

TEACHER'S GUIDE



The Firebird

Chicago Symphony Orchestra School Concerts • MAY 4, 2018, 10:15 & 12:00



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA



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Dear Teachers,

Welcome to the Firebird concert. This program explores the ways that dynamic orchestral music and exquisite ballet dancing convey emotion and tell stories of conflict and harmony. This concert features Stravinsky's Suite from *The Firebird*, which depicts the heroic efforts of Prince Ivan and a magical glowing bird struggling to defeat evil and restore peace to the world. We are so pleased that you are bringing your students to Symphony Center to hear the amazing Members of the Chicago Symphony Orchestra and to experience how powerful music combined with magnificent dance can transform discord into harmony.

The live performance will be even more exciting for your students if they are familiar with the repertoire prior to the concert. In addition to exposing your students to this music through the lessons included in this Teacher's Guide, consider additional opportunities for them to hear it during your school day: at the start of your morning routine or during quiet activities, such as journaling. Depending on your teaching schedule, some of the activities in this guide could be completed after your concert, rather than before. Students' enjoyment of this music doesn't have to stop after the performance!

This curriculum intends to engage students with music and guide them to listen for specific things in each piece. In this document, you will find three lesson plans that can be easily implemented by a classroom or music teacher, plus a reflection page for you and your students to complete after you have attended the concert. Our hope is that these lesson plans will serve as an important resource leading up to your day at Symphony Center.

Please look through this document and consider how and when you will use these lesson plans. Some activities may require you to gather materials, so plan accordingly. This document also includes historical content that will help you teach the lessons.

For additional support preparing your students for their concert experience, please request a visit from one of our skilled [Docents](#).

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,
Staff of the Negaunee Music Institute at the
Chicago Symphony Orchestra



The Firebird

ABOUT THE CONCERT

What would it be like to live in a world without harmony? This program explores the ways that dynamic orchestral music and exquisite ballet convey emotion to tell a story of conflict and harmony. Our concert features Stravinsky's Suite from *The Firebird*, which depicts the heroic efforts of Prince Ivan and a magical glowing bird struggling to defeat evil and restore peace to the world.

THE PROGRAM

Members of the Chicago Symphony Orchestra

Tania Miller *conductor*

Joffrey Academy Trainees and Studio Company *guest dancers*

Program to include selections from:

GLIÈRE Russian Sailors' Dance from *The Red Poppy*

PROKOFIEV Death of Tybalt from *Romeo and Juliet*

TCHAIKOVSKY *Swan Lake*, Op. 20

STRAVINSKY Suite from *The Firebird*

The engaging activities on the following pages will prepare your students for a fun and rewarding visit to Symphony Center.

LESSON 1 The Color of Music

FEATURED REPERTOIRE*

GLIÈRE [Russian Sailors' Dance from *The Red Poppy*](#)
PROKOFIEV [Death of Tybalt from *Romeo and Juliet*](#)
STRAVINSKY [Firebird Suite \(1919\) *Infernal Dance*](#)



***You can access the entire Spotify® playlist here.**

(free account required) or play Tracks 22–26 on the provided CD.

ESSENTIAL QUESTIONS

- How do the fine arts use conflict and harmony to help show emotion?
- How do we experience conflict and harmony through the different arts disciplines?
- How do composers express conflict and harmony through music?

OBJECTIVES

Students will be able to:

- Define harmony, conflict, mood, timbre, ballet and tone color.
- Describe and demonstrate the connection between color in the visual arts and tone color in music as well as compare and contrast their uses.
- Analyze the musical elements that are used to convey conflict and harmony in a piece of music.
- Discuss how elements of music are used to evoke emotion through harmony and conflict.
- Synthesize the concept of color by understanding that timbre influences how we perceive music.
- Analyze popular classical ballets by responding to what emotions the story evokes.

EVALUATION

Successful achievement of all activities includes students: connecting a character to the timbre of an instrument; analyzing how musical elements, including dynamics and timbre, can create character, mood and setting, specifically conflict and harmony; and how music and ballet together evoke emotions.

KEY VOCABULARY

- **Conflict:** a clash of two or more notes that is unpleasing to the ear
- **Harmony:** the sounding of two or more musical notes together that is pleasing to the ear
- **Ballet:** an artistic dance form performed to music using precise and highly formalized set steps and gestures
- **Mood:** the feeling or emotion that is expressed through the music
- **Timbre/Tone Color:** the unique quality of the sound of an instrument or voice
- **Dynamics:** how loud or soft the music is played

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of the concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- **Viewing/Projection Device:** Elmo®/overhead projector, SmartBoard, projectors, whiteboard/chalkboard, laptop for video, etc.
- **Visual:** *Convergence*, by Jackson Pollock and *Starry Night*, by Vincent Van Gogh
- **Conflict and Harmony in Music Worksheet**
- Pencils

INTRODUCTION

1. **Prepare** the visuals of the Pollock and Van Gogh pieces of artwork prior to the students' arrival. Use of a printed version or electronic version will work.
2. **Ask** students to first look at *Convergence* by Jackson Pollock. Allow silent time for the students to explore the painting alone, before asking the following questions:
 - What emotions do you feel when you look at this painting? (chaos, conflict, confusion)
 - What is happening in this painting? Does this painting portray anything in particular? (No, it is abstract.)
 - In what ways has the artist been able to translate the idea of conflict through this painting?
 - Has the artist, Jackson Pollock, used color to help create a sense of conflict? If so, how?
3. **Define** conflict. "Conflict is when things clash together, kind of like an argument between two people. Conflict can be present in our world in many different ways. We just had a chance to see how conflict can be portrayed through visual arts, but it can also be present in nature, between animals and even in dance and music.
4. **Say**, "We are going to get a chance to explore more about how conflict is present in music shortly, but before we do, I think we should take a moment to explore the opposite of conflict. Does anyone know the opposite of conflict? (harmony)"
5. **Ask** the students to look at a second painting, *Starry Night* by Vincent Van Gogh. Allow silent time for the students to explore the painting alone, before asking the following questions:
 - What emotions do you feel when you look at this painting? (calmness, serenity, harmony)
 - What is happening in this painting? Does this painting portray anything in particular? (Yes, let students share what they think is happening.)
 - In what ways has the artist been able to translate the idea of harmony through this painting?
 - Has the artist, Vincent Van Gogh, used color to help create a sense of harmony? If so, how?
6. **Define** harmony. "Harmony is when things work together to create a sense of peace or happiness. Can you share examples of harmony in our world?" (Allow multiple examples to be shared out.)
7. **Say**, "As you just shared, harmony is present in many ways around our world. Harmony, just like conflict, can also be present in art forms such as dance and music. Over the next few lessons, we are going to explore how harmony and conflict are used through music and dance as we study a famous work of art called *The Firebird*."

The Firebird, composed by Igor Stravinsky, was inspired by a famous Russian folk tale. What makes *The Firebird* extra special is that it was not only composed into a beautiful piece of music; it was also expressed through a beautiful style of dance called ballet. The music and dance take us on a journey of conflict and harmony through the use of movement, instruments, dynamics, and a little bit of magic.”

TEACHING STEPS

Part I. Conflict and Harmony in Music

- 1. Ask** all the students to say this silly sentence: *Firebirds and French horns flying all around.*
Choose three students to say the sentence while the other students close their eyes. After all three students have said the sentence, have students open their eyes and identify the speakers.
Ask, “How did you know which students were the speakers? **Lead** a discussion about the differences in each students’ voice. **Explain** that each voice has a different timbre (pronounced TAM-ber)
- 2. Say**, “In music, composers use tone color to create specific moods for their music. The musical word for tone color is timbre. Timbre means the quality or color of sound that makes one voice or instrument different from another. How do we know a flute is a flute and a trumpet is a trumpet if they are playing the same note? (Allow time for students to share thoughts.) Just like our voices, each instrument has its own unique sound or timbre.”
- 3. (Optional) Play** sounds of different instruments for your students so they can hear the difference between specific instruments. Show a visual of the instrument as you play it, so the students can make a visual and aural connection.
 - Flute • Trumpet • Timpani
 - Clarinet • Violin • Triangle
- 4. Say**, “Composers think long and hard about the different instrument timbres and how they can be used to help tell a story. They even use these timbres to help the audience experience an emotion or feeling. For example, Igor Stravinsky tells the story of *The Firebird* by using different groups and combinations of instruments to create different musical tone colors. Some of the sounds are harmonious and some are conflicting. When a composer uses instruments to create a sound that our ears like, we call this consonant. When a composer purposefully uses instruments that clash, we call this dissonant. Why would a composer sometimes want to use consonant (harmonious) sounds and sometimes use dissonant (conflicting) sounds?”
- 5. Say**, “Composers also think about how different volumes of music can help tell their story. When a composer writes music at different volumes we call it dynamics. Dynamics can be soft (piano) or loud (forte). In the story of *The Firebird*, there is a moment when Prince Ivan sneaks up on the Firebird. What would the music sound like during this moment in the story? (Soft) Exactly, because Stravinsky (the composer of *The Firebird*) wants the listeners to really feel like they are in that moment of the story.
- 6. Ask**, “What dynamic do you think Stravinsky would use when there is moment of conflict in the story of *The Firebird*? Why?”

Part II. Conflict and Harmony in Music

7. **Distribute** the **Conflict and Harmony in Music** worksheet.
8. **Say**, "Now we are going to get the chance to listen to three different composers' interpretations of how to express harmony and conflict in music. You should have the **Conflict and Harmony in Music** worksheet in front of you."
9. **Say**, "Let's close our eyes and turn our voices off so we can listen to our music." (Students do not complete worksheet yet.)
10. **Play:** [PROKOFIEV Death of Tybalt from *Romeo and Juliet*](#) (example of conflict) (Spotify 0:00-0:48)
11. **Say**, "Now you are going to get to listen to the same music a second time. This time, listen for the instruments you hear, the dynamics being used and whether the music is creating conflict or harmony. You may complete your worksheet while listening this time."
12. After students complete the worksheet **say**, "This piece of music is called *Death of Tybalt* from *Romeo and Juliet* by composer Sergei Prokofiev. Prokofiev wrote the music for *Romeo and Juliet*, which is performed with ballet. In this example of music, two men were having an argument. How did you hear the argument expressed through the music?" (Allow a few students to share their findings.)
13. **Play:** [GLIÈRE Russian Sailors' Dance from *The Red Poppy*](#) (example of harmony) (Spotify 0:20-1:10)
14. **Remember** to have the students listen to the music example once with their eyes closed and then on the second listen, complete the corresponding portion of the **Conflict and Harmony in Music** worksheet.
15. **Say**, "Awesome listening! Just like before, you are going to get to listen to the same music a second time. This time, listen for the instruments you hear, the dynamics being used and whether the music is creating conflict or harmony. You may complete your worksheet while listening this time."
16. After listening the second time **say**, "This song is called *Russian Sailors' Dance* written by composer Reinhold Glière, and it is a part of a larger work of music that was set to a ballet, similar to *Romeo and Juliet*. This ballet takes place in Russia in the 1920's. In this piece, the Russian sailors are dancing to celebrate a victory. Do you think this music represents conflict or harmony? Why?"
17. **Play:** [STRAVINSKY Firebird Suite \(1919\) *Infernal Dance*](#) (example of conflict) (Spotify 0:00-1:15)
18. **Remember** to have the students listen to the music example once with their eyes closed and then on the second listen, complete the corresponding portion of the **Conflict and Harmony in Music** worksheet.
19. **Say**, "Great job! This time, listen for the instruments you hear, the dynamics being used and whether the music is creating conflict or harmony. You may complete your worksheet while listening this time."

20. Say, “This recording was from composer Igor Stravinsky’s *The Firebird*. Just like the two other pieces we heard today, *The Firebird* is also a large piece of music that is performed with ballet. This recording is called *Infernal Dance*. What do you think was happening in this recording? (Allow students to share) This music depicts the guards of an evil king who were under a spell and dancing out of control until finally they danced so fast that they fell to the ground, sound asleep! Do you think this music is expressing harmony or conflict? Why?”

REFLECT

21. (Turn and Talk) Pair each student with a peer and have them discuss the following reflection questions.

22. Say, “To help close out today’s musical exploration of conflict and harmony, I’d like you to turn and talk to a partner about the following questions. Use your Conflict and Harmony worksheet to help guide your discussion.” (Only ask one at a time.)

- How did the dynamics help you know what was happening in the story?
- Do you believe the composers were able to express the stories by choosing special instrument sounds (tone colors)?
- Was it easy to know when the music was expressing conflict and harmony? How?

OPTIONAL EXTENSIONS

- Draw a “Selfie” portrait using a personal life moment. Instruct students to think of a moment in their own life that had conflict or harmony. Color the selfie picture with hues that best represent the feeling from that moment. Write a brief story describing this moment.
- Explore improvisational movements to match the two paintings from the introduction. Have students experiment with ways to move their bodies alone, with a partner, or in a small group that might reflect conflict, like the Pollock painting or harmony, like in the Van Gogh painting. Perhaps have students add instrument sounds with the movements. How can they express harmony and conflict to match the movements?



ASSESSMENT

- Examine whether students can connect a character to the timbre of an instrument.
- Observe through an informal class discussion whether students can identify harmony and conflict using context clues from the story.
- Observe whether students can interpret how musical elements, including dynamics and timbre, can create character, mood or setting.
- Using discussion and questioning throughout the lesson, listen to student responses to assess attainment of objectives throughout the lesson.

Common Core Anchor Standards

CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. **CCSS.ELA-LITERACY.CCRA.SL.1** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally. **CCSS.ELA-LITERACY.CCRA.SL.4** Present information, findings and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.

CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

Illinois Arts Learning Standards

Music Anchor Standard 8

Construct meaningful interpretation of artistic work.

MU:Re8.1.1 With limited guidance, demonstrate and identify expressive qualities (for example, dynamics, tempo) that reflect creators'/performers' expressive intent.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

MU:Cn11.0.1 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

Illinois Social and Emotional Learning Standards

Goal 1, Standard 1 Develop self-awareness and self-management skills to achieve school and life success.

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

Goal 2, Standard 2 Use social awareness and interpersonal skills to establish and maintain positive relationships.

2A.1b: Use listening skills to identify the feelings and perspectives of others.

CONFLICT AND HARMONY IN MUSIC

Name: _____

Directions: Complete the following worksheet after listening to each recording two times. You may use words or pictures for your answers.

<p>Listening Example #1 COMPOSER Sergei Prokofiev Death of Tybalt from <i>Romeo and Juliet</i></p> <p>Instruments I Hear:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Dynamics:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Is this an example of Conflict or Harmony?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Listening Example #2 COMPOSER Reinhold Glière Russian Sailors' Dance from <i>The Red Poppy</i></p> <p>Instruments I Hear:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Dynamics:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Is this an example of Conflict or Harmony?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Listening Example #3 COMPOSER Igor Stravinsky Firebird <i>Infernal Dance</i></p> <p>Instruments I Hear:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Dynamics:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Is this an example of Conflict or Harmony?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
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LESSON 2

Stravinsky's *The Firebird* Story and Listening Map

 **FEATURED REPERTOIRE***
STRAVINSKY [Firebird Suite \(1919\)](#)



***You can access the entire Spotify® playlist here.**

(free account required) or play Tracks 22–26 on the provided CD.

ESSENTIAL QUESTIONS

- How does Stravinsky's music demonstrate the conflict and harmony of the story *The Firebird*?
- How do different art forms use conflict and harmony to help show emotion?
- How does orchestral music inspire emotions including fear, courage and hope?

OBJECTIVES

Students will be able to:

- Understand the folktale of the Firebird.
- Identify instruments used to tell the story of the Firebird.
- Describe how instruments used in Stravinsky's *Firebird* creates consonance and dissonance which help to tell the story.

EVALUATION

Successful achievement of this activity will result in students being able to retell the story of the Firebird using *The Firebird* Listening Map. Students will be able to identify and interpret how instruments convey different moods through musical elements such as dynamics, tempo and timbre.

KEY VOCABULARY

- **Sorcerer:** a person who claims to have magical powers
- **Enchanted:** something under a spell

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- **Viewing/Projection Device:** Elmo®, overhead, SmartBoard®, projectors, whiteboard/chalkboard, laptop for video, etc.
- **Firebird Listening Map**
- Pencils

TEACHING STEPS

Storytelling & Listening Map

1. **Say:** “Today we are going to take a close look at Stravinsky’s *Firebird*. It’s important that we listen and learn about this music because we will hear this piece played when we go to see the Members of the Chicago Symphony Orchestra at Orchestra Hall! I’m going to read the story of *The Firebird* as the music plays. Listen and identify the main character, what the main character wants, and how the problem or conflict is resolved.”
2. **Distribute *The Firebird* Listening Map.** (Found at the end of the lesson.)
3. **Say:** “As I read you the story of *The Firebird*, follow along with the main character on your listening map. Use your fingers to represent different characters and move them along the map as the story unfolds.”
4. **Read** the story of *The Firebird* to the class. **Play** the music on the CD or use the Spotify® links to accompany the story. The suggested timings, found in parentheses, can help you correlate the story to the music.

The Firebird

Based on a Russian Folk Tale

Play CD Track 22 Introduction [The Firebird and its Dance](#) (0:00–0:20) students are silent, teacher is silent.

Continue to play (0:20–52) while speaking the story below:

“Once upon a time, a long time ago in a faraway kingdom, there was a prince named Ivan. One night, Ivan was out hunting. It was an extremely dark night and though there was no moon in the sky, millions of stars shone brightly enough for him to find his way. The forest was full of creatures. A soft wind made the trees shake and the leaves rustled against each other. **(STOP reading—let music play 0:52–1:05)**

(1:05–1:41) The prince went silently in search of his prey, and in the middle of the dark forest, he came upon a bird that he had never seen before. **(STOP reading—let music play until 2:13)** **(2:13–2:44)** The Firebird, as it was called, had feathers of brilliant colors and eyes that were like crystals. The Firebird was eating golden apples from a silver tree.

(2:44–3:12) The prince was amazed by this beautiful creature, and so he slowly, silently crept closer and closer to the Firebird. **(3:12–5:08)** When the prince was sure the Firebird had not heard him, he lunged at her! The prince captured the Firebird. The Firebird flapped her strong, broad wings and, using every bit of strength in her body, struggled to reach the freedom of the sky.

Finally, exhausted and realizing that she could not escape, the magical bird spoke to Prince Ivan and suggested a deal: If Ivan agreed to let her go, she would give the prince one of her magical feathers. This feather would protect Ivan from danger. If Ivan ever needed help, all he had to do was call for the Firebird, and she promised that she would come to his rescue.

Ivan agreed to this deal and released the Firebird. Once free, the Firebird removed a single, shining feather and gave it to Ivan. She thanked Ivan for releasing her and stretched her wings and flew away into the night.”

Play CD Track 23 [Round Dance of the Princesses](#) without talking (0:00–0:20)

Begin speaking at (0:20–4:12) “Later that same night, Ivan came upon a group of twelve maidens dancing and playing games in front of a dark, enchanted castle.

(4:12–5:32) They warned Ivan that they were being held captive by the evil sorcerer, Kastchei, and if caught, Kastchei would turn the prince into stone.

Play CD Track 24 [Infernal Dance of King Kastchei](#)

(0:00–3:56) “Shortly after the maidens left, the guards who protected Kastchei appeared, followed by Kastchei, himself. The sorcerer was furious that Ivan had invaded his kingdom and ordered the guards to arrest Ivan at once! Prince Ivan tried to escape, but was captured and brought to the sorcerer.

Even though he was terrified, Prince Ivan remembered the Firebird’s promise. As Kastchei’s guards held him tight, Ivan was able to reach for the single feather. Just as the sorcerer was about to turn him to stone, Ivan waved the feather and the Firebird instantly appeared.

The magical bird put a spell on Kastchei and his guards, causing them to dance a wild and furious dance. They danced faster and faster, until exhausted, they fell down - sound asleep!”

Play CD Track 25 [Berceuse \(Lullaby\)](#)

(0:00–3:53) “As Kastchei and his servants slept, the Firebird sang a haunting melody. It was a lullaby that kept them under her spell. While they slept, the bird told Ivan the secret to the sorcerer’s power. It was kept inside a large egg, hidden inside a wooden crate in the castle. If Ivan wanted to rescue the princesses and banish Kastchei and his guards, he would need to find and destroy the egg!”


Play CD Track 26 [Finale](#)

(0:00–1:09) “Prince Ivan set out in search of the crate that held the egg. After hours of searching, Ivan discovered it and pried open the lid. Inside, he saw the large egg!

(1:10–3:26) Prince Ivan grabbed the egg, raised it above his head and threw it at the sleeping sorcerer. With a crack, the egg broke. There was a bright flash of light and Kastchei, his guards and his castle instantly disappeared.

Ivan thanked the Firebird for her help. Without her feather and the promise she made, he would have been turned into stone. Once again, the Firebird flapped her brilliant wings and lifted off into the sky. Prince Ivan, the twelve maidens, and the rest of the kingdom began to celebrate in joy. The End!”

- 5. Play** *The Firebird* again. This time, allow students time to complete the listening map while listening to the music without narration.

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- 6. Teacher tip:** You may need to stop the music after each track in order for students to have some space to think about their answers.

ASSESSMENT

- Examine whether students can connect the music of *The Firebird* with the story elements found on the listening map.
- Observe whether students can identify and interpret how instruments convey different moods through musical elements such as dynamics, tempo and timbre.

Common Core Anchor Standards

CCSS.ELA-LITERACY.RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

CCSS.ELA-LITERACY.RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.SL.3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.SL.3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

CCSS.ELA-LITERACY.SL.3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

Illinois Arts Learning Standards

Music Anchor Standard 7: Perceive and analyze artistic work.

MU.RE.7.3 Demonstrate and explain how musical concepts and contexts affect responses to music.

Music Anchor Standard 8: Construct meaningful interpretation of artistic work.

MU:Re8.1.1 With limited guidance, demonstrate and identify expressive qualities (for example, dynamics, tempo) that reflect creators'/performers' expressive intent.

Illinois Social and Emotional Learning Standards

Goal 2, Standard 2: Use social awareness and interpersonal skills to establish and maintain positive relationships.

2A.1b: Use listening skills to identify the feelings and perspectives of others.

LESSON 3 Movement and Music

 **FEATURED REPERTOIRE***
STRAVINSKY [Firebird Suite \(1919\)](#)



***You can access the entire
Spotify® playlist here.**

(free account required) or play
Tracks 22–26 on the provided CD.

ESSENTIAL QUESTIONS

- How does ballet depict elements of the story, including protagonist and antagonist views, as well as harmony and conflict?
- How are music and dance related to each other?

OBJECTIVES

Students will be able to:

- Deepen knowledge of the connection between ballet and music.
- Explore how movement and music are connected, especially to elements of music.
- Relate to characters from The Firebird through creative movement exploration.
- Foster a deep understanding of the story and music from The Firebird.

EVALUATION

Successful achievement of this activity will result in students learning about basic age-appropriate dance vocabulary. Students will be able create movements to express The Firebird through dance.

KEY VOCABULARY

- **Ballet:** an artistic dance form performed to music using set steps and gestures.
- **Ballet Company:** a group of dancers that perform ballet.
- **Conflict:** a serious disagreement or argument.
- **Harmony:** the combination of simultaneously sounded musical notes to produce chords and chord progressions having a pleasing effect. Agreement.

TEACHING STEPS

Movement Activity 1 [Infernal Dance](#) Statue Game—CD Track 24

1. **Say**, “In previous lessons, we learned about how art and music help express harmony and conflict. Today we are going to learn how movement can help us show emotions through our piece, *The Firebird*. Composer Igor Stravinsky was inspired by dance and wrote *The Firebird* to accompany a ballet by one of his friends, the director of the Ballet Russes in Russia, Sergei Diaghilev. Stravinsky and Diaghilev knew that movement and music could show harmony, conflict, and emotion without even having to speak a word. Let’s explore how we can show emotion by moving independently while listening to a specific portion of *The Firebird: Infernal Dance*.”
2. **Choose** one student to play the role of Kastchei, the evil sorcerer from *The Firebird*. As the music plays, have students move their bodies to show the emotion they hear in the music.
3. **Randomly** stop the music and ask students to freeze in a statue shape.
4. **Encourage** students to use their entire body to make a shape and explore different heights and levels (high, middle and low).
5. When the music suddenly freezes, the student who is Kastchei will try to catch as many students who are still moving as possible and turn them into stone! If caught and turned into stone, the student must remain frozen in their statue shape for the duration of the game, until all students have been turned into stone. Students who have not been caught by Kastchei are free to walk around following the music until caught. (Optional step - have a new Kastchei after each time the music is frozen, to allow more students to be Kastchei.)

Movement Activity 2

6. **Draw** the following chart on the board:

	Fast vs. Slow	Loud vs. Soft	Smooth vs. Choppy	Conflict vs. Harmony
Round Dance of the Princesses				
Finale				

7. **Play** [Round Dance of the Princesses](#)—CD Track 23. Have the students listen for the musical elements listed on the chart.
8. **Ask** students to choose the words from the chart that best describe the music they are hearing.
9. **Prepare** students to move their bodies.
10. **Ask** students to move their bodies in place using different levels (high, medium, and low) to show the contrast between the comparative words. (Fast/Slow, Loud/Soft, Smooth/Choppy, Conflict/Harmony). **Say**, “Show me what loud and soft looks like. Smooth and choppy. Conflict and harmony.”
11. **Place** students in pairs. Have students select who will be the leader first. Students should be silently facing each other. Explain to students that this activity is a mirror activity. The follower must copy the exact movements of the leader.

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12. Play the [Round Dance of the Princesses](#). The leader begins to move their body, inspired by the music they are hearing. The student who is following must copy the movement made by the leader. The teacher can choose one of the comparative sets of words to guide students' listening and learning. Allow time for exploration, then have students switch roles.
 13. Ask students to sit and watch multiple pairs moving at the same time. Lead an "I noticed" discussion session when the activity is over.
 14. Repeat steps 7 – 12. This time, complete the movement and mirror activity while listening to the music of the [Finale](#) – CD Track 26.
 15. Reflect. "Let's reflect on what we just experienced:
 - What went well? What was difficult?
 - Did you notice anything about the way you moved or others moved?
 - What would you do differently next time?"

ASSESSMENT

- **Observe** whether students can create silent movements that represent actions, emotions and character traits.
- **Observe** whether students can perform a wide variety of movements to illustrate the musical elements heard in the music.
- **Listen** to student responses to assess attainment of objectives of the lesson.

Common Core Anchor Standards

CCSS.ELA-LITERACY.SL.6.1.D Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. **CCSS.ELA-LITERACY.CCRA.SL.1** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally. **CCSS.ELA-LITERACY.CCRA.SL.4** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.


CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Illinois Arts Learning Standards

Music Anchor Standard 8: Construct meaningful interpretation of artistic work.

MU:Re8.1.1 With limited guidance, demonstrate and identify expressive qualities (for example, dynamics, tempo) that reflect creators'/performers' expressive intent.

Music Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.



MU:Cn11.0.1 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

Dance Anchor Standard 2: Organize and develop artistic ideas and work.

DA:Cr2.1.2.b Choose movements that express a main idea or emotion or follow a musical phrase. Explain reasons for movement choices.

Dance Anchor Standard 6 Convey meaning through the presentation of artistic work.

DA:Pr6.1.1.a Perform a dance for others that conveys an idea, feeling, experience, image or story.

Illinois Social and Emotional Learning Standards

Goal 1, Standard 1 Develop self-awareness and self-management skills to achieve school and life success

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

Goal 2, Standard 2 Use social awareness and interpersonal skills to establish and maintain positive relationships.

2A.1b: Use listening skills to identify the feelings and perspectives of others.

The Firebird

POST-CONCERT REFLECTION

Name: _____

Directions: Complete the following comic strips by drawing or writing your emotions at the specific parts of the story.

1. Prince Ivan

Ivan catching the Firebird.	Ivan trying to escape Kastchei's guards.	Ivan breaking the egg.	Ivan celebrating Kastchei's defeat.

2. The Firebird

Firebird being captured by Ivan.	Firebird being released by Ivan.	Firebird saving Ivan from Kastchei's guards.	Firebird celebrating Kastchei's defeat.

How did hearing *The Firebird* at Orchestra Hall deepen my understanding of music?

Composer History

REINHOLD GLIÈRE [say: “glee-AIR”] was born in Ukraine in 1875, but later moved to Russia to study violin at the Moscow Conservatory. After graduating, Glière taught at various schools and conservatories (one of his pupils being the composer Sergei Prokofiev), studied conducting and continued composing. After the Russian Revolution, the composer attained a high status in the Soviet musical world, perhaps because of his interest in national styles. Many of his works use elements of Russian folk music to give the music a very “Russian” sound. Glière composed works from many genres—symphonies, string quartets, operas, concerti and works for piano.

Like many of the great Russian composers (such as Tchaikovsky), Glière also wrote music for ballets. Glière was inspired by the ballerina Yekaterina Vasilyevna Geltzer for *The Red Poppy*’s music, and Geltzer’s role in *The Red Poppy*—a ballet praised as the first Soviet ballet on a revolutionary subject—was actually her most famous post-revolutionary role. “Russian Sailors’ Dance” is an arrangement of a Russian folk song, “Yablochko” (“little apple”), and consists of an introduction, a theme and several increasingly frenzied variations.

SERGEI PROKOFIEV [say: “pro-COHF-ee-ev”] was a Soviet composer born in 1891 and is regarded as one of the major composers of the twentieth century. His mother was a musician, and, inspired by hearing her practice the piano, Prokofiev composed his first piano piece at age five. When Prokofiev was eleven, he began his formal musical education with Reinhold Glière and in just a few months made his first attempt at composing a symphony. Prokofiev began studying at the Saint Petersburg Conservatory a few years later. After graduating, the composer made a name for himself in Russia, but eventually moved abroad to pursue other performance and composition opportunities. Prokofiev returned to Soviet Russia in 1936 and worked on several of his most famous compositions, including the ballet *Romeo and Juliet*.

Although Prokofiev composed the music in 1935, *Romeo and Juliet*’s Russian premiere was not until 1940. The ballet’s immediate success surprised everyone involved as the dancers had struggled with the music’s syncopated rhythms and had almost boycotted the ballet. As he often did, Prokofiev reused music from the ballet to make three orchestral suites. The first suite contains seven movements, and Prokofiev did not use the ballet’s music chronologically, instead choosing to incorporate music from more than one section.

PIOTR ILYICH TCHAIKOVSKY [say: “chy-KAWF-skee”] was born in 1840 in a small town in the Russian Empire. Tchaikovsky’s parents were initially supportive of his musical education, allowing him to begin studying piano at age five and even hiring a tutor. Later, they decided a career as a civil servant was more practical (musicians were at the bottom of the social hierarchy), so Tchaikovsky’s parents sent him to study at the Imperial School of Jurisprudence in Saint Petersburg. Being separated from his mother at age ten deeply affected Tchaikovsky, and the trauma was intensified when his mother died when he was fourteen. This event motivated him to write his first composition, a waltz, in memory of his mother.

(TCHAIKOVSKY CONTINUED) Tchaikovsky worked as a lawyer after finishing school, but once the Saint Petersburg Conservatory opened in 1862, he left his career in law behind to pursue his true calling: music. After graduating from the Saint Petersburg Conservatory, Tchaikovsky accepted a position as a music theory professor at the Moscow Conservatory.

Although *Swan Lake* is now one of the most beloved ballets of all time, its premiere was not well-received. Tchaikovsky composed the music in 1875-76, and the ballet premiered in 1877. The ballerina Anna Sobeshchanskaya, who was intended to play the leading role of Odette, was not allowed to perform at the premiere because a government official complained that she had accepted expensive jewelry from him, but married another man.

IGOR STRAVINSKY [say: "EE-gore strah-VIN-skee"] was one of the most famous composers in modern music. Born in St. Petersburg, Russia in 1882, he grew up surrounded by the arts. His father was a professional singer and Stravinsky often watched his father perform at the opera house. Stravinsky started taking piano lessons at age nine, but later studied law in school. While in school, Stravinsky met the son of famous composer Nikolai Rimsky-Korsakov, who started teaching him composition. Law became much less important to Stravinsky once he found fame with the ballet *The Firebird*.

Stravinsky wrote *The Firebird* for Serge Diaghilev's Ballet Russes company, and it premiered in Paris in 1910. Both the audience and critics were immediately captivated by the ballet's music and the story of a magical, glowing bird that was both a blessing and a curse to its master. The ballet marked the beginning of Stravinsky's and Diaghilev's collaborations, which also produced Stravinsky's other famous ballets, *Petrushka* and *The Rite of Spring*. Stravinsky also arranged three orchestral suites using *The Firebird's* music, of which the 1919 Suite is best known.

Resources from the Negaunee Music Institute at the CSO

In addition to creating this Teacher's Guide, the CSO has also created a [Parent Guide](#). Send this link to your students' families so they can continue their preparation for the concert at home.

Additional Resources, Enrichment and Connections

<https://www.cbsnews.com/pictures/misty-copeland/>

<https://www.amazon.com/Firebird-Misty-Copeland/dp/0399166157>

Video: Romeo and Juliet & Swan Lake Performances

<https://www.youtube.com/watch?v=lxJHjcRGdCQ&t=1s>

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