

WALT DISNEY  
PICTURES PRESENTS



# FANTASIA

2000

EDUCATIONAL RESOURCE GUIDE: MUSIC

# FANTASIA

2000

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## DEAR TEACHER,

The Walt Disney Company is pleased to provide you with this curriculum resource guide. Please take a few minutes and look over its contents. You will find a Music Guide complete with reproducible activity masters. The teaching strategies contained in this guide will engage your students in active learning and discovery as they begin to experience and appreciate some of the world's finest music and art brought to life by state-of-the-art technology.

*Fantasia*, first released in 1940, was a daring feat, combining some of the world's greatest music with stunning visual interpretations that set the standard by which all animated films have been judged during the past 60 years. *Fantasia/2000* continues this tradition by combining the music of masters and the vision of a new generation of animators with the technology of the new millennium. *Fantasia/2000* builds upon Walt Disney's original idea with the creation of a breathtaking musical program that includes seven exciting new animated segments and one returning favorite. *Fantasia/2000*'s marriage of music and animation—both traditional and computer-generated—will awaken in your students an excitement and appreciation of the creative process and the scientific breakthroughs that have made this amazing film possible.

*Fantasia/2000* continues the innovative legacy of *Fantasia*. We know that you and your students will find the viewing of *Fantasia/2000* to be an unforgettable excursion into the realm of art, music and imagination.

We encourage you to act now and arrange a class trip to your local theatre so your students can enjoy and learn from the magic of *Fantasia/2000* as an integral part of your lesson plans. But, whether or not you are able to take advantage of a special group screening at your local theatre, we hope you will use these free, in-depth resource materials to enhance your curriculum and excite your students for many years to come.



Roberta Nusim  
Publisher  
Youth Media International

P.S. Please note that there are additional resource guides available for art and communications/technology classes. For more information on these materials and many more engaging classroom activities, visit our *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)



# ABOUT THIS MUSIC RESOURCE GUIDE

This Teacher's Guide for *Fantasia/2000* was prepared by professional educators like you and was designed to allow you and your students to enjoy an exciting educational experience tied directly to a major motion picture event. We hope that you will use these resource materials to



Wherever possible, every attempt has been made to gear the activity levels to the National Standards for Music Education. However, since this guide is not meant to be either a complete music curriculum or a comprehensive guide for a particular grade level, we recommend that you review the activities to be sure they are appropriate for your students and that they help you satisfy the educational goals of your teaching strategies.

enhance your music curriculum. The activities use the music from the film—and the Disney animators' interpretations of that music—to engage students from elementary grades through university in active listening exercises designed to provide them with an increased appreciation for classical music and jazz. Please feel free to modify the activities to suit your students' needs and, because they each take differing amounts of time to complete, you should schedule them accordingly. If appropriate, review with your students the words in the definitions box as well as any other words your students may be unfamiliar with before beginning each activity.



To amplify the materials in this program, you and your students will want to go to the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)

Note: Although viewing *Fantasia/2000* will enhance your students' learning experience, it is not necessary for your students to have viewed the film in order to complete the



activities in this guide. Also, if the musical selections covered in this guide are not found in your school library, contact your local public library to see if they are available there or on an interlibrary loan.

This guide contains one reproducible activity master for each of the eight musical segments in *Fantasia/2000*. These activity masters are intended for use by students in general music classes from upper elementary school through university. Since they range in difficulty, you should review all the activities and choose those that you think are most appropriate for your students. At the beginning of each section of the teacher's guide there is a list of the music and other resources needed to complete the activity masters and the extended activities. In each section of the guide there is an activity in a text box designed specifically for early and middle elementary school classes. It is identified by the following icon:

To guarantee the artistic success of *Fantasia/2000* and to facilitate the storytelling process, the directors found it necessary to alter some of the musical selections. The music editors were careful not to contradict the original intentions of each composer. You may wish to have your students listen to the original musical compositions on which the activities are based. We are certain that both during and after experiencing the synergy of the music and the Disney animation you will appreciate how well the needs of the composers, the animators and the audience were addressed and satisfied in this unforgettable film.

The activities in this Music Guide have been rated according to their level of difficulty: = grades 4-6 = grades 7-9 = grades 10-12 = university

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Walt Disney's 1940 landmark animated motion picture, *Fantasia*, represented Disney's boldest experiment and was the culmination of his desire to blend animated imagery with classical music. What had begun as a vehicle to bring new popularity to Mickey Mouse's career (with a short called *The Sorcerer's Apprentice*) blossomed into a full-blown feature that remains unique in the annals of animation. Walt had great ambitions for *Fantasia*. He envisioned it as the motion picture medium's first perpetual entertainment and talked of making a new version of *Fantasia* every year. He observed, "*Fantasia* is timeless. It may run 10, 20 or 30 years. It may run after I am gone. *Fantasia* is an idea in itself." The outbreak of World War II curtailed Disney's plans for the film and, in time, his interests shifted to other projects.



other animated segments are Paul and Gaëtan Brizzi, Francis Glebas, Eric Goldberg, and Pixote Hunt.

More than 1,200 artists, animators and technicians worked on *Fantasia/2000* during the course of the production.

One of the key elements in making *Fantasia/2000* a reality was the involvement of a major musical

talent as an active collaborator. Renowned maestro Leopold Stokowski had joined forces with Walt Disney to help create *Fantasia*. For this latest project, the filmmakers turned to

acclaimed conductor James Levine, whose 28-year association with the Metropolitan Opera has earned him a special place in the musical world. Among the many highlights of Levine's career is his 20-year stint as music director of the Ravinia Festival, where he led the Chicago Symphony Orchestra. Based on that longtime connection, that orchestra was selected to record the new musical

selections for *Fantasia/2000*. Five sessions took place over several years at Chicago's historic Medinah Temple, where state-of-the-art digital recordings were made to capture the acoustics of an authentic concert hall. As many as 110 musicians took part in each of those sessions. Peter Gelb served as executive music producer/music consultant. Jay Saks was the audio producer.



Levine, who had been influenced by *Fantasia* as a young boy, was eager to be a part of this latest Disney project. "I could hardly wait to say yes," he recalls. "I was so thrilled that they thought of me and asked me to do it.

## ABOUT FANTASIA/2000

*Fantasia/2000* was initiated and spearheaded by Roy E. Disney, vice chairman of The Walt Disney Company and Chairman of Feature Animation. He also served as executive producer for the project. Veteran Disney animator Hendel Butoy (who co-directed *The Rescuers Down Under*) came on board as the film's supervising director and went on to personally direct two of the new segments as well. Don Ernst, a veteran editor and co-producer of Disney's *Aladdin*, took on the assignment of producer. Don Hahn, one of the Studio's most successful producers (*Beauty and the Beast*, *The Lion King*, *The Hunchback of Notre Dame*) was enlisted to direct the film's live-action introductions. Supervising the direction of the film's



## THE MUSICAL PROGRAM



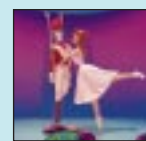
**BEETHOVEN'S SYMPHONY NO. 5,  
ALLEGRO CON BRIO**  
MUSIC: LUDWIG VAN BEETHOVEN  
Director: PIXOTE HUNT  
Art Director: PIXOTE HUNT



**PINES OF ROME**  
Music: OTTORINO RESPIGHI  
Director: HENDEL BUTOY  
Art Directors: DEAN GORDON,  
WILLIAM PERKINS



**RHAPSODY IN BLUE**  
Music: GEORGE GERSHWIN  
Soloist: RALPH GRIERSON  
Director: ERIC GOLDBERG  
Art Director: SUSAN MCKINSEY GOLDBERG



**SHOSTAKOVICH'S PIANO CONCERTO  
NO. 2, ALLEGRO, OPUS 102**  
Music: DMITRI SHOSTAKOVICH  
Soloist: YEFIM BRONFMAN  
Director: HENDEL BUTOY  
Art Director: MIKE HUMPHRIES



It's been great fun to watch the animation come to life because, of course, I had to understand the animation concept before we recorded the music. I was happy that they trusted what I was doing and it was very easy to trust what they were doing. I could see right away what a very large group of incredibly talented people this work takes."



The ballerina in "The Steadfast Tin Soldier" (set to the music of Shostakovich's *Piano Concerto No. 2*) required the design of a new computer program that would allow the hair and costume to move in response to the animators' hand-drawn efforts. A special particle system was implemented for the first time in the *Firebird* sequence to allow some spectacular movement and effects. Those sequences are in contrast to the *Rhapsody in Blue* number, which is an elemental kind

"James had very strong feelings about the integrity of the music and made that the first of the building blocks," notes Roy. "He was well aware of what our stories were going to be but he had a tremendous belief that if he did the music right, we not only could but would be able to animate to it."



of animation using stylized drawings on a flat plane; the rich classic 1940s' style animation of Donald Duck in *Pomp and Circumstance*; and the "painterly" look and traditional styling of Beethoven's *Symphony No. 5*.

Selecting the musical program for *Fantasia/2000* required a great deal of thought and consideration. Roy observes, "It had to be descriptive music. It had to be something that had the sense of a story progression, somehow or another, and it had to be just appealing to us as music. We had a lot of fun picking the music." In making their choices for the musical program, the filmmakers listened to hundreds of pieces of music, including many that were suggested for *Fantasia*.



*Fantasia* made motion picture history in 1940 when it became the first film to be recorded and released in stereophonic sound. The process was called Fantasound and the film traveled from city to city in special roadshow engagements. For the New York premiere, 36 speakers were installed behind the screen, with 54 others placed throughout the orchestra and balcony. The release of *Fantasia/2000* is similarly making motion picture history.

Like its pioneering predecessor, this new release of *Fantasia* embraces all the latest technological tools and innovations to tell its stories and create breathtaking imagery. Each of the new segments uses a style or combination of approaches that is right for that particular story. For example, the animated whale characters in *Pines of Rome* were created with the help of cutting-edge software packages for computer-generated imagery.

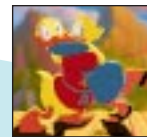
*Fantasia/2000* had its world premiere at Carnegie Hall on December 17, 1999, when the film was shown with live accompaniment by the 120-piece Philharmonia Orchestra (of London) conducted by Maestro Levine. Similar live performances followed in London, Paris and Tokyo before a spectacular *Fantasia/2000* Millennium Eve Gala unfolded at the Pasadena Civic Auditorium on December 31<sup>st</sup>.



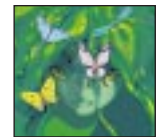
**CARNIVAL OF THE ANIMALS  
(LE CARNAVAL DES ANIMAUX) FINALE**  
Music: CAMILLE SAINT-SAËNS  
Director: ERIC GOLDBERG  
Art Director: SUSAN MCKINSEY GOLDBERG



**THE SORCERER'S APPRENTICE**  
Music: PAUL DUKAS  
Director: JAMES ALGAR  
Art Directors: TOM CODRICK, CHARLES PHILIPPI,  
ZACK SCHWARTZ



**POMP AND CIRCUMSTANCE,  
MARCHES #1, 2, 3 AND 4**  
Music: SIR EDWARD ELGAR  
Director: FRANCIS GLEBAS  
Art Director: DANIEL COOPER



**FIREBIRD SUITE-1919  
VERSION**  
Music: IGOR STRAVINSKY  
Directors: GAËTAN AND PAUL BRIZZI  
Art Director: CARL JONES

## MUSIC/ RESOURCES

Beethoven's *Symphony No. 5*  
Mozart's *Symphony No. 40*  
A video of *Dumbo*

# BEETHOVEN'S SYMPHONY NO. 5, ALLEGRO CON BRIO


## EXTENDED ACTIVITIES


## OBJECTIVES


The student will

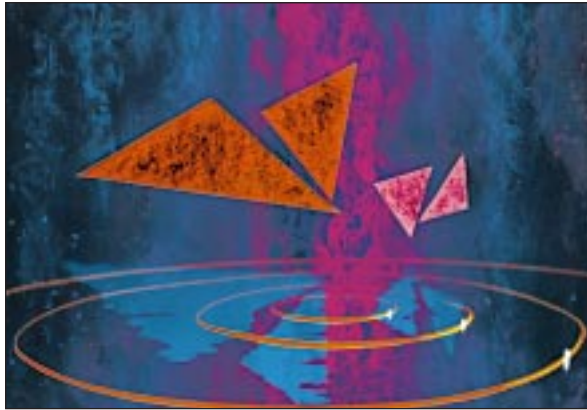
- appreciate the structure and developmental potential of the opening motif
- follow the motivic development and structure of the piece
- investigate other opening musical ideas


## TEACHING STRATEGIES


 **Part 1:** Explain to your students that a symphony is usually a long, complex work consisting of several movements scored for a full orchestra. Movements are often referred to by their tempo designations (*Allegro con brio* means fast with vigor.). Play the first minute of the first movement of Beethoven's *Symphony No. 5* in class. Ask students to pay special attention to the four-note motif that introduces the piece—almost every measure in the first movement contains material based on the motif. Describe how the motif is comprised of a rhythmic idea (dot-dot-dot-dash) and a pitch sequence (3 Gs and an E flat). Play it for students and then have them sing it.

 **Part 2:** Explain to students that the opening statement of any piece is special because it sets the mood and style for what follows. Point out that any return to the opening statement is always an important musical event especially in larger, symphonic forms. Play the entire movement. Students should consider how the motif develops in that movement. Ask students to observe and select which different developmental techniques Beethoven used: changes in pitch, rhythm, or orchestration? How does the opening motif change throughout the movement? The chart on the activity sheet will help them track the changes and should lead to a basic understanding of sonata-allegro form. Afterwards, you may want to introduce the concept of exposition-development-recapitulation-coda with those students able to understand the complexity of this form.


 **Part 3:** On this, and most of the other activity sheets, there is a take-home activity that students can share with friends and family to extend the learning process beyond the classroom.





 Since this segment of *Fantasia/2000* is about the struggle between good and evil, ask your students to consider the following questions: How much of this piece do you think could be described as light? How much could be described as dark? Do you think the piece starts dark or light? What musical elements contribute to this feeling? How many times does the piece brighten up?


 The four-note motif in Beethoven's *Symphony No. 5*—three Gs and an E flat—is very simple. It seems to have a mysterious inner power. Ask

students: Why do you think the four notes sound important? How does the motif's importance grow as the piece develops?

 Either vocally or using available instruments, ask students to experiment with the opening motif. Have them substitute the other notes of the chromatic scale for the E flat. What effect does each different note have? Do any of them sound like “fate knocking at the door”?

 Ask students to work individually or in small groups to create their own original motif, then build on it by creating variations using changes in pitch, rhythm, etc.

 Mozart's (1756-1791) music had a great effect on Beethoven, who was 14 years his junior. Play the first movement of Mozart's *Symphony No. 40* (1788). Ask students to identify the three-note motif in the opening phrase (E flat-D-D). Then, compare its usage with the motivic developmental process in the Beethoven symphony.

 One of the finest visual examples of motivic development is the dream sequence from *Dumbo* called *Elephants on Parade*. Show the video to your students and enjoy.

## DEFINITIONS

**Coda:** A coda is the “tail,” or last part of a piece. It is added to give a sense of finality or completion.

**Concerto:** A work in which a solo instrument is teamed with an orchestra.

**Motif:** A musical idea, usually shorter than a phrase, that is melodic, harmonic, rhythmic, or all three. The motif develops as the music unfolds.

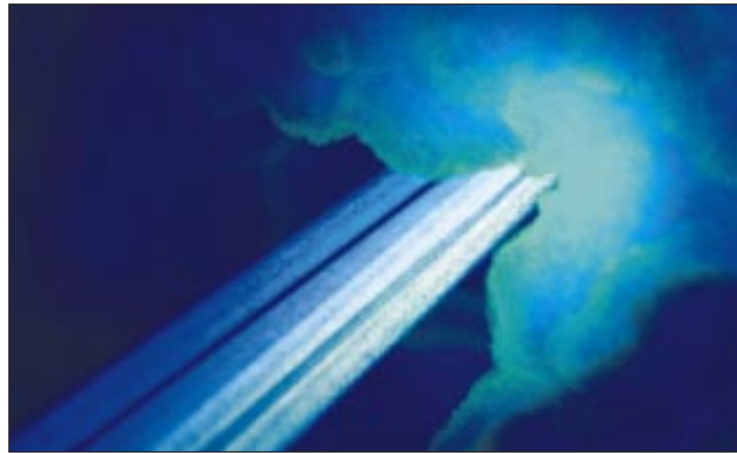
**Movement:** A movement is any section of a musical piece that is complete enough to stand on its own.

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)

# BEETHOVEN'S SYMPHONY NO. 5

## THE MUSIC

**Part 1:** Beethoven's *Symphony No. 5* is probably the most famous of all symphonies. It's often used as the standard to judge all other symphonies. Beethoven once described its memorable, four-note opening motif as "fate knocking on the door." In it are many ground-breaking innovations: The opening motif reappears in all four movements. New instruments, such as the piccolo and trombone, are added to the traditional orchestra. The gigantic coda in the first movement and the mysterious music that links the third and fourth movements are examples of the piece's new approach to symphonic form.



In *Fantasia/2000*, the first movement of Beethoven's *Symphony No. 5* is used by the animators to dramatize the classic struggle between good and evil. This is represented by abstract shapes. These abstract designs were created in a combination of a unique pastel style of animation combined with computer-generated effects. We see the clash of positive and negative forces through images of flight through a darkened sky. Light is emitted in splashes, rays and shafts—illuminating dark caverns in the night sky.

What do you think Beethoven meant when he said the opening notes of this symphony sound like "fate knocking on the door"?

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**Part 2:** Let's take a look at the structure of the first movement. As you listen to the piece, place an "M" at the beginning of a new line in the chart each time you hear the opening motif in its original form. Follow it with a "V" for a variation of the opening motif. Place a "D" every time the motif disappears and an "S" when the orchestra is silent. When you are finished, compare your chart with those of your classmates and consider how the sequence of letters reveals the form of the piece.

M										

### ABOUT THE COMPOSER

#### Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven is one of the greatest composers of all time. He was born and raised in Bonn, Germany. As a young man, he moved to the musical capital of Europe—Vienna, Austria—where he established himself as a pianist, conductor and composer. However, his career as a performer was cut short when he began to lose his hearing, and he was almost totally deaf by 1803. But his deafness did not hinder his creativity. The compositions written when he was aurally challenged, including the last seven of his nine symphonies, two piano concertos, the violin concerto, the opera *Fidelio*, many piano sonatas, as well as numerous chamber and vocal works, virtually defined the new Romantic style of music. Despite his bad temper and sloppy appearance, the public appreciated his musical genius. When he died in 1827, 10,000 people attended his funeral.



**Part 3:** Play a game of "opening-note trivia" with friends or family. Sing the opening motif from Beethoven's *Symphony No. 5* and see who can name the music. Then, take turns singing the first few notes of other pieces of music.

### After you've seen FANTASIA/2000

- How did the Disney animators overcome the challenge of trying to interpret a musical classic in abstract visual form?
- How is the "storytelling" in this segment different from the animation in the other segments?

Visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com) for more information, exciting activities and cutting-edge graphics!



## MUSIC/RESOURCES

Respighi's *Pines of Rome*

Debussy's *The Prelude to an Afternoon of a Faun*

Elgar's *Pomp and Circumstance* (Marches 1-4)

Mussorgsky's *Pictures at an Exhibition* (solo piano)

Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*

A video of any film or TV drama suitable for school viewing

# PINES OF ROME





## OBJECTIVES




The student will


- learn the difference between abstract and program music and create their own program for this piece
- investigate the orchestrator's craft and identify instruments by sound
- connect song lyrics with cities of the world







## TEACHING STRATEGIES




    **Part 1:** Music isn't concrete. It is an artificial, abstract organization of tones, noises and silence. Ordinarily, it doesn't tell a specific story. However, a composer may be inspired to write program music that either tells a story (Dukas' *The Sorcerer's Apprentice*) or merely gives an impression of something extra-musical (*Pines of Rome*). In either case, the sequence of musical effects has a power that allows for individual responses that can be analogous to human emotions and experiences. Since the only thing specifically Roman about the first section of this piece is the Italian children's song, your students' imaginations are not tied to place or time. Discuss with them the wide variety of fantasies imagined, then pause after playing the music for each segment so they can make notes.





   **Part 2:** Explain to your students that Ottorino Respighi was noted for his ability as an orchestrator. He could understand the abilities of each instrument of the orchestra and use each one for the best possible effect. Your students may need help in listing all the instruments. Make sure they include the piccolo, English horn, bass clarinet and contrabassoon before they listen for soloists. The nightingale part in the third section was recorded and played on a phonograph.

 Both music and dance allow us to express our feelings and to interpret the world around us. Have your students translate the sounds of Respighi into movement: The first section is good for skipping, the second is in slow motion, the third is perfect for resting, and the last section is a march. Then have your students sing a song while you conduct. Make both gradual and sudden shifts from loud to soft, and soft to loud.



    As they listen to *Pines of Rome*, ask students: What solos do you think are most memorable? Why? How does Respighi's use of specific instruments help to paint the "musical scenery" in the piece? How many different moods are created and how do they differ?



## EXTENDED ACTIVITIES




   Maurice Ravel's (1875-1937) treatment of Modest Mussorgsky's (1839-1881) *Pictures at an Exhibition*, originally written for solo piano, is an excellent example of orchestration. First, have students listen to a few sections of the piano version and try to imagine which instruments or families of instruments they would use in each piece. Then, have them listen to the Ravel orchestration and compare their choices with those of the French composer. What instruments can they identify in the piece? How different is each piece in its orchestrated form than in the original piano version? What feelings do these specific instruments evoke? How do the four Promenade sections compare?

    Show a scene from a video of a popular film or TV drama. Ask students to pay special attention to the background music that accompanies the action. Then have them watch the same scene again, with the sound turned off. Discuss how their experience watching the film changed when there was no music or dialogue. What did the music add to the film, especially in action scenes with no dialogue? Then reverse the process by playing

another scene, first without the sound and then with it.

  Elgar's (1857-1934) *Pomp and Circumstance* marches provide a good example of orchestration. Have students listen to Elgar's marches, then to Peter Schikele's arrangement for *Fantasia/2000*. Ask: How would you describe any differences in the orchestration?

  The composer who almost single-handedly invented the Impressionist school of composition was Claude Debussy (1862-1918). He had a major effect on a whole generation of composers, including Ravel and Respighi. Have students listen carefully to Debussy's *The Prelude to an Afternoon of a Faun*, and consider how it may have influenced the orchestration, harmonies and melodies of the third section of *Pines of Rome*.

   Explain that volume refers to the loudness of the music. In the score it is indicated by dynamic markings that go from *pianissimo* to *fortissimo*. Have your students graph the volume of *Pines of Rome* in which the vertical axis is the volume and the horizontal is time. The volume scale should go from *pp*, *p*, *mp*, *mf*, *f*, to *ff*. Explain that *crescendo* and *decrescendo* refer to gradual increases or decreases in volume.

## DEFINITIONS

**Orchestration:** The way the musical ideas in a piece are assigned to the instruments in the orchestra.

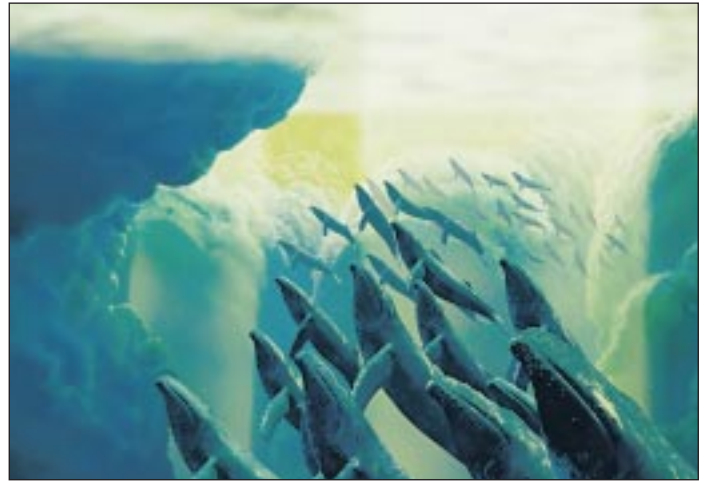
**Sonata:** A multi-movement piece of instrumental music. Written for a soloist or a small ensemble.

**Symphonic Poem/Tone Poem:** A one-movement orchestral work based on an idea or theme from a poetic, dramatic or other nonmusical source.

**Symphony:** An extended work for orchestra, usually in four movements.

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)

This segment of *Fantasia/2000* uses the music of Respighi's *Pines of Rome*. It combines traditionally painted backgrounds with computer-generated characters. It tells the story of a family of humpback whales who discover the joys of flight in response to the bright light from a supernova. They return to the icy water, inviting their entire pod of whales to share their fun. They then take to the sky to soar through assorted cloudscaapes and other fantasies, breaching through to a surprise ending. For the Disney animators, this was an exciting flight of the imagination.



# PINES OF ROME

## THE MUSIC

Music can be either programmatic or abstract. Unlike abstract music, program music tells a story or creates an impression of a subject. Most symphonies, concertos and sonatas are considered abstract music. *Pines of Rome* is programmatic—a symphonic poem that tells a story. In it, Respighi uses the ancient trees of that city as inspiration for his description of four scenes of Roman life: “Pines of Villa Borghese” describes children playing in a well-known Roman park, “Pines Near a Catacomb” develops into a hymn-like chant, and “Pines of the Janiculum” centers on the song of a nightingale. The “Pines of the Appian Way” evokes the ghosts of ancient Roman legions marching along that famous highway.

**Part 1:** This isn't the only story the music can tell. As with all program music, listeners can make up their own stories that may be far from what the composer had in mind. For example, Disney animators traveled far from Rome for their visualization of this piece. Now, forget the piece's title and description of the Disney animation that you read above. Let your imagination soar as you listen to this piece. See where it takes you. On a separate piece of paper describe your fantasy adventure. Did any of your classmates have the same fantasy? How different are their stories?

**Part 2:** An orchestrator's job is to assign the piece's musical ideas to just the right combinations of instruments to play. When an orchestra plays the music of a great orchestrator, every musician feels that he or she has a part that is as important as every other part. To appreciate the orchestrator's skills, carefully listen to *Pines of Rome*. First, fill in the chart below with the names of the instruments of the full symphony. Then, place a check mark next to each instrument as you hear it played.

Woodwinds		Brass		Percussion		Strings	

What instrument is used to portray the nightingale in the third movement? \_\_\_\_\_  
 What instruments does Respighi use to depict the approaching column of soldiers in the fourth section?  
 \_\_\_\_\_

### ABOUT THE COMPOSER

#### Ottorino Respighi (1879-1936)

Ottorino Respighi began studying music as an eight-year-old in Bologna, Italy. He was a brilliant viola player, pianist and conductor. As a teen, he went to Russia, where he studied with the famous Nicolai Rimsky-Korsakov. Respighi wrote his first major work—the *Symphonic Variations*—in his early 20s. In 1913, he settled in Rome. His best known works are the symphonic poems that he wrote about that city: *Fountains of Rome* (1917), *Pines of Rome* (1924) and *Roman Festivals* (1929).

His music has been described as Romantic-Impressionist, and his orchestral sound has been described as having the “richness of an Impressionist landscape.”

**Part 3:** With your friends or family compile a list of all the songs you can think of that relate to the city of Rome and other major cities around the world. Compare your list with those of your classmates.

### After you've seen FANTASIA/2000

How did the Disney animators get us to be emotionally connected to the whales from the very beginning of their fantastic voyage?

Visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com) for more information, exciting activities and cutting-edge graphics!




# RHAPSODY IN BLUE

## MUSIC

Gershwin's *Rhapsody in Blue*  
Gershwin's *Rhapsody in Blue*  
(jazz-band arrangement) (CBS  
Records CD MK39699)

**Recommended:** *Smithsonian  
Collection of Classic Jazz*




 **Part 2:** Use this activity to introduce simple rhythmic notation and the concept of syncopation. Students can either fill all the riffs with quarter-notes or they can do riffs #3-4 using four eighth-notes and riffs #5-6 using four sixteenth-notes. It may be easier to have younger students write the numbers 1 to 4 in each measure and circle the number of the beats to be accented. In preparation for the performance of these rhythms you may want to ask your students to bring an object from home that has a pleasing percussive sound and that can be carried and struck safely. For fun, divide your class into two or three groups and have them perform different riffs at the same time.

## OBJECTIVES


The student will

- listen for tempo changes and tempo rubato
- create and perform syncopated rhythmic figures
- research the popular music of past generations

## TEACHING STRATEGIES

 **Introduction to Jazz:** Before your students work on the activity sheet explain to them that jazz is a uniquely American music style that developed shortly before the turn of the 20th century from the blending of African-American work songs and spirituals and European art music. Like classical music, jazz may be vocal or instrumental, used for dancing or listening, and composed or improvised. But it is always either “hot” or “cool” and has a very special, easily recognizable sound due, in large part, to its instrumentation. The brass instruments most often used in jazz are the trumpet and trombone, with the tuba occasionally used in traditional Dixieland. The major woodwinds are the saxophone and the clarinet. Occasionally, a “sax” player will “double” on flute. The rhythm section consists of piano, guitar or banjo, bass and drums. The vibraphone is also an important member of many bands. However, there are as many instrumental combinations in jazz as there are styles of jazz, all of which are actively being played today. As your students listen to each of the selections of jazz listed above, have them identify the various instruments. What does each instrument add to the piece? How does the ensemble sound affect their



 Have your students walk around the room and/or clap to the beat of the music, stopping only during the tempo rubato sections—those places in the piece where you cannot feel the steady, ongoing pulse of the music because the performer is taking liberties with the tempo (slowing down and speeding up at will).


impression of the music? Do they all have that “swing” feel? Finally, what common elements can they identify throughout the various forms? Is the tempo always steady throughout? Do they all have improvised solos?

### **Part 1:**


For this activity, in which your students chart the tempo changes and the use of tempo rubato,


have them tap their feet to the music while they are writing their responses. Explain that in those passages where they have trouble tapping with the music, especially in the piano solos where it is hard to find the beat, they are experiencing tempo rubato. Have them consider the virtuosic piano writing performed by Gershwin himself at the premiere in 1924. Prepare your students for this activity by playing only the first minute or two of *Rhapsody in Blue* and demonstrate how to count the beats.

## EXTENDED ACTIVITIES

 After your students have completed the syncopation exercise on the activity master, have them create a similar chart for the patterns that begin on beats two, three and

four. Again, have them use simple percussion instruments to perform each line. Finally, have your students experiment with negative syncopation— instead of placing an accent on the appropriate beats, have them place a quarter rest in place of the notes.

 Have students listen to Gershwin's *Rhapsody in Blue*. Explain that, while the entire piece is in duple meter (2/4 or 4/4 time), Gershwin uses various rhythmic devices, including syncopation, to maintain listener interest. Have your students listen for those sections of the piece in which syncopation destabilizes the meter. One good way to do this is to have them follow the beats by lightly tapping their desks in a right-left pattern. You may want to repeat these sections a few times so that your students can appreciate the conflict between what they are hearing and what they are trying to tap.

 Have students listen to a recording of the original jazz-band arrangement of *Rhapsody in Blue* and compare its effect to the more familiar orchestral version. Which sounds “jazzier”? What is the difference in the timbre? Which do they prefer? Why?

## DEFINITIONS

**Improvisation:** To create new music during a performance.

**Permutation:** The rearrangement of a fixed set of numbers or objects in a group.

**Rhapsody:** Referring to an instrumental composition, usually for piano, that is in a nontraditional form. It may often sound as if it is improvised.

**Riff:** A short rhythmic phrase often used for improvisation.

**Syncopation:** Putting a rhythmic accent where it is not expected. All styles of jazz use syncopation.

**Tempo rubato:** Literally “stolen time;” where a performer rushes slightly at the beginning of a measure or phrase and slows slightly at the end to balance it off.

**Timbre:** The characteristic sound of an instrument, voice or ensemble.

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)

## Activity Master 3

This segment of *Fantasia/2000* uses Gershwin's *Rhapsody in Blue* to set a scene in Manhattan during the Jazz Age. This humorous story follows several characters as they weave in and out of each other's lives during a busy day. The lively Gershwin music provides the perfect setting for the animation, which is drawn in the style of caricaturist Al Hirschfeld. The hustle and bustle of New York are choreographed perfectly to the music of one of America's home-grown musical masters.



# RHAPSODY IN BLUE

## THE MUSIC

It is amazing how inventive *Rhapsody in Blue* is, since Gershwin had only three weeks to compose it. He was busy working on a new Broadway show at the time, so the *Rhapsody* was orchestrated by Ferde Grofe, for jazz band and piano and later for piano and orchestra. It is still one of the most popular of all 20<sup>th</sup>-century musical compositions. With this piece Gershwin proved that jazz was not just for dancing—it had a legitimate place in the concert hall alongside traditional classical music.

**Part 1:** Tempo refers to the speed of the beats (pulse) in a piece of music. Many compositions—especially popular dance music—remain at the same tempo from beginning to end. However, there are times when either the composer or the performer decides to change the speed, gradually or suddenly. A gradual speed-up is known as an “*accelerando*,” a slowing down is known as a “*ritardando*.” And, sometimes, for expressive reasons, the performer takes liberties with the beat pattern by using “*tempo rubato*.” Because much of the *Rhapsody* has an improvised feel, there are many tempo changes and extensive use of *tempo rubato*. In the chart below put an “F” in a box if the beats are fast and steady. Put an “S” if they are slow and steady, and an “R” if *tempo rubato* is being used.

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**Part 2:** All jazz is based on syncopation. This exercise will allow you to experiment with permutations of syncopated rhythmic figures in 4/4 time. Fill in each box (measure) in Riff #1 with four quarter-notes (stems down). Place an accent over beat one in the first box (done for you), over beat two in the second box, over beat three in the third box, and over beat four in the fourth box. Each box contains a rhythmic motif. Boxes two and four are syncopated because we expect an accent on beats one or three. Fill in the other riffs using the numerical order of accented beats given in the corner of each box. When you have finished, use simple percussion instruments to perform each line several times until you are comfortable with your performance.

Riff # 1	1	2	3	4
Riff # 2	1	2	4	3
Riff # 3	1	3	2	4
Riff # 4	1	3	4	2
Riff # 5	1	4	2	3
Riff # 6	1	4	3	2

**Part 3:** Interview members of your parents' and grandparents' generations to find out about the music they liked when they were young. What did your grandparents' generation feel about the music your parents liked? What do your parents feel about the music you enjoy today? How many of them are familiar with the music of Gershwin?

## ABOUT THE COMPOSER

### George Gershwin (1898-1937)

George Gershwin's innovations with rhythm, harmony and style still influence music today. He grew up in Brooklyn listening to and influenced by the rich ethnic music of New York's neighborhoods. His first big hit came in 1919, with “Swanee.” George's older brother, Ira, wrote the lyrics for nearly all of his songs. The two also worked together to create several successful Broadway shows. In 1924, Gershwin wrote *Rhapsody in Blue* for Paul Whiteman, a famous New York bandleader, and it was the highlight of a concert called “An Experiment in Modern Music.” Gershwin's other classical works include the opera *Porgy and Bess*, the tone poem *An American in Paris*, and the *Piano Concerto in F*. He died in 1937, at the age of 39, but his spirit lives on in the legacy of his music.

After you've seen *FANTASIA/2000*

How did the Disney animators parallel the rhythmic excitement of Gershwin's score in the jazzy visual presentation?

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# SHOSTAKOVICH'S PIANO CONCERTO NO. 2, ALLEGRO, OPUS 102

## MUSIC

Shostakovich's *Piano Concerto No. 2*  
Prokofiev's *Piano Concerto No. 3*  
Shostakovich's *Concerto No. 1 for Piano, Trumpet and Strings*  
Shostakovich's *Symphony No. 5*

## OBJECTIVES

The student will

- listen to the relationship between the soloist and the orchestra in a concerto
- experiment with chromatic pitch notation
- encrypt and decode secret musical messages



Play the first movement of Shostakovich's *Concerto No. 1 for Piano, Trumpet and Strings*, written in 1933. Ask students: How does it compare to the first movement of *Piano Concerto No. 2*, written 24 years later? How does the addition of the solo trumpet

affect the character of the piece? Are there rhythmic, harmonic, or melodic similarities?



Have students listen to one of Shostakovich's most popular works, his *Symphony No. 5*. As they listen, ask them to think about Stravinsky's description of Shostakovich as a scared person. How much of this piece is about being fearful, and how much is about conquering fear? Do the four movements cover the range of emotions from comic to tragic? Are there playful or comical sections that help to break the general mood of specific movements or are they confined to a particular movement? Since the symphony is long, you may want to play only the opening minute or two of each movement.



Divide the class into four instrument teams: "piano," "strings," "woodwinds," and "percussion." Have students make a straight line by teams. When the members of each team hear their instruments played, that team takes one step forward. When they do not hear their instruments, they should step back. Which team spends the most time out front?

## TEACHING STRATEGIES



**Part 1:** This exercise focuses on the relationship between a soloist and an orchestra in a typical concerto setting. Explain to your students that a solo concerto is a major work composed for a single instrument (often a piano or violin), and an orchestra, which may range in size from a chamber group to a full symphony orchestra. There are many places in the piece where the soloist is featured, accompanied by the orchestra. There are also places where the soloist and the orchestra are equal partners, or when playing together the piano is accompanying the orchestra. There are also places where the orchestra may play alone. An instrument grabs our attention when it is higher, louder, faster, more melodic, or unique when compared to the other instruments. Almost all concertos have a cadenza near the end of the first movement, and sometimes in other movements as well.



**Part 2:** This activity introduces the concept of pitch, pitch notation and scale. Begin by showing your students the arrangement of the notes on a keyboard and show them that we use a seven-letter scale within an octave. Then, explain the alternate spellings (C# is the enharmonic equivalent of Db) of black and white keys. On the blackboard write the notes of the C major and C minor scales. After your students have encoded their birthdates have them find out if their birthdate uses the notes of one of these scales or is it a combination? Then, demonstrate how to translate a melody into numbers (for example, *Mary Had a Little Lamb* = E-D-C-D-E-E-E, translated into 3-1-0-1-3-3-3).

## EXTENDED ACTIVITIES



Like much of Shostakovich's music, *Piano Concerto No. 2* employs mild dissonance based on triadic harmonies and simple, repetitive rhythmic patterns in duple or triple meter. After students listen to the first movement, ask the following: Identify and characterize the main melodic idea of this piece. Who introduces it? How often does it reappear and who is playing it? Does your awareness of the roles of the piano and the orchestra help you understand the structure of the piece? Is there a secondary theme that is also significant?

## DEFINITIONS

**Cadanza:** A long, unaccompanied segment, written out or improvised by the performer, in which the featured instrument has a chance to show off.

**Dissonance:** Two or more notes sounding together and forming a discord that is not pleasing to the ear. Dissonance is the opposite of consonance.

**Enharmonic:** Alternate spellings for the same tone. A flat and G sharp are enharmonic equivalents.

**Harmony:** The relationship between two or more notes played at the same time.

A harmonic unit is known as a *chord*—three or more notes sounded together.

**Scale:** A progression of single notes that rise or fall in a step-wise motion. A scale using all 12 notes (the seven white and five black notes within an octave) is called a *chromatic scale*. The most widely used *diatonic* (seven-note) *scales* are known as major and minor scales.

**Triadic harmony:** Based on chords that contain three notes. The interval (distance) between each note is a third. For example, a "C" triad contains the notes C, E and G.

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)





## MUSIC

Saint-Saëns' *Carnival of the Animals*  
Elgar's *Enigma Variations*

## OBJECTIVES

The student will:

- relate musical elements with animal characteristics in trying to anticipate how Saint-Saëns may have handled the task
- compare their own ideas with those of Saint-Saëns
- test acquaintances' ability to make the same associations



# CARNIVAL OF THE ANIMALS (LE CARNAVAL DES ANIMAUX) FINALE

## TEACHING STRATEGIES





### **Part 1:**

This activity shows students the elements of music that can be used to create a sense of character.





Because of their range and timbre, many instruments seem to lend themselves to the musical

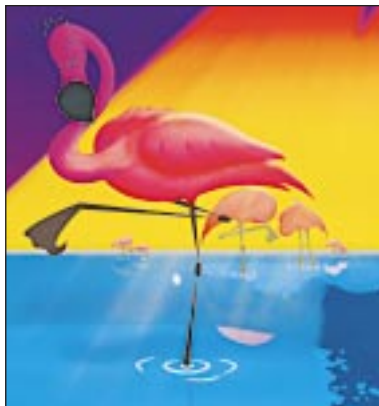
portrayal of particular types of people or animals. The chart asks





the students to assign a tempo and a dynamic to each animal, but you may wish to expand their considerations by introducing the concept of register and density. If appropriate for your class, explain articulation—the manner in which notes are attacked and released. *Staccato* refers to short, separate notes while *legato* refers to notes that are smoothly connected. Ask students to decide what articulation they think would be appropriate for each movement of *Carnival of the Animals*.





    **Part 2:** Play *Carnival of the Animals*, stopping after each movement to discuss how the student's projections compared with the Saint-Saëns compositional choices. Where students differed from Saint-Saëns, have them explain their reasons.





## EXTENDED ACTIVITIES


    Ask students to pick an animal that is not in *Carnival of the Animals*. What kind of instrument would they use to depict it? What register, tempo, volume, density, and articulation would they use? Have them compose a brief musical “description” of their animal and, if possible, perform it for the class.



    As students listen to *Carnival of the Animals*, discuss what other animals they hear in the music. What is it about the music that implies size, shape, color, texture or action?

    Edward Elgar (1857–1934), one of the other composers whose work is represented in *Fantasia/2000*, wrote a collection of 14 musical portraits of his friends known as the *Enigma Variations*. Have students listen to this work and decide which of the pieces describe some of today's popular TV or film characters, celebrities or political figures. Discuss the musical characteristics that caused them to make these associations.

    Program music is often used to describe special events that take place in the life of average people. Have students make a list of those events that might be celebrated by a piece of music. Then, ask students to find musical compositions that would be appropriate for each event on their list (Christmas carols, *Happy Birthday*, Charles Ives' *Fourth of July*).

 Explain that pantomime is a silent form of communication using body gestures and facial expressions. Have students practice by choosing a different animal and pantomiming their movements and behaviors. Then have your students pantomime the animals in this suite as they listen to this piece of music.

## DEFINITIONS

**Density:** The number of different tones being sounded at one time in a musical texture.

**Parody:** A humorous imitation; a caricature.

**Register:** The octave in which the music appears. A certain range of notes lies within the low, middle or high register for each instrument or musical voice.

**Tempo:** The speed of a musical composition.

**Vignette:** A brief descriptive sketch; a “snapshot.”

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)

# CARNIVAL OF THE ANIMALS

## THE MUSIC

*Carnival of the Animals* was written in 1886 for two pianos and a small orchestra. It is a suite of short pieces mimicking the sounds and movements of a variety of animals in a very unusual musical “zoo.” Saint-Saëns even made fun of himself and his musician friends by including pianists practicing their scales. The piece was performed only twice during Saint-Saëns’ lifetime: once publicly and once in a private performance for his close friend, the composer/pianist Franz Liszt.

**Part 1:** *Carnival of the Animals* is an example of program music—music designed to express a non-musical idea, image or event. Before you hear the piece, how do you think the music will describe each one? If you were composing this piece, what instrument would you use to represent each animal? What will its tempo be? Will the music be loud or soft? Write your answers in the columns labeled “mine.”

Animal	Instrument		Tempo		Dynamic	
	Mine	Saint-Saëns	Mine	Saint-Saëns	Mine	Saint-Saëns
Lions						
Roosters & Hens						
Fleet-Footed Animals						
Turtles						
The Elephant						
Kangaroos						
Fish						
Long-Eared Personages						
Cuckoo						
Aviary						
Pianists						
Fossils						
The Swan						

**Part 2:** Next, listen to the music to see how well your ideas compared with those of the composer. Describe what Saint-Saëns did in the columns under his name.

**Part 3:** Try the same exercise with members of your family or friends. Ask them what instruments they would select to represent the animals in the chart.

After you’ve seen *FANTASIA/2000*

How did the Disney animators turn a gleeful idea—a flock of flamingos and a yo-yo—into a slapstick classic?

Visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com) for more information, exciting activities and cutting-edge graphics!

This humorous segment of *Fantasia/2000*, based on Saint-Saëns’ *Carnival of the Animals*, brings us into the wacky world of flamingos. It celebrates the excitement of daring to stand apart from the flock. Using bold, dayglo watercolors, the animators answer the age-old question: “What would happen if you gave a yo-yo to a bunch of flamingos?” The infectious nature of this zany fantasy lies somewhere between classical ballet and the slapstick comedy of silent films.



### ABOUT THE COMPOSER

**Camille Saint-Saëns**  
(1835-1921)

Camille Saint-Saëns was born in Paris in 1835. He was a talented child who began to play the piano before the age of three. By the time he was nine, he was playing the difficult music of Beethoven and Mozart in public. By the time he was 20, he was already a famous organist and had also heard his first symphony performed by the Paris Orchestra. Today Saint-Saëns is famous for his symphonies, concertos, his opera *Samson and Delila*, and his tone poem, *Danse Macabre*. But, during most of his life he was not fully appreciated by the French public who found his music too complex. It’s ironic that his most popular work may be *Carnival of the Animals*. It was a piece he did not allow to be published during his lifetime. Since he wrote *Carnival of the Animals* as a joke for his friends, he was afraid it would take attention away from his more serious music.

# THE SORCERER'S

# APPRENTICE



## MUSIC/RESOURCES


- Dukas' *The Sorcerer's Apprentice*
- Beethoven's *Symphony No. 3* (third movement)
- Dvorak's *The New World Symphony* (third movement)
- Mendelssohn's *A Midsummer Night's Dream* (Scherzo)
- Stravinsky's *Scherzo Fantastique*
- A video of *Fantasia*


## OBJECTIVES


The student will:

- listen for the contribution of percussion instruments to orchestral timbre
- test his or her aural and visual memory
- investigate the role of visual icons in our popular culture


## TEACHING STRATEGIES


 **Part 1:** Earlier in this Music Guide, teaching activities for *Pines of Rome* introduced the concept of orchestration and focused on those instruments that are featured soloists in the orchestra. The activities for *The Sorcerer's Apprentice* draw student attention to the background effects created when an orchestrator chooses to employ percussion instruments to add new hues to the orchestral tone color. Explain the concept of texture to your students. Point out that most people follow the beauty of the melodic line but discriminating listeners also pay attention to the important contribution of the accompaniment. Play *The Sorcerer's Apprentice* for your students and have them try to pick out the percussive effects in the background. How frequently are they used?


 **Part 2:** Before playing the video of *Fantasia*, tell your students that Dukas was inspired to compose this piece by Goethe's poem, *Der Zauberlehrling* ("The Sorcerer's Apprentice"), which was based on an ancient Egyptian legend. Explain that Dukas' work mirrors every aspect of Goethe's story in a brilliantly organized set of variations on a jocular theme which skips along in compound triple meter (9/8 time). The theme is played slowly in the introduction, so you should play the first minute a couple of times to help orient them. Then, play the piece, pausing after each section of the piece.


 Show your students *The Sorcerer's Apprentice* segment from *Fantasia*. Tell them to try and remember the different scenes and the music that goes with it. Then, play the CD, stopping after each change of mood, and allow them to recall the visual images based on the music they are hearing.

## EXTENDED ACTIVITIES

 Dukas created *The Sorcerer's Apprentice* in the form of a scherzo. Have students listen to the work again. Then, play Felix Mendelssohn's (1809-1847) scherzo from *A Midsummer Night's Dream*, or the third movement of *Symphony No. 9, From the New World*, by Antonin Dvorak (1841-1904). Ask students: How are the three works alike? Why do you think each piece is considered a scherzo? Does a scherzo always have to sound comical, or can it include dark and somber elements?

 Igor Stravinsky (1882-1971) was influenced by Dukas and in 1907 began his own *Scherzo Fantastique*. When the director of the *Ballet Russe*, Sergei Diaghilev, heard this piece he invited the young Stravinsky to write the score for *The Firebird*. Play the scherzos by Stravinsky and Dukas and have students discuss which they think is a more pleasing and exciting work?

 The scherzo replaced the minuet as the third movement in the symphonies of the Romantic period. While the speed and character of the scherzo may differ from the stately minuet, it retains the same basic form, known as minuet and trio (A1-B-A2). Have students listen to the third movement of Beethoven's *Symphony No. 3* and see if they can hear the form. (Hint: While they are searching for the trio [B] section, the hunting horns will lead the way.)

 What contemporary music do students know that could represent the characters and storyline in the Dukas piece?

## DEFINITIONS

**Scherzo:** A light, lively movement, from the Italian word for joke; often a part of a sonata, concerto, or symphony, generally written in rapid 3/4 time.

**Texture:** The simultaneous relationship between the different musical lines heard in a composition. A homophonic texture is essentially a chord progression in which each line is dependent on the others for good effect (although the highest voice generally seems to predominate). In a polyphonic texture we hear two or more simultaneous, independent

melodies of equal importance. Pieces of music may use both or either of these textures, or a texture that falls somewhere between these two extremes. Many cultures around the world use heterophony in which all the lines are variants of the same melody. The simplest texture is, of course, monophony, in which there is only one line.

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)

## THE MUSIC

Like *Pines of Rome*, *The Sorcerer's Apprentice*, which was premiered in 1897, is a symphonic poem. It tells the story of the young apprentice. Left alone to scrub the floor of the great hall in his master's house, he decides to make his work easier. He casts a spell to have the broom fetch water for him from the well. Unfortunately, the apprentice does not know how to break the spell. The broom continues to fetch more and more water, until the apprentice is about to drown. When the sorcerer returns, he undoes the damage and restores peace. Dukas was inspired for this piece by Goethe's poem, *Der Zauberlehrling* ("The Sorcerer's Apprentice").



Mickey Mouse cast a magic spell over moviegoers with his starring role in *Fantasia*. In this returning classic segment, Mickey finds himself in over his head when he tries to work a little magic of his own as the overly ambitious student magician. Naturally he lands in deep water. Disney's animators were remarkably faithful to Goethe's original story in this segment, digitally restored for *Fantasia/2000*. The image of the world's best-known mouse as a pint-sized apprentice has become the icon—the most visible symbol—for *Fantasia*.

# THE SORCERER'S APPRENTICE



**Part 2:** How good is your visual memory? Let's find out. You are going to see *The Sorcerer's Apprentice* segment from *Fantasia*. As you watch, try to remember the scenes in the story as well as the musical themes that accompany them. Then your teacher will play a recording of Dukas' music and you will be asked to recall the sequence of scenes using the music as your guide. On a separate sheet of paper create a chart as shown below. Use that chart to record your memory of the sequence.

Scene	Action	Musical Theme	Most Important Musical Instrument

**Part 1:** One of the measures of a composer's craft is his or her attention to details. Most composers give the important melodies and harmonies to the string, woodwind and brass sections, often overlooking the percussion. One way to add "spice" to the sound is by using the instruments of that section to good effect in just the right places. Percussion instruments add a special quality to the effect on the listener. See if this is true in *The Sorcerer's Apprentice*. As you listen to the piece, write in the spaces below the names of the percussion instruments you hear. What would this piece sound like without the special effects of percussion instruments?

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**Part 3:** One of the most lasting combinations of visual images and music in all movies is Mickey and his broom. It has become an icon of our culture—an image we recognize instantly. What other visual images have become icons? Interview family members and friends to see what visual and musical icons they can recall from film, television or the world of advertising. Bring your results back to class and develop a list of the ten most memorable icons from popular culture.

### ABOUT THE COMPOSER

#### Paul Dukas (1865-1935)

Paul Dukas was born in Paris in 1865. He studied at the Paris Conservatory from 1882 to 1888. Although others thought he was very talented, he was extremely self-critical. He destroyed many of his compositions and allowed only a few to be published. His reputation as a composer rests mostly on two works: *The Sorcerer's Apprentice* and his opera, *Ariane and Bluebeard*. His music for the ballet *La Peri* shows off his orchestral writing skills, but it is not performed very often. He earned his living as a music critic and as a professor at the Paris Conservatory.

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After you've seen *FANTASIA/2000*

What elements of this segment have contributed to its almost legendary status? Why has Mickey's comical predicament had universal appeal for the past 60 years?





# POMP AND CIRCUMSTANCE, MARCHES #1, 2, 3 AND 4

## MUSIC

- Elgar's *Pomp and Circumstance* marches
- Beethoven's *Symphony No. 3*
- Beethoven's *Symphony No. 2*
- Berlioz' *Symphonie Fantastique* ("March to the Scaffold")
- A selection of Sousa marches



The Romantic composers who followed Beethoven built on his legacy. The history of the march in classical music would not be complete without mention of the "March to the Scaffold," from Hector Berlioz' (1803-1869) *Symphonie Fantastique* (1830). Play this work and compare its innovations in orchestration and harmonic tension (dissonance) to those of Beethoven's *Eroica*, written a generation earlier. This same composition can be played for younger students without comparing it to Beethoven. Having them focus on the scary orchestral effects will keep them riveted to the piece. Be sure to tell them the story behind this important program symphony.

## OBJECTIVES

- The student will
- consider the role of music in the events and ceremonies of life
  - compare the marches of Sousa with those of Elgar
  - research the role of march music in the lives of family members

## TEACHING STRATEGIES

**Part 1:** This activity focuses on the role of music in the ceremonies of life. Play *Pomp and Circumstance* for your students. Then, have them record on the activity sheet those events for which this music might be appropriate. Then have them identify other events and milestones in life, both special and mundane, that can be celebrated with music.

**Part 2:** After students have had a chance to listen to *Pomp and Circumstance*, discuss the music of John Philip Sousa (1854-1931), known as the "March King." Sousa, who lived at the same time as Elgar, wrote several hundred works, including a number of operettas. But, he is mainly remembered as a bandmaster. Play for your students a number of Sousa's marches—*Stars and Stripes Forever*, *The Thunderer* or *The Washington Post March*, for example. Questions you might want them to consider while listening include: How are Sousa's marches alike or different from Elgar's marches? How are they similar to each other? Consider tempo, form, rhythm, instrumentation, and melodic style. Do the Elgar marches sound English and the Sousa marches sound American? Why? Is there any syncopation (unexpected rhythmic accents) in any of these marches?

To demonstrate pomp, play your students a number of popular melodies on the piano that are usually lively (e.g., *Jingle Bells* or *Mary Had a Little Lamb*). Then play them slower and slower until they sound ridiculous. Then play the same melodies in the same tempo but put them in different octaves. What effect do the different registers have on the tune? Then combine the different tempos with the different registers and see what happens. What happens when you play a majestic melody quickly in a high register?

Discuss what "pomp" and "circumstance" mean. Play the Elgar marches for your students. Then, have students practice marching to a variety of pieces in order to experience the emotional/kinesthetic differences of tempos ranging from fast to slow. Ask students what in the music creates those feelings.

## EXTENDED ACTIVITIES

Have students listen to the Elgar marches and imagine new situations in which they might be appropriate. How would the music fit into each situation?

Beethoven changed the history of the symphony when he wrote his *Eroica* (*Symphony No. 3*) in 1803 and 1804. It is a revolutionary work in many ways, not the least of which is the inclusion of a funeral march as the second movement. As students listen to it, explain that this march is for listening, not for marching, for it tells a long, profound story. Compare this march with the second movement of his *Symphony No. 2*, written only two years earlier. How do the two pieces differ?

## DEFINITIONS

- Concert Band:** A band that plays while seated or in a stationary position. Concert bands are led by a conductor and usually have more instruments than a marching band.
- Genre:** A category of music characterized by a particular style, form or content.
- Instrumentation:** The arrangement of music for instruments, especially for a band or orchestra.
- March:** Music based on simple rhythmic patterns in 2/4 and 4/4 time used to keep marchers synchronized in step. Stately ceremonial marches may be half the speed of the quick-step marches played at football games.
- Marching Band:** A band made up only of instruments musicians can carry as they walk. Marching bands are led by a drum major.
- Pomp:** A majestic display.

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com)



## THE MUSIC

Elgar composed the first four of his *Pomp and Circumstance* marches between 1901 and 1907. Although the fifth and final march was not completed until 1930, the works are best appreciated together as a suite. The first march, the most familiar of the five, is played at graduation ceremonies and at other ceremonial events.

# POMP AND CIRCUMSTANCE, MARCHES #1, 2, 3 AND 4

**Part 1:** If you've ever attended a graduation, Elgar's *Pomp and Circumstance March No. 1* will sound very familiar. It's often part of that ceremony. Music is an important and traditional part of many special occasions. In the space below, list other events in which music is an important factor. Describe what part music plays in each event. Then, list a piece of music you think would be appropriate for each. When you've finished, consider how each event would change if music were not a part of it.

Donald Duck has always been a bit jealous of Mickey's starring role. Now, after 60 years, he finally gets equal billing. In this entertaining episode of *Fantasia/2000*, which features classic-style animation, the highly flappable duck takes on the role of Noah's assistant. Donald finds himself leading a procession of animal couples onto the Ark. But, when he becomes separated from Daisy Duck, his partner on the journey, confusion follows along with much pomp and some comical circumstances. Parts of all five of Elgar's popular marches are used to create this exciting rendition.

Event	How Music Is Used	Appropriate Music
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**ABOUT THE COMPOSER**

**Sir Edward William Elgar (1857-1934)**

Edward Elgar was the first modern English composer to write important choral and orchestral music. For many years, he earned his living by working as a bandmaster and violin teacher while he taught himself composition. In 1899, he composed one of his most famous orchestral works, the *Variations on an Original Theme* (the *Enigma Variations*). Each movement in that piece is a musical representation of the personality of one of his friends, and it remains a concert favorite today. By the early 1900s, his work was being performed internationally and in 1904 he was knighted by King Edward. Throughout his career, his music remained rooted in the traditions of the past and he avoided the musical experiments of other composers of his time. He is perhaps best known for the strong patriotic feelings found in the music he composed during World War I.

**Part 2:** John Philip Sousa (1854-1932) is the most famous name in American band music. Can you name some of Sousa's marches? \_\_\_\_\_

When was the last time you heard one? \_\_\_\_\_

Were you a performer or a member of the audience? \_\_\_\_\_

**Part 3:** Ask your parents and other older family members if they are familiar with any of Sousa's marches. Do they associate his music with any special events, such as Fourth of July or Memorial Day parades?

### After you've seen FANTASIA/2000

How did your experience of the Elgar marches change when you heard them accompany Donald in his challenging adventure?

Visit the *Fantasia/2000* Web site at [www.fantasia2000.com](http://www.fantasia2000.com) for more information, exciting activities and cutting-edge graphics!





## MUSIC


Stravinsky's *Firebird Suite*  
 Beethoven's *Symphony No. 5*  
 Respighi's *Pines of Rome*  
 Stravinsky's *The Firebird*  
 (complete ballet)  
 Tchaikovsky's *The Nutcracker Suite*


## OBJECTIVES


The student will

- review the elements of music and their role in creating specific emotional effects in the listener
- compose a melody in the Stravinsky style
- investigate the role of lullabies in the lives of friends and family

## TEACHING STRATEGIES

 **Part 1:** This activity summarizes much of what has been covered in earlier parts of this music program. Remind your students that their emotional reactions to music are often subjective. However, there are objective things that can be said about a piece of music that relate directly to the emotions we experience when hearing it. Some of these are listed on the activity chart and should be reviewed. Play the *Firebird Suite* and stop after each movement so that students can fill in their charts. Have them write their storylines in class or at home depending on your time constraints.

 **Part 2:** Write the music of the first phrase of the *Finale* on the blackboard. Point out the limited range of the tones (a 5th) and rhythmic values. Explain that in order to write their own music they will need a clef, a key signature


 Read your students the following synopsis of the legend on which the ballet is based. Then, play the *Firebird Suite* and have them think about how the music helps to tell the story. They should feel free to add any story details of their own that are inspired by what they hear.

*The story behind the music: It involves Ivan, the young crown prince; the magical Firebird; and the villain, Kastchei. At the beginning of the ballet, Ivan catches the Firebird. She gains her freedom by giving him one of her brilliant feathers, with a promise to come to his aid if he should ever need it. Ivan releases her and enters the gate of Kastchei's castle, where he meets 12 beautiful princesses who are imprisoned there. Ivan falls in love with one of them, but he soon becomes a prisoner himself. When Kastchei appears and tries to turn Ivan to stone, the prince waves the magic feather and the Firebird appears. She helps Ivan destroy Kastchei's evil power. There is a great celebration, and Ivan and his princess are hailed as the new Tsar and Tsarina.*


# FIREBIRD SUITE


and a tempo. Limit their work to the same tones and rhythms as Stravinsky. Then play their pieces for the class. More advanced students can try to do what Stravinsky did for his *Finale*—take the lullaby and transform it in 7/4 time. Younger students could invent and compose their own music without notating it.


## EXTENDED ACTIVITIES

 Talk with your students about the birth of Modernism: A great deal happened in the arts during the five years (1909–1914) before World War I. The products of the period define what we now consider to be “modern.” Sergei Diaghilev (1872–1929) was a central figure in this cultural explosion. Even though he was not a dancer, he revolutionized ballet by combining great music, scenery, and costumes with new types of choreography in

the dance company he founded, the *Ballet Russe*. He commissioned composers such as Stravinsky, Ravel, Debussy, Prokofiev and Respighi to create original music for his company. The conductors were also stellar: Monteux, Strauss, Ansermet, and Beecham. Stravinsky's *The Firebird* was performed by the *Ballets Russe* in 1910. Play a few selections from *The Nutcracker Suite* and then have students listen to *The Firebird*. As they listen, ask them to identify and describe the elements in the music they think sound Romantic like the music of Tchaikovsky (*Ronde des princesses* and *Berceuse*) and that sound “modern” even today (*Infernal Dance* and *Finale*).

 It is very unusual for a composer to create four different versions of the same music, as Stravinsky did with *The Firebird*. After composing the original ballet in 1910 he came back three times (1911, 1919, 1945) and excerpted three suites. Play one of the suites and compare it with the original ballet. How does the suite compare to the original score? Which version(s) do your students like best? Why?

 In the history of classical music, there are a few unforgettable finales. *Fantasia/2000* contains three of the most famous: Beethoven's *Symphony No. 5*, Respighi's *Pines of Rome*, and Stravinsky's *The Firebird*. Have students listen to all three finales and decide what musical elements they all have in common. Then, have them listen for the elements that make each piece unique. Which is their favorite and why?

 If possible, have your students create and videotape their own original dance interpretation of the *Finale*. When they are finished, you can present a “Dance Video Festival.”

## DEFINITIONS

**Articulation:** How notes are joined together

**Meter:** The distance between accented beats

**Rhythm:** The duration of sounds and silences

**Volume:** The loudness of a sound

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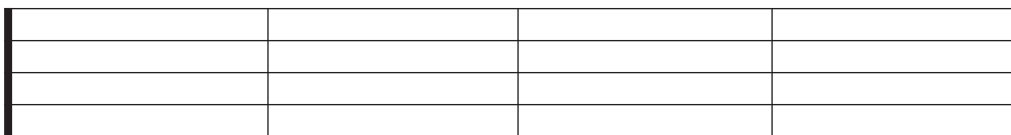
## THE MUSIC

The beautiful melodies and stunning orchestral effects of *The Firebird* have helped make it one of Stravinsky's most popular works. *The Firebird Suite*, with excerpts from the ballet, is performed often by orchestras around the world. The ballet is based on a combination of several Russian legends and is presented every year by major dance companies. When the Disney animators were looking for a powerful piece to end *Fantasia/2000*, they knew they had a "winner" when they listened to Stravinsky's first masterpiece.

**Part 1:** The emotional range of the *Firebird Suite* provides the imagination with enough material to come up with many thrilling stories. Listen to the suite. Try to imagine which excerpts of music the directors of this segment of *Fantasia/2000* selected for the characters and themes of this new Firebird legend. Use the chart below to take notes on the musical elements that will help your hunches. Then on a separate piece of paper write your own story.

	Princesses	Kastchei	Lullaby	Finale
volume				
instruments				
tempo				
density				
register				
dissonance				
articulation				
texture				
rhythm				
meter				

**Part 2:** The *Finale* of the *Firebird Suite* begins with a melody in 3/2 time which uses the first five notes of the major scale. Create your own melody by following the model of Stravinsky. On the staff below fill in the four measures with half-notes, quarter-notes or dotted-half-notes in the key of C major. Play or sing your piece and see if it sounds OK. If you are not happy with it, change either the rhythms or the pitches.



In the second part of the *Finale*, Stravinsky changed his melody into 7/4 time by only using quarter-rests and quarter-notes. On a separate sheet of music paper, transfer your melody into a variety of meters that combine duple and triple meter (5/4, 7/4, 8/4, 9/4). Keep the basic melodic shape, but alter the rhythm by using rests or different note values. How does each new meter affect the piece?

After you've seen *FANTASIA/2000*

What visual storytelling techniques did the Disney animators use to create a new Firebird legend, sufficient in power and scope to replace the original?

This powerful piece of music provides a truly spectacular ending to *Fantasia/2000*. With death and rebirth as its theme, this musical segment represents nature in the form of a Sprite who is summoned by a lone Elk. When the beauty of springtime is destroyed by the fury of the Firebird, who lives within an active volcano, it is up to the Elk and Sprite to once again bring life back to the ravaged forest and awaken what lies beneath the ashes.

# FIREBIRD SUITE - 1919 VERSION



## ABOUT THE COMPOSER

### Igor Fedorovich Stravinsky (1882-1971)

Russian-born Igor Stravinsky is one of the greatest, most versatile and most influential composers of the 20th century. He studied piano as a child, but his parents wouldn't allow him to pursue a career in music (Tchaikovsky had the same problem). While still a law student at St. Petersburg University, he met the composer Nikolai Rimsky-Korsakov who agreed to tutor him privately. Stravinsky became famous with the Paris premieres of three ballets for Sergei Diaghilev's *Ballets Russe: The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913), which was so shocking when it was first performed that it caused a riot in the theatre. Stravinsky moved to the United States and ended his career as it began—composing music for the ballet, this time with George Balanchine and the New York City Ballet.

**Part 3:** Stravinsky's beautiful *Lullaby* is very soothing and good for putting people to sleep. Can you remember any lullabies from your childhood? Ask your parents or other older adults to tell you about their favorites.

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# RESOURCES

## WEB SITES

Disney's *Fantasia/2000* Web site: <http://www.fantasia2000.com>  
MENC: The National Association for Music Education Web site: <http://www.menc.org>

## WEB SITES ABOUT THE COMPOSERS

**Ludwig van Beethoven:** <http://www.classical.net/~music/comp.lst/beethovn.html>

**Ottorino Respighi:** <http://www.classical.net/~music/comp.lst/respighi.html>

<http://www.wvtf.org/classical/Respighi.html>

**George Gershwin:** <http://www.classical.net/~music/comp.lst/gershwin.html>

**Dmitri Shostakovich:** <http://www.classical.net/~music/comp.lst/shostkov.html>

**Camille Saint-Saëns:** <http://www.classical.net/~music/comp.lst/st-saens.html>

<http://www.karadar.it/Dictionary/saint-saens.html>

**Paul Dukas:** <http://www.classical.net/~music/comp.lst/dukas.html>

<http://www.karadar.it/Dictionary/dukas.html>

**Edward Elgar:** <http://www.classical.net/~music/comp.lst/elgar.html>

**Igor Stravinsky:** <http://www.classical.net/~music/comp.lst/stravnsk.html>

## BOOKS

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*Lectionary of Music*, by Nicolas Slonimsky. New York: Doubleday, 1989.

*The Concise Baker's Biographical Dictionary of Musicians*, by Nicolas Slonimsky. New York: Schirmer Books, 1988.

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