

**SPRING 2010
SPOTLIGHT CONCERTS**

THE FIREBIRD

RECOMMENDED FOR GRADES K–6



Repertoire includes excerpts from Igor Stravinsky's *The Firebird*:

- “Introduction”
- “The Firebird and its Dance”
- “Variation of the Firebird”
- “Dance of the Princesses”
- “Infernal Dance of the King”
- “Berceuse (Lullaby)”
- “Finale”

MEET THE COMPOSER



IGOR STRAVINSKY (1882-1971)

Igor Stravinsky was born in St. Petersburg, Russia in 1882. His father, an opera singer, and his mother were not loving or nurturing parents. Igor grew up in an unhappy household. Stravinsky said of his youth, “I do not like to remember my childhood,” but he did love Russian folk tales and music. When he was young, he studied piano, and spent six nights a week at the theater, listening to and watching his father and other musicians perform.

After studying law at a university, Stravinsky met the famous composer Rimsky-Korsakov and left law to study with him. In 1910, Stravinsky became an overnight success with his ballet *The Firebird*. A few years later, at the premiere of another ballet, *The Rite of Spring*, the performance caused a riot! People jeered and cheered, fights broke out and the police had to be called. Stravinsky left the theater in disgust and said, “I have never again been that angry.”

Following the Russian Revolution and World War I, Stravinsky moved to France and then to the United States, where he lived for the rest of his life. Stravinsky often gave concerts, playing the piano or conducting his own music. He loved making fun of other conductors and their emotions. He kept a large collection of pictures of conductors in goofy or ridiculous poses to amuse himself. Stravinsky wrote pieces for orchestra, chorus, chamber music, music for Hollywood movies and even a piece for fifty dancing elephants wearing ballet tutus! He spent his final years attending concerts of his own music (and sometimes charging a fee!), playing the piano and composing. He died at age eighty-nine and is buried in Italy next to his wife.

2010 marks the 100th anniversary of the debut of *The Firebird*.

Sources consulted for “Meet The Composer”:

1. Isserlis, Steven. Why Beethoven Threw the Stew. London: Faber and Faber, 2001.
2. Krull, Kathleen. Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought). San Diego: Harcourt Brace Jovanovich, 1993.



THE FIREBIRD: Fun Sheet!



WORD SEARCH

Find the hidden musical terms in the word search using the word bank given below. Hint: words may be forward, backward, diagonal or upside-down.

Y	K	X	F	N	B	V	E	S	Q	P	I	F	K	R	L	G
K	P	U	Y	R	W	C	F	D	E	S	X	J	M	D	N	R
S	Q	L	G	O	P	E	R	A	F	V	W	N	X	R	U	T
N	W	C	A	B	N	L	A	P	S	A	Y	V	B	O	N	O
I	A	P	R	C	S	C	N	G	H	J	U	R	W	E	I	L
V	D	K	S	O	Y	R	C	E	L	N	P	B	V	X	T	C
A	X	A	N	N	I	V	E	R	S	A	R	Y	C	V	E	E
R	J	Q	W	D	T	M	J	G	P	W	N	F	D	P	D	N
T	N	B	E	U	P	S	F	O	L	K	T	A	L	E	S	V
S	E	P	I	C	Y	T	R	W	Q	A	D	F	G	H	T	K
M	R	L	K	T	J	H	I	G	F	S	C	T	A	B	A	M
Q	A	P	Y	O	R	E	Q	A	D	I	G	E	H	J	T	M
D	I	Z	X	R	C	V	B	N	S	M	K	L	J	G	E	F
U	S	D	S	A	Q	W	E	U	R	T	Y	L	U	O	S	P
G	S	P	O	Y	U	T	M	I	E	Y	L	A	T	I	W	Q
F	U	L	K	N	M	D	S	A	W	Q	V	B	X	A	U	M
A	R	T	S	E	H	C	R	O	X	H	O	Y	R	D	F	Z

Word Bank

Anniversary
Ballet
Conductor
Folk Tales

France
Italy
Music
Opera

Orchestra
Russia
Stravinsky
United States

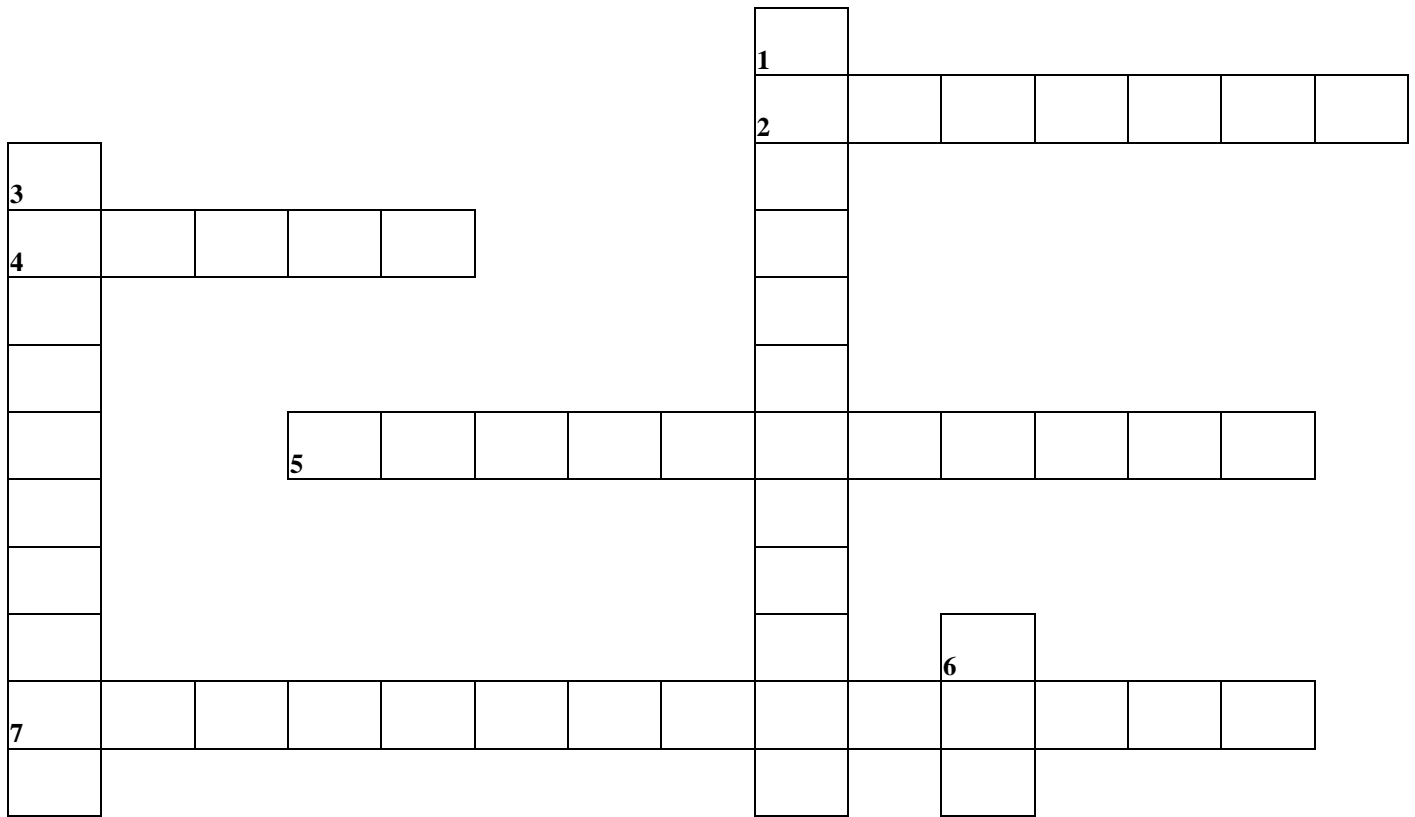


THE FIREBIRD: Fun Sheet!



CROSSWORD PUZZLE

Complete the crossword puzzle using the clues given below.



ACROSS

- 2 As a boy, Stravinsky spent six nights a week at the _____.
- 4 Stravinsky's father was what kind of singer?
- 5 2010 marks the 100th anniversary debut of _____.
- 7 Stravinsky met and studied with which famous composer?

DOWN

- 1 Stravinsky was born in _____, Russia.
- 3 Stravinsky loved making fun of other _____ and their emotions.
- 6 Stravinsky stopped studying _____ to study music with a famous composer.

THEMES AND VARIATIONS OF *THE FIREBIRD*

Annie Pecorelli
Ridge School
Ridgewood, New Jersey

<p>Music Selection: <i>The Firebird</i>: “Variation of the Firebird” Composer: Igor Stravinsky</p>	
<p>Grades: K–6 NJCCCS: 1.1.6.A (3), 1.1.6.A (4), 1.1.6.B (1), 1.2.6.B (5), 1.4.6 A (1), 1.4.6 A (2) Pre-Concert Lesson</p>	
<p><i>Essential Questions:</i></p> <ul style="list-style-type: none"> • Why do composers integrate themes into their works? • Why is it important for artists to vary the thematic elements in their work? 	
<p><i>Students will know that:</i></p> <ul style="list-style-type: none"> • “The Firebird and its Dance” and “Variation of the Firebird” are two pieces that exist as part of a larger work. • Artists use changes in rhythm, tempo, dynamics and additional elements to create variations. 	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> • Discern between the original theme of <i>The Firebird</i> and its variations. • Discuss the different methods that Stravinsky uses to implement these variations. • Visually express the changes between an original theme and its variations.
<p><i>Procedure:</i></p> <ol style="list-style-type: none"> 1. Students will read a short biography on Igor Stravinsky (page 71). 2. Students will discuss the story of <i>The Firebird</i>. After reinforcing the story of the Firebird, students will make predictions about the musical theme: <i>What do you think the Firebird’s theme will sound like? What instruments will be used? What tempo? etc...</i> 3. Students will listen to “The Firebird and its Dance.” Afterward, students will discuss the listening sample and revisit their predictions to determine their accuracy. 4. The teacher will provide a short lecture on theme and variation, referring to the essential question: <i>Why is it important for artists to vary the thematic elements in their work?</i> 5. The teacher will draw four large squares on the board, the first of which will include an everyday item. With the concept of theme and variation in mind, the teacher will ask one student to draw the item again in the next box, but vary it slightly. The teacher will call on two additional students to fill in the remaining boxes. 6. Using the visual aid as a starting point, students will discuss the possibilities for theme and variation in music. Students will list the possible ways that a composer is able to vary his theme and/or variation. Students will make predictions for 	

<p>“Variation of the Firebird” – <i>How do you think Stravinsky will change The Firebird’s theme?</i></p> <ol style="list-style-type: none"> 7. Students will listen to “Variation of the Firebird” while attempting to determine the changes that Stravinsky utilized. At the close of the piece, students will list these characteristics on the board. (<i>Tempo, instrumentation, rhythm, etc.</i>) 8. Students will use a closing activity to reinforce theme and variation. Using a sheet of paper broken into four squares, students will draw their version of <i>The Firebird</i> in the first box. The teacher will once again play the listening sample “Firebird and its Dance” while the students begin their preliminary sketch. Next, teacher will play “Variation of the Firebird” and have students continue to draw successive, varied versions of <i>The Firebird</i> in each of their four boxes. Older students or students wishing to challenge themselves should attempt to make changes in their drawing similar to the changes Stravinsky made. (<i>i.e., changes in tempo could be a drawing of the Firebird flapping his wings, changes in instrumentation could be a change in the Firebird’s colors, etc.</i>).
<p><i>Assessment Evidence:</i></p> <p>Students are able to produce a piece of artwork that shows evidence of understanding of theme and variation; students are able to distinguish between the initial theme of the Firebird and its variations.</p>
<p><i>Resources:</i></p> <ol style="list-style-type: none"> 1. Recording of <i>The Firebird</i>: “The Firebird and its Dance” 2. Recording of <i>The Firebird</i>: “Variation of the Firebird” 3. Igor Stravinsky biography

ONOMATOPOEIA

Sarah Munch
Hillsborough High School
Hillsborough, New Jersey

Music Selection: *The Firebird*: “Infernal Dance of the King”
Composer: Igor Stravinsky

Grades: 2–4

NJCCCS: 1.1.4.A (3), 1.1.4.B (1), 1.3.4.B (1), 1.3.4.B (2), 1.3.4.B (3), 1.3.4.A (1),
1.3.4.B (1), 1.3.4.B (3), 3.2.2.A (8), 3.2.3.D (3), 3.2.4.A (1), 3.2.4.A (3)

Pre -Concert Lesson

Essential Question:

How do composers use sound to tell stories?

Students will know that:

- “Program music” is the term for music that tells a story through sound.
- “Onomatopoeia” is the literary term for words that imitate sound, like “boom” or “meow.” Composers use musical onomatopoeia to help tell a story.
- Sounds can be used to convey physical things as well as emotions.
- Musical expression is important for setting the mood of the story.
- There are many different ways to tell a story.

Students will be able to:

- Create sounds that describe concrete and abstract words.
- Identify elements of tempo, expression and dynamics that help the composer describe images.
- Identify the images Stravinsky is creating in “Infernal Dance.”

Procedure:

To prepare for this lesson, set up a variety of items around the room (classroom, found and homemade instruments). Students could also bring in items from home that would not usually be used as musical instruments.

1. As a class, brainstorm descriptive words (i.e. happy, sad, glittery, mysterious). Write these words on the board.
2. Explain that when authors are writing books, they use descriptive words to help the reader picture the story. Composers usually don’t use words to tell a story (sometimes they might), so they must find ways to describe ideas using sound.
3. Divide the students into pairs, and hand each pair a card with a word on it. This word can be concrete (i.e., elephant, bird, monster, tree) or abstract (i.e., happy, sad, mysterious). Students should then use the items in the room to find the most appropriate sound to describe their word.

Note: Depending on the students' ability, it might be helpful to use words related to the story of the Firebird, such as prince, flying, ogre, magical, monsters, bird, mysterious, etc.

4. After several minutes, students can share their word and sound with the class. Ask the class to identify elements contained in each sound, such as loud/soft, high/low, fast/slow.
5. Play a recording of "Infernal Dance of the King." Ask students to brainstorm words that describe the mood or object they think the composer is conveying at various points throughout the piece.

Assessment Evidence:

- Students are able to identify elements of tempo, expression and dynamics that the composer uses to describe images.
- Students will be able to identify the different images that Stravinsky creates in *The Firebird*: "Infernal Dance of the King."

Resources:

1. Recording of Stravinsky's *The Firebird*: "Infernal Dance of the King"
2. Classroom and found instruments

YOUNG COMPOSERS

Megan Jadro
Sunnymead Elementary School
Hillsborough, New Jersey

Music Selection: <i>The Firebird</i> : “Dance of the Princesses” Composer: Igor Stravinsky	
Grades: 4–6 NJCCCS: 1.1.A (2), 1.1.A (3), 1.1.B (2), 1.1.B (3) Pre-Concert Lesson	
<i>Essential Question:</i> How can music and art be used to tell a story?	
<i>Students will know that:</i> Elements of music and art affect how a story can be told.	<i>Students will be able to:</i> Create an original composition to depict the story of “Dance of the Princesses.”
<i>Procedure:</i> <ol style="list-style-type: none">1. Play the “Dance of the Princesses” as the students are walking into the classroom.2. Engage the students in a discussion of the mood, instrumentation, dynamics (volume) and tempo (speed) of the selection.3. Share the story of the “Dance of the Princesses” with the students.4. Engage the students in a discussion of how they can create music to depict the story of the “Dance of the Princesses.”5. Have students in pairs or small groups with barred instruments (xylophones, metalophones, etc.) set to a C pentatonic scale: C, D, E, G, A.6. Allow the students to compose an 8-measure composition in 4/4 time. <p>Allow the students to share their compositions with the class.</p>	
<i>Assessment Evidence:</i> <ul style="list-style-type: none">• Does the composition match the story of <i>The Firebird</i>: “Dance of the Princesses?”• If so, then how?	
<i>Resources:</i> <ol style="list-style-type: none">1. Barred mallet instruments set to a C pentatonic scale2. Recording of <i>The Firebird</i>: “Dance of the Princesses”	

THE FIREBIRD

Olga Zacharko
Sunnymead Elementary School
Hillsborough, New Jersey

Music Selection: *The Firebird*: “The Firebird and its Dance”

Composer: Igor Stravinsky

Grades: 4–6

NJCCCS: 1.1.4.B (4), 9.2.6.C (4), 4.2.6.A (8)

Pre-Concert Lesson

Essential Question:

How can learning about the characters and scenery affect the viewing of a performance?

Students will know that:

- *Firebird* is a 1910 ballet by Igor Stravinsky, based on Russian folk tales.
- *The Firebird* is the tale of a magical bird and a young prince.
- Prince Ivan is lost at nightfall while hunting. He witnesses the dance of the Firebird and captures her. In exchange for releasing her, he is given a magic feather with which he can summon her when he needs aid or protection.

Students will be able to:

- Create their idea of what the magical Firebird might look like to them three-dimensionally from paper and scraps.
- Create their idea of a magical feather.
- Hang the Firebird as a balanced mobile in flight.

Procedure:

The students can follow the steps below to cut a symmetrical figure of a bird or design their own. Ask the students to consider what the colors, size, and details on the body of the Firebird might be.

1. If needed, use pattern (page 82) as a guide for the Firebird.
2. Fold a 9”x12” (red, orange, yellow or the child’s choice of color for the Firebird) piece of construction paper in half horizontally, making sure that the corners are even, with the fold at the top. By folding the paper in half, it is now three-dimensional and symmetrical.
3. Place the pattern of the Firebird on the paper with the head and back tail on the fold, trace, then cut out making sure that the Firebird is still connected at the head and tail.
4. Open the bird to stand three-dimensionally.



5. Trace the feather two times on different colors of construction paper (page 83).
6. Decorate each feather using your ideas, then allow them to dry.
7. Fold the Firebird back in half and with a pencil or marker draw a horizontal line on the side of the body for the wings and two diagonal lines in the tail area for the feathers.

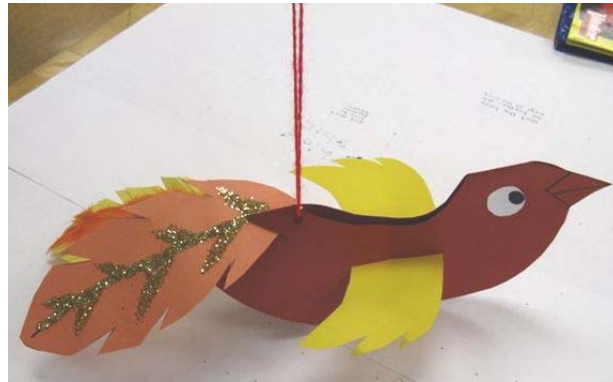


8. Fold the bird in half and cut on the line on the body, then cut on the two diagonal lines on the tail.
9. Trace the wings on a piece of construction paper. (page 83)
10. Cut the wings out.
11. Slide the wings through the horizontal line cut on the body.



12. Glue the beak closed.
13. Slide the dry feathers into the slits on the tail area. Do not glue the feathers in until students trade feathers with their classmates (if the teacher chooses). The back of the tail will be heavier than the front because of the feathers.

14. Using a hole-puncher, punch a hole on the tail area and string a piece of yarn through for hanging the Firebird.
15. Use scraps of assorted papers, fabrics, markers, paint, anything to embellish your Firebird.



If your Firebird is not hanging balanced, add or subtract any of the embellishments to balance the weight or trim the tail feathers.

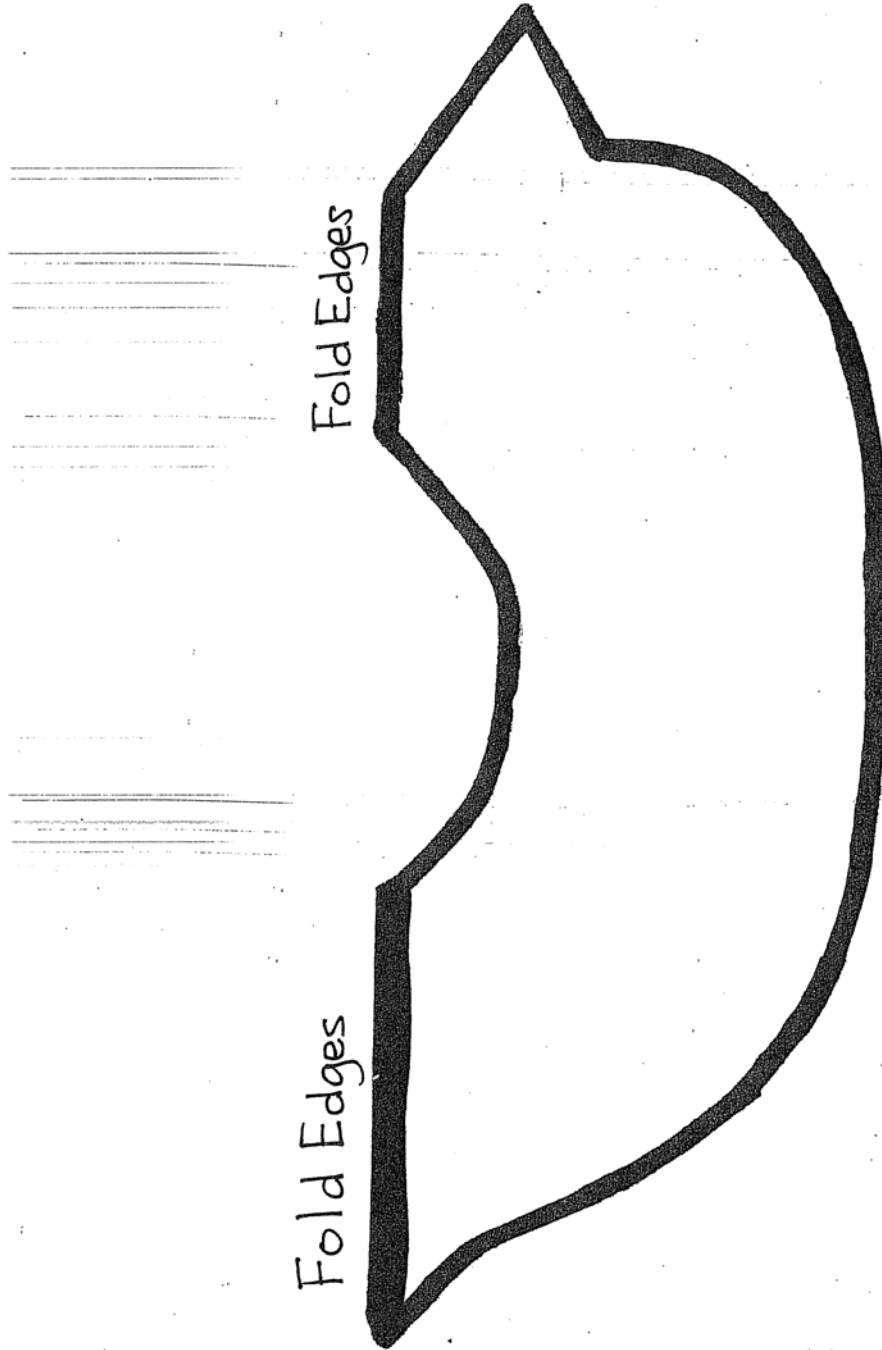
Assessment Evidence:

	Not Evident 1	Average 2	Above Avg. 3
Student demonstrated folding a flat piece of paper in half to stand on its own, making it 3D.			
Student used his/her imagination to design a magical Firebird with a removable feather.			
Student was able to balance the Firebird to hang evenly.			

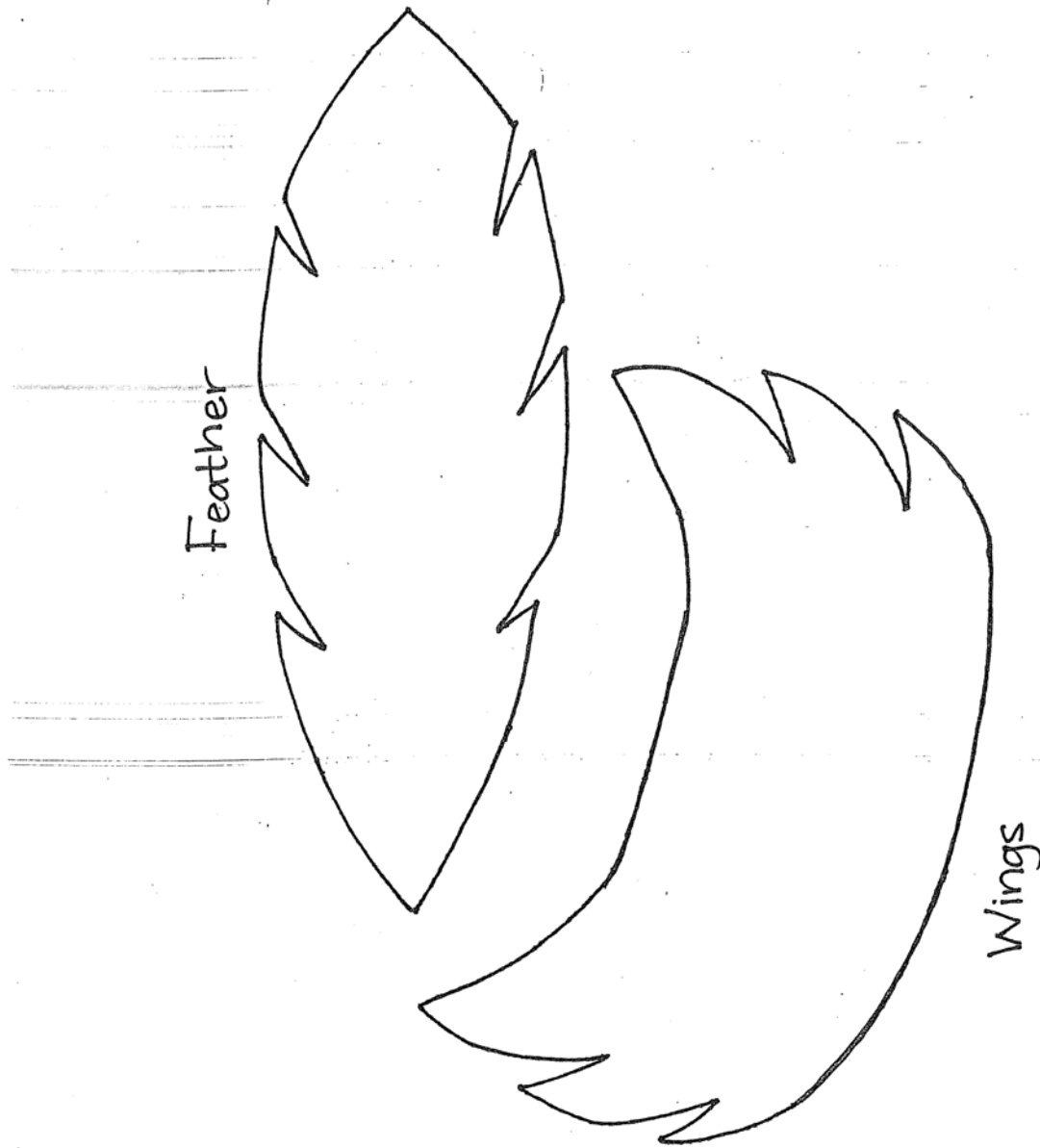
Resources:

1. www.kennedy-center.org/calendar
2. Firebird cut-out
3. Feather & Wing cut-out

THE FIREBIRD: CUT-OUT



THE FIREBIRD: FEATHER & WINGS CUT-OUT



CASTLE OF THE KHOROVOD PRINCESSES

Olga Zacharko
Sunnymead Elementary School
Hillsborough, New Jersey

Music Selection: *The Firebird*: “Dance of the Princesses”
Composer: Igor Stravinsky

Grades: 4–6
NJCCCS: 1.2.4.D (3), 4.2.6.A (1), 4.2.4.A (2)
Pre-Concert Lesson

Essential Question:
How can learning about the characters and scenes affect the viewing of the performance?

Students will know that:

- *The Firebird* is a 1910 ballet by Igor Stravinsky, based on Russian folk tales.
- “Dance of the Princesses” refers to the scene in which Prince Ivan finds himself facing a huge castle, from which 13 beautiful princesses come out to play with golden apples. Prince Ivan learns of the castle and King Kashchei the Deathless, who has put the princesses under a spell. He also learns that if any knight dares to enter the king’s realm and falls in love with a princess, he will be turned to stone and his soul will be locked away in a secret place.
- The princesses dance the “Khorovod,” a traditional circle dance. When the dance ends, the princesses disappear.

Students will be able to:

Individually or as a team, students will build their idea of the scene in the form of a three-dimensional castle and add their own ideas for standing figures of what Prince Ivan, the princesses and King Kashchei the Deathless might look like and use the scenery and characters to direct their own performance.

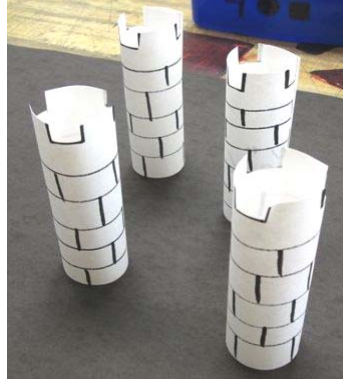
You can use the idea for building a 3-D castle or have the children design their own.

Materials:

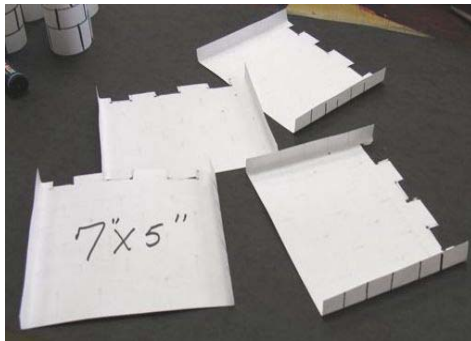
- 4 - rectangle pieces of paper, about 6” x 7”
- 1 - 9” x 9” piece of paper
- 4 - 5”x 7” pieces of paper

Procedure:

1. The four rectangle pieces of paper will be the towers of the castle. Draw three to four small rectangles at the top of each paper, then cut them off.
2. Draw five horizontal parallel lines with a crayon or pencil on each paper. Use a ruler if you have difficulty drawing straight lines.
3. Draw short, parallel vertical lines to create the appearance of stone blocks on each paper.
4. Spread glue along one edge of the paper and roll into a cylinder or tower; then do the same for the other three.



5. Use the 4 pieces of 5" x 7" paper for the walls of the castle and repeat drawing small squares at the top, then cut them off and add the drawing of the blocks.
6. Fold both sides of each paper inward just enough to spread glue on each folded side to attach the paper to the towers.



7. Glue the castle walls to the sides of the towers.



8. Draw the castle an arch for a door on the back of the fourth wall, then cut it out and glue it to the front of the castle.
9. The 9" x 9" square for the floor is glued inside of the castle by folding each corner up until it fits to glue to the towers.



10. Have students create figurines that represent the prince and the princesses.



Assessment Evidence

	Not Evident 1	Average 2	Above Avg. 3
Student demonstrated ability to create a 3D castle from paper.			
Students created their own ideas of what character Prince Ivan, the princesses and King Kashchei might look like.			

Resources:

1. www.kennedycenter.org/calendar
2. www.en.wikipedia.org/wiki/The_Firebird

IMAGINE THAT

Megan Jadro & Olga Zacharko
Sunnymead Elementary School
Hillsborough, New Jersey

Music Selection: *The Firebird*: “Finale”

Composer: Igor Stravinsky

Grades: All Grades

NJCCCS: 1.1.2.B (3), 1.1.4.B (4), 9.2.4.A (4), 3.2.6.D (5)

Post-Concert Lesson

Essential Question:

How can the arts make a story come alive?

Students will know that:

- After viewing *The Firebird* ballet, students will understand what the story was about.
- Individual characters can be identified by their costumes, music, sound and movement.
- Stage scenery helps to create a specific time and place for the characters.
- To create a story, they will need a conflict (or what the story is about) and a solution to the conflict.

Students will be able to:

Choose three characters from *The Firebird* ballet and use their imaginations to create their own story.

Procedure:

1. Ask students to choose three characters from *The Firebird* ballet that impressed you the most. Think about what it was that made each one stand out to you. Think about things such as the character being good, evil, helpful, magical, serious, etc. Think about the costumes they wore, the background scenery and props.
2. Help students use their imagination to create a story using the three characters of their choice.
3. Students will then decide on a conflict, or what will happen in their story.
4. Have students decide which character will be the villain, which character will be the underdog and which character will be the hero.
5. Decide on the ending and if it will be a happy ending as in *The Firebird* (Conflict Resolution).
6. Kindergarteners will need help with writing down their ideas and eventually putting their ideas in a sequence order.
7. Have students decide where the story will take place and what they will need to go along with the story. (The setting) Will they use drawings and/or paintings for scenery? Or will they be using a few props?

8. Discuss costumes and how simple or elaborate they should be in order for the audience to recognize characters from the story.
9. Select songs and/or music and sounds that will relate to the story.
10. Practice to help the actors become comfortable with their roles and for the timing of scene changes.
11. Finally, perform the story with the entire class as the audience.
12. Remind the audience how important it is for them to be respectful during the performance. (Character Education)
13. At the end of the performance, ask the students if they realized how many steps it took from the idea of creating their story, to finally performing the story for their class and if they thought about how much work and time was needed to create *The Firebird*.

Assessment Evidence

	Not Evident 0	Average 1	Above Avg. 2
Student was able to choose three characters from <i>The Firebird</i> ballet and create a story around them.			
Student created a story with a problem, characters, setting and a solution to the conflict.			
Student demonstrated originality in their created story.			

Resources:

None.

MOVEMENT & MUSIC

Sarah Munch
Hillsborough High School
Hillsborough, New Jersey

Music Selection: *The Firebird*: “Introduction”

Composer: Igor Stravinsky

Grades: 2–4

NJCCCS: 1.1.4.A (2), 1.1.4.A (3), 1.1.4.B (4), 1.2.4.A (1), 1.2.4.A (3), 1.2.4.C (2),
1.3.4.A (1), 1.3.4.B (2), 3.2.4.A (3), 3.3.4.B (3), 3.3.4.C (3), 3.4.4.A (1)

Post-Concert Lesson

Essential Question:

How would a dance change if the music sounded different?

Students will know that:

- Stravinsky’s *The Firebird* is a ballet.
- Dancers’ movements help composers tell stories through music.
- There are many different ways to move.
- Music often imitates movement, and movement often reflects mood or feeling of music.

Students will be able to:

- Identify elements of tempo, dynamics and weight in the music.
- Apply appropriate body movements to parts of the music using Laban movement principles of Weight, Time, Flow and Space.

Procedure:

1. Ask the students to visualize an elephant. Ask, “*What are some characteristics of an elephant?*” (answers: big, heavy, trunk, grey).
2. After students have come up with a few description words, demonstrate a movement that is *opposite* of what would best depict an elephant (i.e. on tiptoes, fast, small). Ask, “*Is this how an elephant moves?*” Then, ask a student to demonstrate what an elephant dance would look like (i.e. stomping, slow, wide).
3. Play small sections of selected music. (It is best to use music already familiar to the students.) For each selection, ask students, “*Is the music loud or soft?*” (heavy or light, fast or slow). Demonstrate a movement that is the *opposite* of the music, and then ask a student to demonstrate a correct movement.
4. Explain to students that sometimes movement and dance are used to help a composer tell a story, and that type of work is called a ballet. *The Firebird* is a ballet, and is intended to go along with a dance.
5. Listen to “Introduction,” and ask students to identify loud/soft, heavy/light, fast/slow for each section of the piece.
6. Students should stand up in place (or move to an open space in the room). Listen to “Introduction” again. Students should demonstrate movements that relate to the expression and mood of the music. Strike a triangle to indicate their type of

movement should change.
<i>Assessment Evidence:</i> <ul style="list-style-type: none">• Students should be able to identify elements of tempo, dynamics and weight.• Students will apply appropriate body movements to the music using Laban movement principles of weight, time, flow and space.
<i>Resources:</i> <ol style="list-style-type: none">1. <i>Handbook for Laban Movement Analysis</i> written and compiled by Janis Pforsich, 1977.

COMPOSING STORIES

Sarah Munch
Hillsborough High School
Hillsborough, New Jersey

Music Selection: *The Firebird*: “Infernal Dance of the King”

Composer: Igor Stravinsky

Grades: 2–4

NJCCCS: 1.1.4.A (3), 1.1.4.B (1), 1.3.4.B (1), 1.3.4.B (2), 1.3.4.B (3), 1.3.4.A (1),
1.3.4.B (1), 1.3.4.B (3), 3.2.2.A (7), 3.2.2.A (8), 3.2.2.B (1), 3.2.3.C (1)

Post-Concert Lesson

Essential Question:

How do composers use sound to tell stories?

Students will know that:

- Different instruments and musical effects can create different moods and/or characters.
- “Program music” is music used to tell a story through sound.
- Onomatopoeia is the literary term for words that imitate sound like “boom” or “meow.” Composers use musical onomatopoeia to help tell a story.
- There are many different ways to tell a story.

Students will be able to:

- Identify elements of music used in a composition
- Write their own story using a piece of music for inspiration.

Procedure:

1. Ask, “Where are some places you would hear a story told?” Write the responses on the board. Then tell the students that there were a lot of composers who used music to tell stories without using words.
2. Without revealing the title, listen to part of Vivaldi’s “Spring.” Ask, “What do you think this piece is about?” Ask, “Does the composer use any ‘sound effects’ to help him tell the story? If so, name them.”
3. Play “Infernal Dance of the King” for the students. They should then write a story to go along with the piece of music.

Extension activities: Students could use this lesson to learn more about the writing process and use technology to publish a final product.

Note: Use “Infernal Dance of the King” only if the students do not already know the story of Ivan and the Firebird. If they have previously heard the story, this lesson can be taught using another piece of program music.

Assessment Evidence:

- Students are able to identify elements of music used in a composition.
- Students are able to create their own stories, using a piece of music as inspiration.

Resources:

1. Classroom instruments
2. Recording of Vivaldi's *The Four Seasons*: "Spring"
3. Recording of Stravinsky's *The Firebird*: "Infernal Dance of the King" (or other programmatic work)

THIS ORCHESTRA VERSUS THAT ORCHESTRA

Annie Pecorelli
Ridge School
Ridgewood, New Jersey

<p>Music Selection: <i>The Firebird</i>: “Finale” Composer: Igor Stravinsky</p> <p>Grades: 3–6 NJCCCS: 1.1.6.A (3), 1.1.6.A (4), 1.4.6.A (3), 1.4.6.B (2), 1.4.6.B (3) Post-Concert Lesson</p>	
<p><i>Essential Questions:</i></p> <ul style="list-style-type: none"> • How can a composer’s personality and experiences affect his/her music? • Why do orchestras across the country and around the world have differences? 	
<p><i>Students will know that:</i></p> <ul style="list-style-type: none"> • Symphonic organizations around the world do not operate identically. • Different symphonic organizations can play the same piece and have various results. 	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> • Make predictions about Igor Stravinsky. • Discuss differences between the New Jersey Symphony Orchestra (NJSO), the New Texas Symphony Orchestra (NTSO) and the New Zealand National Orchestra (NZNO). • Know that differences in orchestras can be both stylistic (dress code) and functional (seating).
<p><i>Procedure:</i></p> <ol style="list-style-type: none"> 1. Students will begin class by discussing their experience during the concert. <i>What did you like/dislike? How have you grown as a listener/musician/student during this experience?</i> 2. Teacher and students will discuss ways that a composer’s music could be affected by their personality and experiences. Now that students have heard <i>The Firebird</i> “Finale” in person, they will make predictions about Stravinsky’s demeanor and appearance. Students will view a video of Stravinsky conducting <i>The Firebird</i> “Finale” (Google “Stravinsky conducts Firebird finale” and several video selections will appear of Stravinsky at the NZNO in 1961). <i>How would you feel if Stravinsky were your conductor? What advantages or challenges do Stravinsky and the orchestra face because the composer is also the conductor?</i> 3. Next, students will watch a video of the NTSO playing “Finale” (Google “NTSO Firebird Finale” and several video selections will appear. Be sure to select the “Finale” version as the NTSO has recorded the entire piece and the videos appear in several sections on the web). <i>How is this video different than the NZNO</i> 	

<p><i>recording? How is it the same?</i></p> <ol style="list-style-type: none"> 4. Students will be asked to think back to the NJSO performance. Teacher will lead the discussion into specific recall questions: <i>How many musicians do you think were on stage? How many of them were men, women? How were they dressed?</i> With the remaining time, students will create a worksheet, comparing and contrasting each of the three versions of the piece. 5. Time permitting, the worksheet can be turned into a game. For each similar or dissimilar characteristic that the student finds, the student is given one point. However, if someone else has found that exact same quality, the point is not granted. Students are awarded final points if they have found characteristics that no one else in the class has found.
<p><i>Assessment Evidence:</i></p> <ul style="list-style-type: none"> • Students are able to make predictions about Stravinsky’s demeanor and/or appearance based on their experience of listening to <i>The Firebird</i>. • Students are able to find differences between the NJSO, the NTSO and NZNO. • Students are able to discriminate between practical differences and stylistic differences.
<p><i>Resources:</i></p> <ol style="list-style-type: none"> 1. 1961 video of Igor Stravinsky conducting <i>The Firebird</i>: “Finale” with the NZNO from the internet 2. Video of the NTSO (or another orchestra of the teacher’s choice) to use for comparison

MY THEME AND VARIATION

Annie Pecorelli
Ridge School
Ridgewood, New Jersey

Music Selection: *The Firebird*: “Variation of the Firebird”

Composer: Igor Stravinsky

Grades: 3–6

NJCCCS: 1.1.6.A (3), 1.1.6.A (3), 1.1.6.B (1), 1.1.6.B (4), 1.2.6.B (1), 1.2.6.B (4),
1.3.6.B (2), 1.4.6.A (2)

Post-Concert Lesson

Essential Questions:

- How do composers create variations on musical themes? (Rhythmic vs. melodic, etc.)
- How is the concept of theme and variation in music the same or different from theme and variation in art? In nature?

Students will know that:

- Variations are creative adjustments on an original theme.
- Variations can come in a variety of forms: rhythmic, melodic, etc.
- Variations are present in both art and music.

Students will be able to:

- Recognize the differences between the original theme in *The Firebird* and the variations.
- Distinguish specific variations and describe them (i.e. tempo, instrumentation, etc.).
- Will be able to write a short variation on an original theme.

Procedure:

1. Students will begin the lesson by having an informal discussion about the performance, which should segue into a conversation on theme and variation. *What did you like/dislike? What variations did you hear?*
2. Students will be given the theme and variation artwork that they created in a previous class. Students will discuss the differences in each of their pictures and describe each variation. (i.e., the picture was larger, it was drawn in a different color, etc.) Students will then be asked to describe their pictures again, this time “translating” their artistic variations into musical variations (i.e., pictures of a flower would be the theme, the same flower wilting would be a variation in tempo, the flower drawn in another color would be different instrumentation etc.).
3. Students will learn a short four-measure pattern to be played on Orff instruments. Students must be able to play this piece confidently before moving on to the next step.
4. Students will return to their pictures on which they have marked each variation with both their musical changes. After making note of the three variations, students will change the musical theme of the Orff piece to reflect each of their variations. (i.e., the wilted flower would result in the Orff piece being played

<p>slower, the flower drawn in a different color would result in the piece being played on a different instrument, etc.)</p> <p>5. Students will be given a significant amount of time to master each variation and then present their variations to the class. If time permits, students in the class will attempt to guess the variation that the player is presenting.</p>
<p><i>Assessment Evidence:</i></p> <ul style="list-style-type: none">• Students are able to recognize musical variations and verbally describe them.• Students are able to perform a short four-measure phrase on barred instruments.• Students are able to transfer their artistic variations to musical variations.• Students are able to successfully play their variations on their instruments.
<p><i>Resources:</i></p> <ol style="list-style-type: none">1. Recording of <i>The Firebird</i>: “Variation of the Firebird”2. Drawings of variations from pre-concert lesson3. Pencils for marking variations4. “My Theme and Variation” handout

My Theme and Variation

Composer's Name _____

Theme



The theme is written on a single treble clef staff in 4/4 time. It consists of 16 measures: four quarter notes (C4, D4, E4, F4), four eighth notes (G4, A4, B4, C5), four quarter notes (B4, A4, G4, F4), and four quarter notes (E4, D4, C4, B3).

1.



A blank treble clef staff with a 4-measure bar line structure.

2.



A blank treble clef staff with a 4-measure bar line structure.

3.



A blank treble clef staff with a 4-measure bar line structure.