the Beast is transformed back into a prince.

When Ravel wrote *Ma mere l'oye* (Mother Goose Suite) as a piano duet for the children of some friends, it was too difficult for them to perform at first; so some other young girls, an 11-year old and a 14-year old, gave the first performance in 1910.



Ravel Activities - A Musical Conversation

1. With the class, make a list of different conversations people can have. Include things such as question and answer, telling a joke, arguing, interruption, imitation, saying the same thing at the same time, or everyone talking at once.

2. Experiment with the idea of conversation using classroom instruments. Have the students explore one of the conversation styles that were listed. How might a musical question and answer sound? What are different ways to interrupt musically? Encourage the students to think about conversations musically. For example, what happens to the dynamics when someone interrupts? Which instruments would be best suited for an argument? Which instruments would be used for telling a joke?

3. In small groups, have the students improvise some of the conversations from the list. Here are some ideas:

- An argument changes to laughter.
- One person asks a question and everyone in the group

tries to answer at once.

- One person is trying to tell a story, and is interrupted.

Have the groups perform their conversations for the rest of the class. Can the class hear a conversation? Can the class guess what type of conversation they heard? What were some musical elements they heard used in the conversation (loud, soft, fast, slow, pitched or unpitched)?

4. Read the story of *Beauty and the Beast* to the class. Explain to the students that they are going to listen to a piece of music that is a conversation between Beauty and the Beast. Ask the students to then listen to the piece (Track 27) and try to guess who is speaking.

5. After listening to the music, ask the students to describe what musical elements made them think Beauty was speaking and which elements made them think the Beast was speaking. Discuss how Ravel used the clarinet to represent Beauty and the contrabassoon to represent the Beast. (This is a good opportunity to show students pictures of the

clarinet and the contrabassoon).

Feel free to use the instrument library contained in the enclosed CD ROM.

Did the students hear any places in the music where Beauty and the Beast spoke at the same time? Were any other instruments, besides the clarinet and contrabassoon featured? (At the end violin and harp). Ask the students what they thought happened when the new instruments were heard.

6. As an extension, play the music once again and have the student act out, or pantomime, the story of *Beauty and the Beast* as they think it is being told in the music.

Ravel Activities - Art and Orchestration

1. After listening to *The Conversation of Beauty and the Beast* (Track 27), explain to the students that the piece was originally written as a piano duet (duet will need to be defined for the students). The piano duet can be compared to an artist's sketch. Ravel later orchestrated the music. Explain that orchestration is when the music is arranged to be played by instruments of the orchestra.

2. Using white paper and pencil

or black marker, have the students create a black and white drawing of Beauty and the Beast while listening to Ravel's music. Explain to the students that these drawings should be simple, like the original piano duet was. After they have completed their drawings, have the students trade papers with a classmate. The students will then "orchestrate" the drawing by coloring it in using colored pencils, crayons, or colored markers. Explain that the colors will repre-

sent the full orchestra, and should be quite colorful and elaborate.



West Virginia Content Standards and Objectives

Music: Standard 1: Performing (MU.S.1)
Students will: sing, alone and with others, a varied repertoire of music; and perform on instruments, alone and with others, a varied repertoire of music.

Standard 2: Exploring (MU.S.2)

Students will: read and notate music; listen to, analyze, and describe music; and evaluate music and music performances.

Standard 3: Creating (MU.S.3)

Students will: improvise melodies, variations, and accompaniments; and compose and arrange music within specified guidelines.

Standard 4: Relating (MU.S.4)

Students will: understand relationships between music, the other arts, and disciplines outside the arts; and understand music in relation to history and culture.

Visual Art: Standard 6: Multi-disciplinary Connections (VA.S.6)

Students will: identify characteristics of the visual arts and other disciplines; and analyze by comparing and contrasting connections between disciplines.

Ohio Academic Content Standard Benchmarks

Music: Creative Expression and Communication

By the end of the K-4 program:

- A. Sing and/or play instruments, alone and with others, demonstrating a variety of repertoire, using proper technique, accurate rhythm and pitch and appropriate expressive qualities.
- B. Read, write, improvise and compose melodies and accompaniments.

Analyzing and Responding

By the end of the K-4 program:

- A. Identify and demonstrate elements of music using developmentally appropriate music vocabulary.
- B. Identify the sounds of a variety of instruments including orchestra, band and classroom instruments.
- C. Discuss and evaluate individual and group music performance.

Connection, Relationships and Appl.

By the end of the K-4 program: A. Explain ways that music interrelates with other arts disciplines and with various disciplines outside the arts.

Art: Creative Expression and Communication

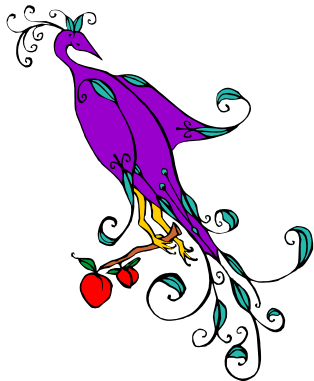
By the end of the K-4 program: A. Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully.



Kentucky Learning Goals and Academic Expectations

1.4 Students make sense of the various messages to which they listen.

1.13 Students make sense of ideas and communicate ideas with the visual arts.



Igor Stravinsky (June 17, 1882 - April 6, 1971)

Stravinsky was born in St. Petersburg, Russia in 1882. His father was an opera singer, so Igor was exposed to music at an early age. He began formal piano lessons at

the age of nine, and by the time he was sixteen was composing great music. Stravinsky studied composition with another famous Russian composer, Nikolai Rim-

sky-Korsakov, while a law and philosophy student at St. Petersburg University. Additional biographical information is contained on the enclosed CD ROM.

The Story of the Firebird

In the Russian tale of *the Firebird*, there is an evil demon named Kashchei, whom no one could destroy. He had an enchanted garden that contained a tree with golden apples, the favorite food of the magical Firebird. One day, Prince Ivan wandered into the garden looking for the Firebird. He was able to capture the magical bird, but lets it go in return for one of its feathers. Immediately,

thirteen enchanted princesses appeared and danced around Prince Ivan. The prince falls in love with one of the princesses, Tsarevna. Because they are under Kashchei's magic spell, the princesses must return to his castle at sunrise. Ivan followed them and is captured by Kashchei's evil guardians. He is about to be turned to stone when he remembered the Firebird's magic feather and waves

it in the air. The Firebird returned and leads Kashchei and his monsters in a wild dance—the *Infernal Dance*. The dance is so exhausting that Kashchei and his followers fall fast asleep. The Firebird then tells Ivan that Kashchei's soul is in a huge egg. Ivan breaks the egg, destroys Kashchei and frees his kingdom. Prince Ivan marries Tsarevna and Firebird flies away, never to be seen again.

The Music of The Infernal Dance

The *Infernal Dance* by Igor Stravinsky was composed for a ballet called *The Firebird*, which was first performed in June, 1910.

As you listen to this music you may not think of it as a ballet. However, ballet is the special art form of telling a story through exciting dance, music and costumes.

Ballet has been enjoyed for many centuries, but in the early 1900s it was a particularly popular form of entertainment, just like movies and rock concerts are today. Stravinsky's music brings the tale of *the Firebird* to life. The rhythms and use of instruments were so unusual for its time that dancers missed their entrances at first, and the composer had to explain the music to the orchestra members.

At the point where the *Infernal Dance* appears, Prince Ivan, the hero, has been trapped in the woods outside the castle by the evil demon's subjects and the magical Firebird is leading these

monsters in a wild dance. The music is fast and syncopated and is in ABA form.

The A section is driving and percussive. It is in 3/4 time. The movement opens with a loud chord played by the whole orchestra, and then the melody heard throughout the A section is introduced by the bassoons and French horn. This melody is energetic and dissonant, representing the evil monsters trying to attack Ivan.

The term 'dissonant' is when two or more notes are played together to create sounds of unrest. The melody is then passed between the different instrument groups. First, the bassoons and French horns repeat the melody. Then the trumpets and trombones play the melody in a bold fanfare. Next, the woodwinds and piano enter as the melody becomes crisp and percussive. After that, the melody slowly changes, becoming more snakelike and slithery as gradually all of the woodwinds enter. The melody builds in excitement as the whole

orchestra enters.

Then, there is a section that features the xylophone with brief interruptions from the rest of the orchestra. This leads into the B section of the *Infernal Dance*. Throughout the A section of the *Infernal Dance*, the music is driven forward by the syncopated rhythms. Syncopation is where one of the weak beats of the measure is accented.

The B section is in 2/4 time. The melody is played by the strings and is long and sweeping. The graceful melody represents the beautiful firebird, princess Tsarevna and the other princesses dancing around the evil monsters.

The dreamy melody gradually gets more and more excited, as if the firebird is casting an even more powerful spell over the monster.

continued next section...

The Music of The Infernal Dance (continued)

Then the A section returns as the melody builds to a fortissimo, or as loud as the orchestra can play, and is once more in 3/4. The melody from the A section returns in the bassoons. Then the brass explosively picks up the melody.

After that, the brass, the percussion and the piano enter lightly.

Next the woodwinds enter. This is followed by a gradual accelerando which builds both in excitement and in dynamics to fortissimo.

Accelerando means getting faster and faster. The music abruptly drops back to piano, or as softly as the orchestra can play, as only the strings play before building dra-

matically to the end.

Stravinsky Activities - The Elements of the Piece

1. Before listening to the music (Track 24), discuss the characteristics of the piece as described in the section above. Ask the students if the music is fast or slow? (quite fast overall) Is it loud or soft? (the music has many sections, some are loud, some are soft, others get gradually louder, or softer). Did the melody sound high or low? (It has many high and low sounds). Point out that a lot of music has many different sections and can show many differences of tempo, expression, or pitch/melody – and tone colors of instruments.

2. At this point, you may wish to point out that the music was originally from a ballet and that dancers told the story of *the Firebird* on

stage. How would you dance to this music? Tell the class that they will be performing their own ballet to this music.

3. Divide the class into 3 groups. Have each group move for a section of the work. Ask the groups to move in a way that reflects the dynamics, tempo and pitch/melody that they hear. They may also move like the characters that each section represents. Have the students come up with movements to represent Ivan, the monsters, Kashchei, the Firebird, the Princess Tsarevna and the other princesses.

You may wish to have the students use colorful scarves or streamers. Strike a triangle to signal to cue to

change groups. Everyone could dance as the music builds at the end.

Now Choose the Character

Play the music (Track 24) and ask the students to point to the character they think they hear. You may wish to enlarge the enclosed character sheet (provided on page 21), use it on an overhead projector or make individual copies for the students.

Stravinsky Activities—Sequencing the Story

Listening map

If you wish to add more detail for older students, display the enclosed listening map (page 22) for *Infernal Dance* on an overhead projector or make individual copies for the students. Guide them through the sections of the music as it plays.

Sequencing the Story

Review the story of *the Firebird*. Using the provided sequencing chart (page 20), have the students draw pictures to tell what is happening in the story. Students may share their pictures with the rest of the class.

West Virginia Content Standards and Objectives

Music

Standard 2: Exploring (MU.S.2)

Students will: read and notate music; listen to, analyze, and describe music; and evaluate music and music performances.

Standard 4: Relating (MU.S.4)

Students will: understand relationships between music, the other arts, and disciplines outside the arts; and understand music in relation to history and culture.

Ohio Academic Content Standard Benchmarks

Music: Historical, Cultural and Social Contexts

By the end of the K-4 program: A. Identify and demonstrate basic music forms.

Analyzing and Responding

By the end of the K-4 program: A. Identify and demonstrate elements of music using developmentally appropriate music vocabulary. B. Identify the sounds of a variety of instruments including orchestra, band and classroom instruments. C. Discuss and evaluate individual and group music performance.

Valuing Music/Aesthetic Reflection

By the end of the K-4 program: A. Reflect on their own performances and the performances of others. C. Demonstrate how music communicates meaning of text, feelings, moods or images, and influences personal preferences.

Connection, Relationships and Applications

By the end of the K-4 program: A. Explain ways that music interrelates with other arts disciplines and with various disciplines outside the arts.

Stravinsky Sequencing Chart

What happens in the beginning of the story?

What happens in the middle of the story?

What happens at the end of the story?

Stravinsky Choose the Character Sheet



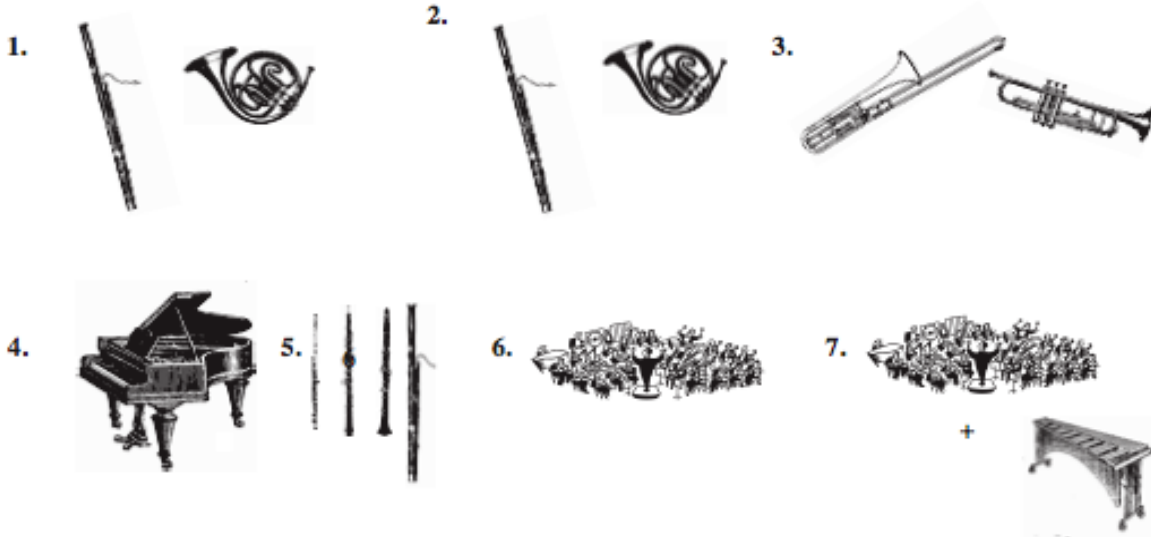
Stravinsky Listening Map

Listening Map for "Infernal Dance" from *The Firebird* by Stravinsky

Instructions: The form is ABA. The Theme for Section A is repeated several times. Follow the instruments on the map as you listen so you don't get lost before Section B.

Section A Melody:
A driving, syncopated, rhythmic melody

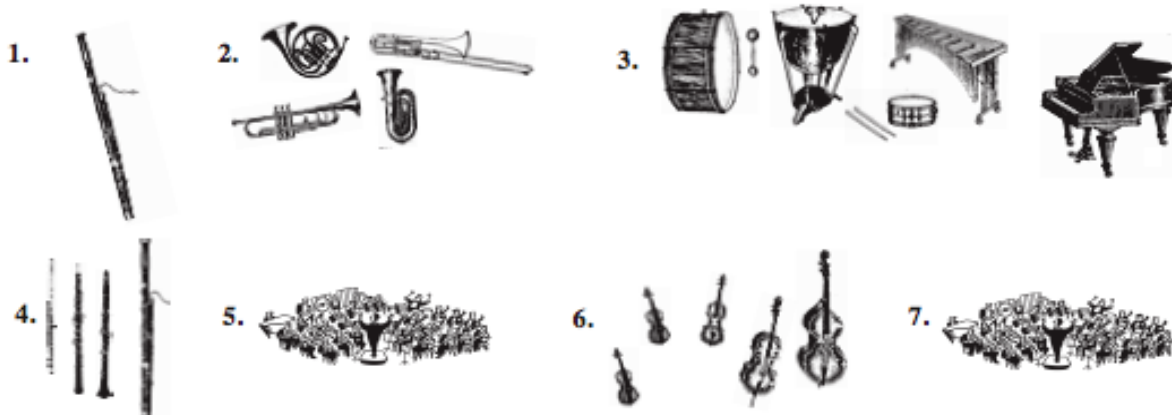
Allegro feroce



Section B: Theme A is sweeping and dreamy as if a firebird sweeps over evil monsters below.

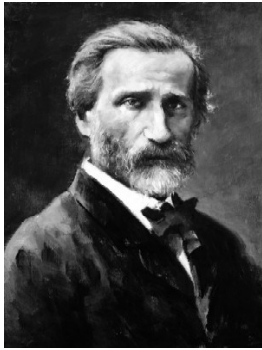


Section A: Theme A returns after Section B ends in a dramatic crescendo.



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Storytelling Through Music Audio CD



“Verdi was greatly loved and respected.”

Giuseppe Verdi (October 9, 1813 - January 27, 1901)

One of the most popular Italian composer of operas, Giuseppe Verdi (1813 - 1901), was born in a small village in Italy to an inn-keeper. By the time he was seven years old, he was already helping his church organist. Although his family was not rich, they knew it was important to encourage his obvious musical ability at an early age. He went to Milan, Italy to

study music composition.

His first opera, *Oberto*, was accepted in 1839. His success as a composer began with the opera, *Nabucco*, written in 1842 after he recovered from the death of his wife from encephalitis and two children who died from unknown illnesses as babies. Verdi was already famous when he wrote the

opera, *La forza del destino* in 1862. His last opera, *Falstaff*, was completed in 1893.

Verdi was greatly loved and respected. When he died in Milan, Italy at the age of 87, thousands of people came to pay their respects.

The Story of The Force of Destiny

La forza del destino (*The Force of Destiny*) premiered at the Imperial Theatre in St. Petersburg, Russia in 1862. In this time period, it was usual to set operatic stories in far-off lands. The story of this opera takes place in Italy and Spain in the middle of the 18th century. A common young man (Don Alvaro) is in love with the daughter (Leonora di Vargas) of a

wealthy man. Leonora is also in love with Don Alvaro. One night Don Alvaro is caught trying to kidnap her. When he is caught, he insists that Leonora had nothing to do with it. To prove this, Don Alvaro throws down his gun which accidentally goes off and kills Leonora's father. Before he dies, the father puts a terrible curse on his daughter, which be-

comes her "destiny (fate)." Don Alvaro and Leonora run away. Her brother (Don Carlo) finds out about it and vows to find them and get back at them for the death of his father. The rest of the complicated opera story tells how Don Alvaro and Leonora become separated and then find each other with an unexpected ending.

The Music of The Force of Destiny

The Overture to *La forza del destino* is a very dramatic beginning to the opera with the "destiny" theme (melody) being important. The overture also includes parts of the themes from the arias (solo voice pieces) which come later in the opera. In this overture, the music has a powerful way of creating pictures in our minds, as well as causing us to feel the suspense of the fate to come. Here is an example of what the "destiny" theme looks like:



Verdi Activities - Emotions in Music

1. Discuss various events in a person’s life. An event may make people sad or happy. Other events that happen may make people feel relaxed or very scared. We call these differences contrasts. In *La Forza del Destino*, Verdi used the instruments of the orchestra to create many musical contrasts and to create many moods.

2. As you play the music, ask the students to draw a facial expression that reflects how the music makes them feel, or have them move to the music to express their feelings.

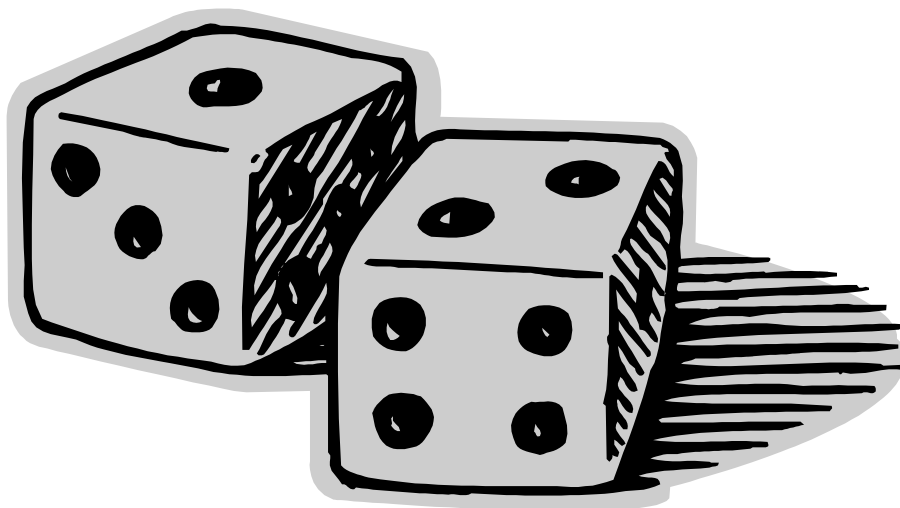
3. Play *La Forza del Destino* (Track

21) for the students. The music has many contrasting sections. (minor).

You may wish to draw and display some basic facial expression as samples for the students.

The student may share their answers with the class. This is a good place to discuss what it was about the music that made them feel that way and relate it back to the elements of music.

Some items to discuss include the speed of the music (tempo), how loud or soft the music was played (dynamics), the instruments used and the harmony used (major or



West Virginia Content Standards and Objectives
Music

Standard 2: Exploring (MU.S.2)

Students will: read and notate music; listen to, analyze, and describe music; and evaluate music and music performances.

Ohio Academic Content Standard Benchmarks
Music

Analyzing and Responding

By the end of the K-4 program:

A. Identify and demonstrate elements of music using developmentally appropriate music vocabulary.

Valuing Music/Aesthetic Reflection

By the end of the K-4 program:

C. Demonstrate how music communicates meaning of text, feelings, moods or images, and influences personal preferences.

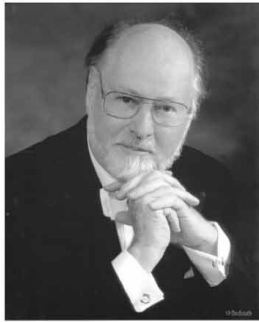
Kentucky Learning Goals and Academic Expectations

1.14 Students make sense of ideas and communicate ideas with music.

1.15 Students make sense of and communicate ideas with movement.

2.23 Students analyze their own and others' artistic products and performances using accepted standards.

2.24 Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.



John Williams, conductor

John Williams (1932-Present)

John Williams was born into a musical family on Long Island, New York in 1932. After his family moved to Los Angeles, Williams studied music at the University of California-Los Angeles. Later, he studied piano at the Julliard School in New York.

Williams wrote the music for several television programs, in-

cluding *Gilligan's Island* and *Lost in Space*. He has written the music for over eighty movies and has been nominated for an Oscar™ award for best film score more than forty times! Some of his most popular music was written for all of the *Star Wars* movies, the *Indiana Jones* movies, the *Home Alone* movies, the *Harry Potter* movies, and many others. Williams won

his third Oscar™ for the best original music score for *Star Wars* in 1977.

He also has composed concert pieces, including symphonies and several concertos.

From 1980 to 1993 Williams was musical director and conductor of the Boston Pops Orchestra.

Kentucky Learning Goals and Academic Expectations

1.14 Students make sense of ideas and communicate ideas with music.

2.23 Students analyze their own and others' artistic products and performances using accepted standards.

1.4 Students make sense of the various messages to which they listen.

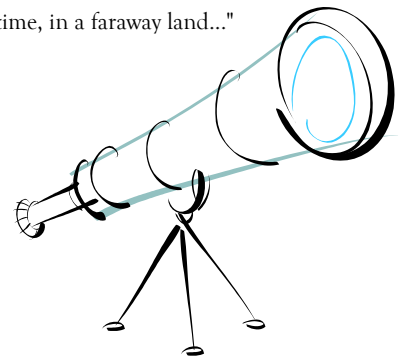
The Story of Star Wars

Star Wars was released in 1977 by writer/director George Lucas. The story is set in the future in a galaxy far, far away, but it employs a commonly used theme - the struggle between good and evil.

The Force is a power that can be used for good or evil (the dark side). Luke Skywalker, Princess Leia, the Jedi knights, with the

help of Han Solo, win over the dark side and Darth Vader. Each *Star Wars* film begins with words going across the screen. This is a short story that tells us what is going to happen in the movie. "A long time ago in a galaxy far, far away...." is the line that appears first in the opening for each film. This can be compared to the fairy tale opening of, "Once upon a

time, in a faraway land..."



The Music of Star Wars Main Theme

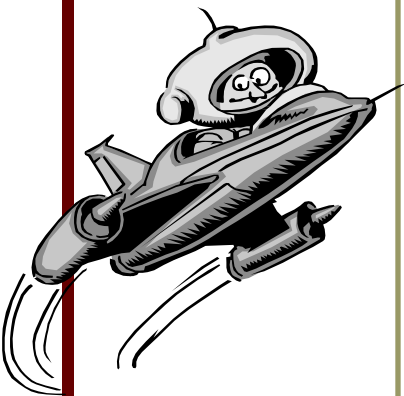
John Williams' main theme from *Star Wars* is a powerful composition for full orchestra. He uses all the instruments of the orchestra, especially brass and percussion, to make the music very dramatic. It helps to set the mood of intergalactic space travel in the movie.

In the music of *Star Wars*, John Williams used a technique that has been around for a very long time. He used a special melody or rhythm, or certain instruments to represent a character, place or mood in the story. Musicians call these segments of music "leitmotifs" or themes. Sometimes the music will change a little, but the character, place or mood can still be heard in the music.

In *Star Wars*, there are different themes that match the different characters. The first one you will hear is called the Main Theme. It represents Luke Skywalker and sounds very majestic. Here is what the music looks like:



Another theme that is heard is the Rebel Fanfare. This represents the Rebel Alliance. This theme is very loud and brassy. Can you hear the brass instruments? Here is what the *Rebel Fanfare* looks like:



The Music of Star Wars (continued)

Another main musical theme is the innocent and romantic music for Princess Leia. Here is what Princess Leia's theme looks like:



Williams Activities - Themes to Represent Characters

1. Name a familiar character, for example from: *Spongebob Squarepants*, *Sesame Street* or the *Rugrats*, and ask the students if any songs come to mind. Chances are they will be able to sing or hum the theme to one of these characters.

2. Explain to the students that composers will often use a particular piece of music when they want us to think of a certain character or event that is taking place.

When a composer does this, he/she writes a theme for that character. Ask how many of the students have seen or heard of *ET*, *Harry Potter*, or *Star Wars*. Tell them that they will be listening to some music by the composer, John Williams, who wrote the music used in these movies.

3. Play the very beginning of *Star Wars*, Main Title, (Track 25) and see if the students recognize the music as being related to *Star Wars*. If they do not, explain to them that they will be listening to music that was used in the movie.

Tell the students that when John Williams wrote the music for *Star Wars*, he wrote themes to represent three different characters: Luke Skywalker, The Rebel Alliance (the bad guys), and Princess Leia.

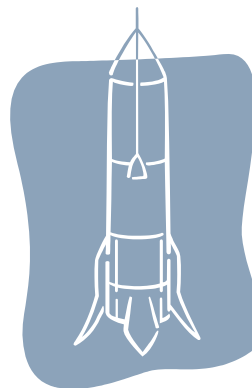
4. Play *Star Wars*, Main Title, (Track 25). As the music is playing, identify the character that each theme represents. After listening, generate a list of musical characteristics found in the music. These may include loud, soft, fast, slow, the direction of the melodic line, style of music they hear, and instruments used. Discuss which musical characteristics would best fit the individual characters.

5. Distribute copies of the "Who Do You Hear" worksheet (provided on page 28). Tell the students that you are going to play the themes that were heard in *Star Wars*. As they listen to the music, call out a number. The students should circle the character whose theme is playing when you call the number.

*The following themes corre-

spond with the answer sheet. Call the numbers at the following times on the audio CD:

1. CD time 3:29 - 4:05 Princess Leia
2. CD time 2:15- 2:23 Rebel Alliance (Stormtrooper)
3. CD time 0:17 - 0:40 Luke Skywalker



West Virginia Content Standards and Objectives

Music; Standard 2: Exploring (MU.S.2) Students will: read and notate music; listen to, analyze, and describe music; and evaluate music and music performances.

Standard 4: Relating (MU.S.4) Students will: understand relationships between music, the other arts, and disciplines outside the arts; and understand music in relation to history and culture.

Ohio Academic Content Standard Benchmarks

Music; Analyzing and Responding By the end of the K-4 program:

- A. Identify and demonstrate elements of music using developmentally appropriate music vocabulary.
- B. Identify the sounds of a variety of instruments including orchestra, band and classroom instruments.
- C. Discuss and evaluate individual and group music performance.

Valuing Music/Aesthetic Reflection By the end of the K-4 program:

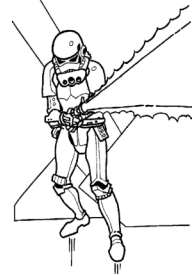
- C. Demonstrate how music communicates meaning of text, feelings, moods or images, and influences personal preferences.

Connection, Relationships and Applications By the end of the K-4 program:

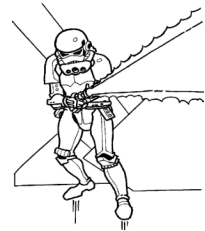
- A. Explain ways that music interrelates with other arts disciplines and with various disciplines outside the arts.

Williams - Who Do You Hear Worksheet

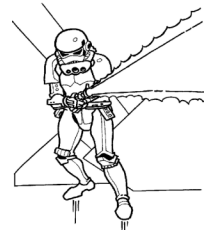
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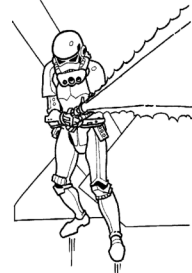


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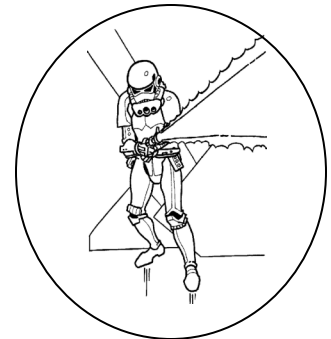


Williams - Who Do You Hear Worksheet (Answer Key)

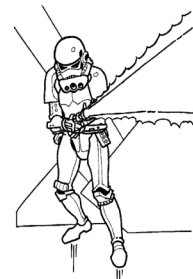
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Outline of CD ROM Content Areas

The following is an outline of the major sections contained on this CD ROM. The major modules contained on the **Unfolding Scroll** Navigation Tool are in bold; the un-bolded sub-sections are contained in the **Circling Fairy Dust** sub-navigation icon.

1. Boyz in the Wood: Detailed Musical and Story Break-down of the Piece; Our Urban/Rural World; Best of Both Worlds; Stereotypes; Architecture and Music; Landscape Architecture and Music; and Planning and Music

2. Fairy Tales: Charles Perrault; The Brothers Grimm; and Art Through the Ages

3. Communicating Ideas Through Music: Ballet; Folk Song/Ballad; Movies; Musical Theatre; Rhyme/Poetry; Opera; and Rap/Hip Hop

4. Stories and Legends: Grant Cooper; Aaron Copland; Paul Dukas; Edvard Grieg; Maurice Ravel; Igor Stravinsky; Giuseppe Verdi; and John Williams

5. Musical Building Blocks: Blues; Dixieland Jazz; Overture; Suite; Symphonic Poem; and Waltz

6. Elements of Music: Melody; Rhythm; Harmony, Form, Tempo, and Mode

7. Presentation of the Music: The Concert (The Hall and Etiquette) and Symphony Orchestra (The Conductor, Structure of the Orchestra, Instruments of the Orchestra Library—Strings, Woodwinds, Brass, Pitched Percussion, and Unpitched Percussion)

8. Interactive Lab: Take a Path Through the Woods Activity; Match Instruments to Their Sounds Activity; Explore Pitch Activity; and Find the Musical Words Activity

9. Educator's Lab: Lesson Plans (including WV Academic Content Standards Achieved); Music Files; Teacher Resources (All PDF Documents: Word List, Mathematics Blues, Submit Rap Words Form, Submit New Artwork Form, and References)

10. Credits

Important Note: Remember that there this is a “Back Arrow” function on the **Circling Fairy Dust** sub-navigation menu so that you may go through the various layers of these sub-sections, otherwise you may miss information.

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Storytelling Through Music CD ROM

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