

DISCOVERY CONCERTS

INDIANAPOLIS SYMPHONY ORCHESTRA  Community Health Network

TEACHER PACKET



SYMPHONIC
STORIES

2025

Su-Han Yang, Conductor

This is designed for teachers attending the Indianapolis Symphony Orchestra's Community Health Network *Discovery Concerts*.

Questions or comments may be directed to the ISO Education and Community Engagement Department.

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About



Su-Han Yang | Conductor

The Associate Conductor of Indianapolis Symphony Orchestra, Su-Han Yang, is from Taiwan, a beautiful island in the northwestern Pacific Ocean! He studied piano, percussion, traditional instruments, and conducting there. Later, he went to Berlin, Germany for further study in conducting, to learn from the spirit and greatness of Bach, Beethoven, Brahms, and many others. In 2017, he won the first prize in the 10th International Grzegorz Fitelberg Competition for Conductors in Poland, Chopin's native country. Conductors travel a lot so he has been all over the world, working with orchestras in Taiwan, Europe, and in the United States. Su-Han also has appeared at many international music festivals! He puts his heart and soul into his mission of sharing his love and passion for music to everyone.

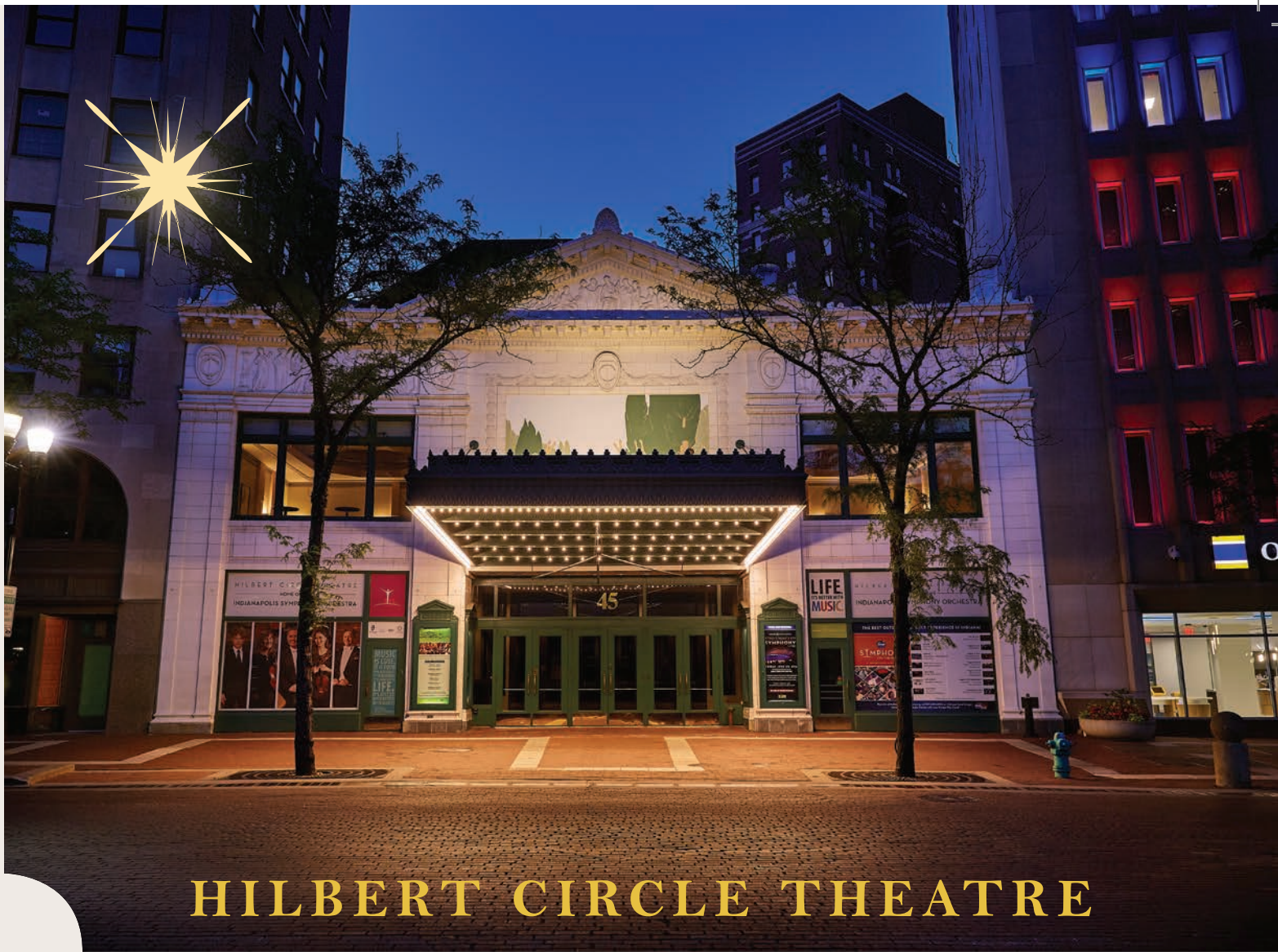


Sampson Levingston | Narrator

Sampson Levingston is an Indiana History Lover from Indianapolis! Sampson, under his platform Through2Eyes, travels the state of Indiana looking for stories to share. Levingston's historical videos, which can be found on YouTube and Facebook, have been viewed over 100,000 times! In June of 2020, Sampson started hosting historical walking tours that he calls, "Walk & Talks".

As of today Sampson has led over 600 historical walking, biking or trolley tours centered on Black history through his hometown. Sampson's tours gained national attention in 2021 with a feature on NPR's All Things Considered. Sampson has graced the cover of the Indianapolis Star, been featured in Forbes, The New York Times, Chicago Tribune and more!

In addition to Walk & Talks, Sampson also visits local elementary schools to present "Hawk & Talks", teaching kids about Indiana birds and Indiana history! He also gives history lectures and presentations to organizations around Central Indiana. He currently offers Walk & Talks through Indiana Avenue, Martindale, Irvington, Butler-Tarkington, Mapleton-Fall Creek, "Fountain Fletcher", Monument Circle, Kennedy-King, Newfields and Carmel.



HILBERT CIRCLE THEATRE

It was originally built in **1916**, designed by Indianapolis architects Rubush & Hunter. They also designed neighboring buildings on Monument Circle like Circle Tower, The Columbia Club, and the Indiana Repertory Theatre.

The theatre was built as **one of the first** motion picture palaces west of New York City.

The original theatre had **3,100 seats** and was a majestic venue for films and live acts. In 1928, the first movie with sound ever shown in Indianapolis, *The Jazz Singer*, was shown at the theatre.

They showed films for **65 years** before closing in 1981.

After the first renovation was complete in **1984**, the Hilbert Circle Theatre became home to the Indianapolis Symphony Orchestra.

There are now only **1,660 seats** in the hall.

Fun Fact: Most of the exit signs are restored original Tiffany glass and the stairs are restored original Italian marble!



Georges Bizet

(1838 – 1875)

PRONUNCIATION: zhorzh bee-ZAY



COMPOSER INFORMATION

Georges Bizet was a famous French composer born in Paris, France. He was surrounded by music from a very young age because both his parents were musicians. His father was a wig maker and a voice teacher, while his mother was a talented pianist. This musical environment helped Bizet develop his love for music early on. He learned to read notes when he was just four years old! Even though Bizet loved music, he also loved to read books. His parents wound up hiding his books so that he would spend more time on his music!

By the time he turned ten, Bizet was accepted into the Paris Conservatory where he studied hard and began to write his own compositions. He graduated from the Conservatory with awards in both composition and piano. When Bizet was 29, he moved to Rome, where his music was inspired by the beautiful mountains and the rich history of the city. While in Italy, he became ill with inflamed tonsils and throat. Despite these health challenges, he was a generous teacher who would not accept payment from his students.

Unfortunately, he struggled with poor health throughout his life and often complained about the air in Paris making him feel sick! He even started hearing two musical notes in his ears, and suffered an acute attack of rheumatism. Bizet's most famous opera is "Carmen" and when it was first premiered, reviews were terrible and critics said there were no good tunes in the piece. In the middle of the night during the first round of "Carmen" performances, Bizet passed away at a young age of 36. Four months later, "Carmen" was performed in Vienna, Austria, and it was a smashing success! His funeral was attended by more than 4,000 people, showing how much he was loved and respected.

Today, Georges Bizet is remembered as one of the great composers of the 19th century, and his music continues to be performed and enjoyed by people all around the world! The famous movement "Habanera" from his opera "Carmen" is still a favorite in many movies and shows.





When Bizet originally composed the music for the play “Carmen,” he didn’t expect it to become an opera!

WHAT YOU WILL HEAR



Overture to “Carmen”

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Georges Bizet does a terrific job at making the music sound exciting in *Overture to “Carmen”*! What types of sounds do you hear? How do you think he made it exciting? Describe the instrumentation, dynamics, tempi, and any other musical elements. Is it a piece of music you would choose to listen to again on your own? Why or why not?

Bizet uses a lot of cymbals and percussion along with short notes to create an exciting feeling! I think alternating between the more lyrical parts also make the main theme more exciting when it comes back. I don’t think I would listen to it too often though because I usually like calm music.

Music: 3-5(Cn.1.5.1) and 6-8(Cn.2.8.2)

2. Carmen and her friends are Gypsies, a word used to describe an ethnic group of people known for their music, fortunetelling, and nomadic lifestyle. “Gypsy” is actually a derogatory (insulting) word. The group of people it refers to are more accurately called Roma, and the language they speak is Romanes, or Romani. Do some basic research on the Roma tribes, their lifestyle, and what other composer besides Bizet have been inspired by their musicianship.

There are four Roma tribes, or nations (the Kalderash, the Machavaya, the Lovari, and the Churari), plus many other smaller groups (such as the Sinti, the Luri, and the Xoraxai). Most Roma refer to themselves by their tribal name or by “Rom” or “Roma”, meaning “Man” and “People”. Roma tend to live in their own communities, separate from the gajikané (foreign) society around them. Centuries of discrimination and ethnic hatred have made them suspicious of outsiders, and they fear that integrating into gajikané society will cause them to lose their unique cultural identity. Roma musicianship has influenced Liszt, Brahms, and Dvorak, Bartok, among many other Classical composers! Their unique musical styles trace back to Middle Eastern music, Jewish klezmer music, flamenco, and jazz.

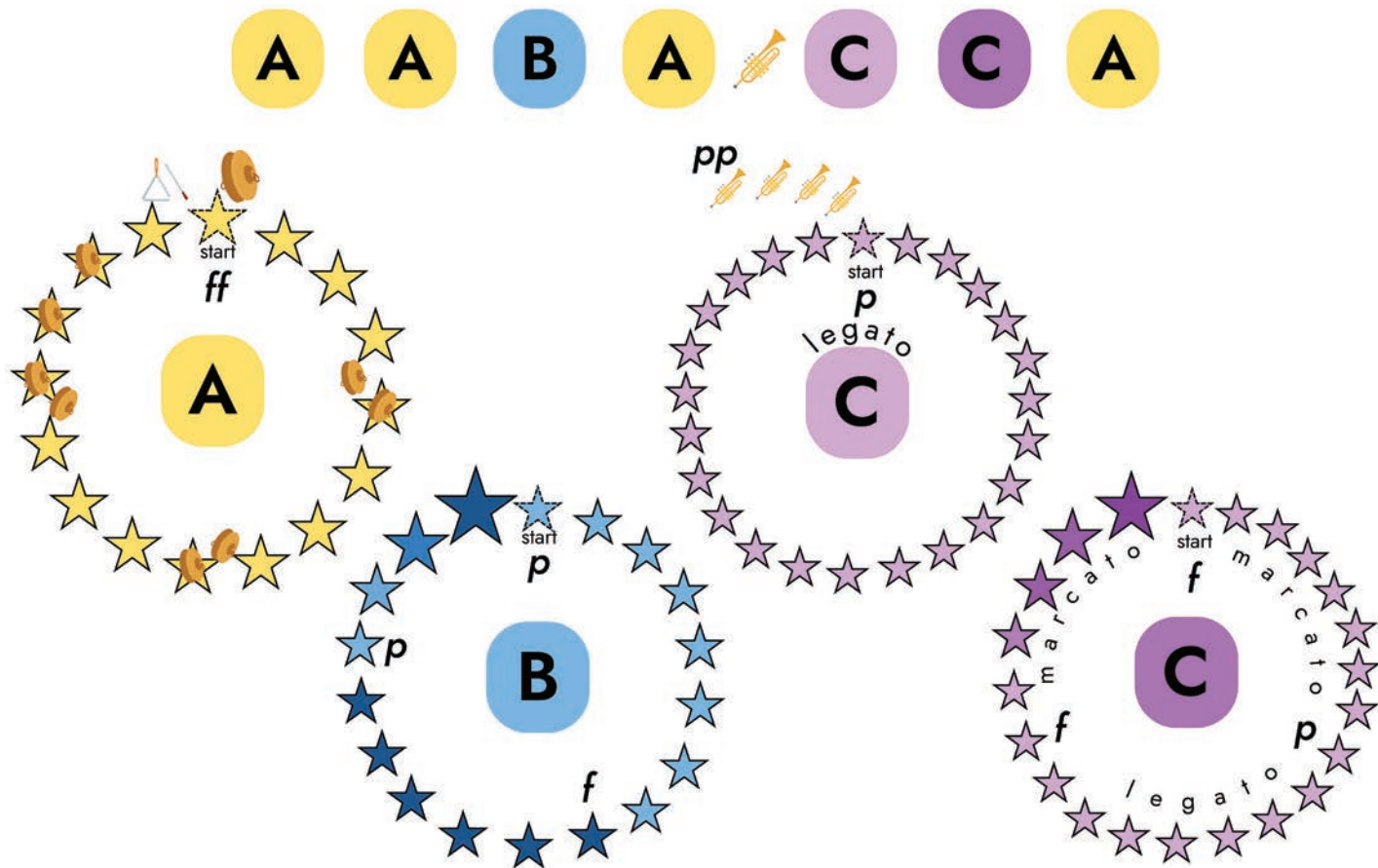
Ethnic Studies: ES.2.1, ES.2.3, ES.3.1

Language Arts: 6.CC.4, 3.RC.1(4.RC.1)

Social Studies: 3.H.2

LISTENING MAP

*The excerpt you will hear starts at 1:15 in the video.



THE STORY BEHIND THE MUSIC

*An animated story is available on the YouTube playlist. Warning: Teacher/Parent Advisory — Explicit Content

Synopsis provided below is heavily summarized.

For full synopsis, please visit links in the For Further Study page.

Carmen is a famous opera by Georges Bizet that tells the story of love, jealousy, and tragedy. It takes place in Seville, Spain in the 1820s, and follows Don José, a soldier who falls in love with a free-spirited gypsy woman named Carmen.

Carmen works in a factory and loves dancing, singing, and living life her way. She is bold and confident, but her independence causes trouble. When Don José falls in love with her, he gives up everything, including his job as a soldier, and another girl he was engaged to, to be with her.

They ran away together and while they were happy for a time, Carmen's heart is wild, and she doesn't want to be tied down. She later falls for a brave bullfighter named Escamillo. She leaves Don José for Escamillo. This makes Don José jealous and leads to a dramatic ending.

The opera is full of exciting music, colorful characters, and emotions. Some of the songs, like the *Habanera* and the *Toreador Song*, are so famous that people still recognize them today.



QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. Carmen's entry into the canon of Western operas gave rise to several depictions of the story, each of them foregrounding a particular issue of concern to the society and culture that produced it. One example that stands out is *Carmen Jones*. In 1943, musical theatre librettist, Oscar Hammerstein II, took Bizet's opera *Carmen*, rewrote the lyrics, changed the characters from 19th century Spaniards to WWII-era African Americans, and switched the locale to a Southern military base.



Take a look at the comparison of lyrics below of the opening of Act II from Bizet's *Carmen* and "Beat out dat rhythm on a drum" from *Carmen Jones*. Write your answers to the following questions and discuss them with the class.

- » The English translation of *Carmen* and the lyrics in *Carmen Jones* are drastically different. The theme is still the same, but how were they transformed?
- » *Carmen Jones* is set in a WWII-era (around early 1940s). How does this influence the set, costumes, and dancing compared to *Carmen*, which was set in Seville, Spain in the 1820s?

Dance: Cn.11.1.3(Cn.11.1.4, Cn.11.1.5), Re.7.1.4b, Re.8.1.3a, Cn.10.1.5a and Cn.11.1.4a

Ethnic Studies: ES.3.1

Language Arts: 3.CC.1(4.CC.1, 5.CC.1), 6.CC.4 and 6.RC.4

Music: 3-5(Cn.2.5.2)

2. Play the musical tracing map recording from the YouTube playlist and draw the shapes to the music following the way they are shown in the video! Repeating sections will have the same shapes or lines. Colors in the video differentiate between musical sections. Once you've done that, use what you just traced as a template to create new shapes together as a class for each section.

Music: 3-5(Cn.1.5.1), 3-5(LR.6.5.1), 3-5(P.7.5.4) and 6-8(LR.6.8.1)

Visual Arts: Re.7.2.3a



Bizet: *Carmen* 1875

The sistrums' rods were jingling
With a metallic clatter,
And at this strange music
The zingarellas leapt to their feet.
Tambourines were keeping time
And the frenzied guitars
Ground away under persistent hands,
The same song, the same refrain.

Tralalalala.....

Copper and silver rings
Glittered on dusky skins;
Orange - and red-striped
Dresses floated in the wind.
Dance and song became one
At first timid and hesitant,
Then livelier and faster
It grew and grew and grew!

Tralalalala.....

The gypsy boys stormed away
On their instruments with all their might,
And this deafening uproar
Bewitched the zingaras!
Beneath the rhythm of the song,
Passionate, wild, fired with excitement,
They let themselves be carried away,
Intoxicated, by the whirlwind!

Tralalalala.....

"*Carmen Jones*" 1954

I'll tell you why I wanna dance.
It ain' de sweetness in de music
I like de sweetness in de music,
But dat ain' why I wanna dance.
It's sumpin' thumpin' in de bass,
A bumpin' underneath de music.
Dat bum-bum-bumpin' under music
Is all I need, to start me off.
don't need nuthin' else to start me off.

Beat out dat rhythm on a drum,
An'I don' need no tune at all!

I feel it beatin' in my bones,
It feel like twen'y millyun tomtoms.
I know dere's twen y millyun tomtoms
Beatin' way down deep inside my bones.
I feel it beatin' in my heart,
An' den I get a kin' o' dream
An' in my dream it kin' o' seem
Dere's jus' one heart, In all de worl'~
Dere ain't but one big heart for all de worl'.

Beat out dat rhythm on a drum,
Dere's one big heart for all de wor'!

An' now dat heart is beatin' fast,
An' dat's a rhythm I kin dance to,
I'm mighty glad I got a chance to,
Wid dat one big heart dat's beatin' fast.
Tomorrow mornin' let it rain,
Tomorrow mornin' let it pour,
Tonight we's in de groove together~
Ain' gonna worry 'bout stormy weather~
Gonna kick ol' trouble out de door!

Beat out ol' trouble on a drum,
An' kick his carcass through de door



Sergei Prokofiev

(1891 – 1953)

pronunciation: SIR-gay pro-KUFF-ee-ehv



COMPOSER INFORMATION

Sergei Prokofiev grew up in Sontsovka, a small village in Ukraine where he showed musical talent from a young age. He began studying the piano with his mother when he was just three years old and composed his first piece at the age of five! By the age of nine, he had written his first opera, *The Giant*, after hearing Tchaikovsky's *The Sleeping Beauty*. When he was 13, he enrolled at the prestigious St. Petersburg Conservatory and studied with the Russian composer Nikolai Rimsky-Korsakov.

Prokofiev's music was new and different and he blended traditional Russian sounds with modern harmonies and rhythms. After graduation, he travelled around Europe to learn more about music. However, World War I and the Russian Revolution made living and working in Russia very difficult. The Russian government made rules for

composers to follow so that they would compose music that "everyone could understand." As a result, Prokofiev decided to move to the United States in 1918. He hoped he would be able to compose in peace. However, American audiences were not ready for his new sounds, so he moved to Paris. In Paris, Prokofiev found great success where his operas and ballets were very well liked.

He eventually returned to Russia in 1932, where he produced some of his finest works including *Peter and the Wolf* and *Romeo and Juliet*. Sergei Prokofiev passed away on March 5, 1953, in Moscow, but his music lives on and is celebrated around the world. He remains one of the most important composers of the 20th century, and his works continue to inspire musicians and listeners alike!





Prokofiev would spend up to 14 hours a day composing music! Since he wrote so much music, he often would forget what he had composed.

WHAT YOU WILL HEAR



Romeo and Juliet, Suite No. 2, Op. 64:
"Montagues & the Capulets"

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Listen to the beginning excerpts (1:15 — 1:36) of "Montagues & the Capulets." Based on the music, what do you think the movements in the ballet would look like? Write out your predictions on a piece of paper. Listen to the excerpt again. This time, break up into groups of 4-6 and choreograph your own steps to the music. Each group presents their choreography for the class one by one. Then, as a whole class, watch the ballet choreography to this scene. How similar were yours?

I think there will be some type of marching because of the very strong beats I hear. But because this is at a masquerade ball where Juliet meets Romeo for the first time, I think there also should be some dancing!

Dance: Cr.1.1.5a and Cr.2.1.3b(Cr.2.1.4b, Cr.2.1.5b)

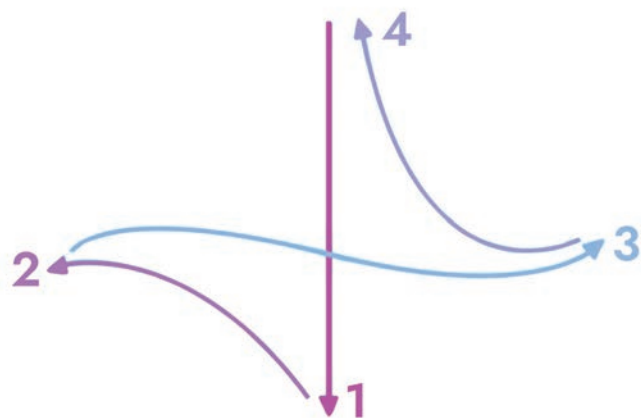
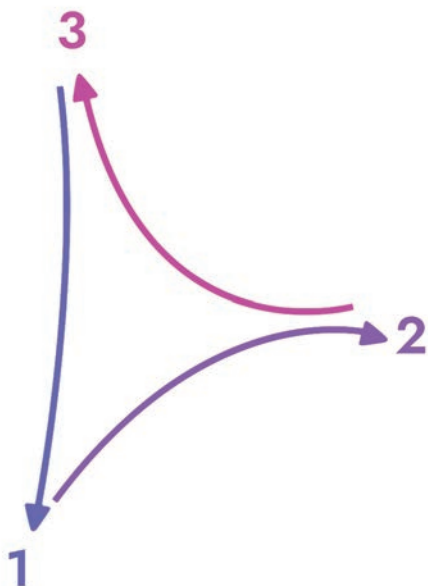
Music: 3-5(Cn.1.5.1)

Physical Education: 4.1.3.A

2. Learn the movements to conduct in 4/4 and 3/4 using your right hand flicking your wrist down, up, and side to side following the graphics below. Conduct an excerpt of the piece (1:15 — 1:55 and 2:53 — 3:18) while observing the conductor in the video! Are you arms and wrist moving the same way?

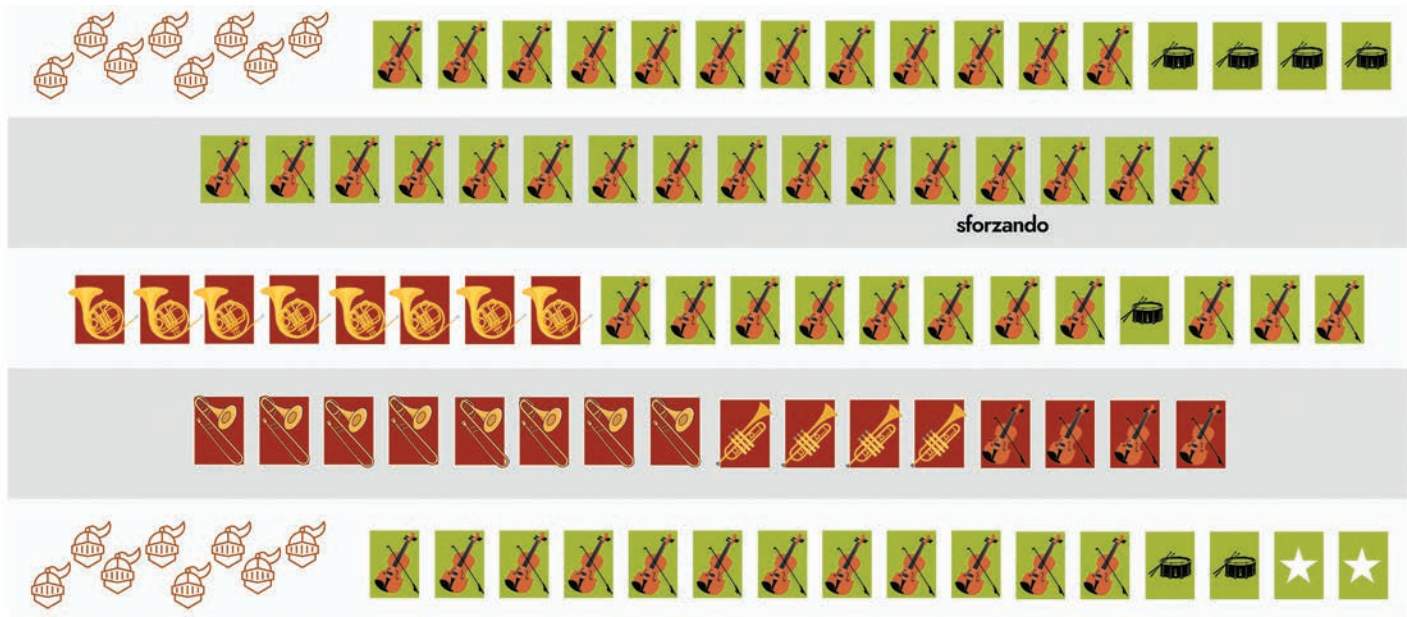
Music: 3-5(LR.6.5.1) and 6-8(LR.6.8.1)

Physical Education: 3.3.1.A



LISTENING MAP

*The excerpt you will hear starts from 1:15 and ends at 2:52.



THE STORY BEHIND THE MUSIC

*An animated story is linked in the For Further Study page.

(The musical movement we are playing portrays the section in yellow).

Romeo and Juliet is a famous story written by William Shakespeare about two young people who fall in love, even though their families are enemies.

The story is set in Verona, Italy. Romeo comes from the Montague family, and Juliet comes from the Capulet family. **When they meet at a masquerade ball, they instantly fall in love.** But because their families have been fighting for a long time, they had to keep their love a secret.

They planned to get married in secret, hoping their love will bring peace between their families. But yet another fight breaks out and Juliet's father tells her she must marry another man. After a series of unfortunate events, Juliet takes a sleeping potion and pretends to die, thinking that she can avoid the wedding.

A classic case of bad timing, Romeo shows up and actually believes that she is dead, so he takes the actual poison and dies. Juliet wakes up to only find her Romeo dead, so she takes a dagger and kills herself. While the love story between Romeo and Juliet ends in tragedy, the two families agreed to stop fighting.



QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. After reading the story of *Romeo and Juliet*, break into small groups and discuss how each character developed throughout the story. Then, put yourself in either Romeo or Juliet's shoes, would you have done anything differently? What do you think of the decisions they made in this story?

I think the fact that their love was forbidden made Romeo and Juliet act irresponsibly. If I was Juliet, I would not have faked my own death!

Language Arts: 3.RC.3 (4.RC.3, 5.RC.3) and 6.RC.4

Health & Wellness: 3-5.1.2

2. *The Tragedy of Romeo and Juliet* was originally written by William Shakespeare in 1597. Read an excerpt from the "Balcony Scene" (Act 2, Scene 2). Scan the QR Code for the website with translations:



Watch a couple of different artistic mediums of this scene in the YouTube playlist. Compare and contrast how each art form depicts this scene. How do the words come to life in each video and do they make you feel differently? Do you think one medium expresses the content of the excerpt better than others? What elements from each medium reflect the excerpt?

- » Film, *Romeo & Juliet*, 1968:
Italian director Franco Zeffirelli
- » Film, *Romeo & Juliet*, 2021:
National Theatre
- » Ballet, *Romeo & Juliet*,
2012: The Royal Ballet
- » Broadway, *Romeo and Juliet*,
2014: BroadwayHD

Dance: Re.8.1.3a and Cn.11.1.4a

Language Arts: 6.CC.4, 3.CC.1(4.CC.1,
5.CC.1), 6.RC.4

Music: 3-5(Cn.2.5.2), 3-5(LR.5.5.1),
6-8(Cn.2.8.2), 6-8(LR.5.8.2), 6-8(LR.6.8.3)





Chen Yi

(b. 1953)

pronunciation: chen yee



COMPOSER INFORMATION

Born in Guangzhou, Chen Yi is the daughter of two classical-music-loving medical doctors who made sure she was exposed to as much Western and Chinese culture as possible. Besides her study of Western music via the violin, she steeped herself in European novels and other literature, and, of course, the Chinese classics. She grew up during a time of significant upheaval, yet Chen Yi showed a strong passion for music from a young age. During the Chinese Cultural Revolution (1966-1977), she and her siblings labored in the countryside, all the while playing revolutionary songs on the violin. It was in the fields that she found her roots, her motherland, and an appreciation and commonality with farmers and other non-intellectuals.

With the end of the Cultural Revolution in 1977, Chen Yi became a student at the Central Conservatory of Music in Beijing, where she studied Western classical and traditional Chinese music. In 1986, Chen Yi moved to the United States to further her studies, where she later earned

a Doctor of Musical Arts degree from Columbia University in New York. She was one of the first female composers from China to gain international recognition, and her work has been performed by numerous prestigious orchestras around the world.

Chen Yi's music is characterized by its unique fusion of Chinese folk elements with contemporary classical techniques. She often draws inspiration from traditional Chinese music, using instruments like the erhu and pipa, while also incorporating Western orchestral instruments. One of her notable works is "The Secret of the 5 Elements," which showcases her ability to blend different cultural sounds.

Throughout her career, Chen Yi has received several awards and honors, including the American Academy of Arts and Letters Award and a Guggenheim Fellowship. Since 1998, Chen has been a professor at the University of Missouri-Kansas City Conservatory of Music and Dance.





“Since I speak naturally in my mother tongue, in my music there is Chinese blood, Chinese philosophy and customs. However, music is a universal language. Although I have studied Western music extensively and deeply since my childhood, and I write for all available instruments and voices, I think that my musical language is a unique combination and natural hybrid of all influences from my background.” –Chen Yi

WHAT YOU WILL HEAR



Romance of Hsiao and Ch'in

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. You can learn a lot about the culture of a country by listening to their music and observing their folk dances. China has several traditional dances, but the most well-known is the *Lion Dance*. Learn about the *Lion Dance* by watching videos and reading the article in our For Further Study page. Then, look up other country's national/traditional dance! For example, Flamenco, Bollywood, Samba, Raqs Sharqi, Waltz, or the Can-Can! How is the culture reflected in the dance movements and the music choices?

Dance: Cn.11.1.3(Cn.11.1.4, Cn.11.1.5), Re.8.1.3a, Cn.10.1.5a and Cn.11.1.4a Ethnic Studies: ES.3.1
Music: 3-5(Cn.2.5.2), 3-5(LR.6.5.3), 6-8(LR.5.8.1) and 6-8(LR.6.8.3)

2. The Hsiao (xiao), is a Chinese end-blown bamboo vertical flute. The sound of it is quite mellow and has a melancholy tone. On the other hand, the Ch'in (guqin) is a plucked seven-string Chinese instrument. The instrument is formed by two long planks of wood being glued together, creating a hollow sound chamber inside.

The two violins in the performance are supposed to represent the *Hsiao* and the *Ch'in*. Are you able to tell them apart which violin represents which instruments? How do the different violins play differently or how does Chen Yi write differently for each violin to represent the traditional instruments? Think about the rhythm, dynamics, structure, instrumentation, articulations, tonality, techniques, etc.



Ethnic Studies: ES.3.1 and ES.4.2

Music: 3-5(Cn.1.5.1), 3-5(Cn.3.5.3), 3-5(LR.5.5.1), 3-5(LR.6.5.3), 6-8(Cn.2.8.2), 6-8(LR.5.8.2) and 6-8(LR.6.8.3)

LISTENING MAP

This piece is best listened to without a formal listening map. Try to follow along with the main melody as it comes up throughout the piece! Main melody shown below.



Try singing the melody or playing it on a pitched instrument!



Music: 3-5(Cr.9.5.2)

THE STORY BEHIND THE MUSIC

Romance of Hsiao and Ch'in is inspired by an ancient Chinese legend. The story is about two magical instruments, the Hsiao (a type of bamboo flute) and the Ch'in (a traditional 2,000 year-old seven-stringed zither), that fall in love. The legend is a love story, where the two instruments symbolize two souls deeply connected through their melodies and harmony.

The story begins with the *Hsiao* and *Ch'in* as separate instruments, each with its unique voice. The *Hsiao* produces soft, airy tones that seem to float like a gentle breeze, while the *Ch'in* creates rich, resonant sounds that echo wisdom and tradition. In the legend, these two instruments discover one another and are drawn together by their shared love of music. Their melodies intertwine, creating a beautiful harmony that represents their growing bond.

The music also reflects the challenges they face, with moments of tension and discord. These sections symbolize obstacles in their journey, but they always resolve into harmony, showing the strength of their love and unity. By the end of the piece, the *Hsiao* and *Ch'in* sound as if they are one, symbolizing a perfect partnership.

Chen Yi's *Romance of Hsiao and Ch'in* is not just a love story; it is also a celebration of Chinese culture and traditional instruments. By blending modern compositional techniques with ancient musical elements, Chen Yi brings an old legend to life in a way that resonates with audiences today. Her work reminds us of the timeless power of music to tell stories, express emotions, and connect people across time and cultures.

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. Do you know of any other legends? Are there folktales that you know or were told at home? Look up some other folktales from another country! Retell the story for your classmates along with a piece of artwork, music, or dance to accompany your story. Explain how your visual accompaniment relates to your story. For ideas, take a look at our For Further Study page!

Language Arts: 3.RC.2(4.RC.2), 3.CC.1(4.CC.1, 5.CC.1) Dance: Cr.2.1.3b(Cr.2.1.4b, Cr.2.1.5b)
Music: 3-5(Cr.11.5.2) Visual Arts: Cr.1.1.5a and Cn.10.1.4a

2. Several of the pieces in this program has been used outside of the symphony orchestra concert setting. Selections from Bizet's *Carmen*, Prokofiev's *Romeo and Juliet*, and Saint-Saëns' *Danse macabre* have been used in movies, tv shows, and other settings. Other artists have also been inspired by the original story to recreate it in their medium, like books inspired by the tragedy of Romeo and Juliet.

Can you imagine where else Chen Yi's *Romance for Hsiao and Ch'in* could be used for? What do you think would make for a great adaptation of this piece?

I think Chen Yi's Romance for Hsiao and Ch'in would be a really nice soundtrack to a documentary following an artists' journey because it sounds so peaceful, but there is also dissonance symbolizing the obstacles that artists face in their career. I think blending such a traditional sound with a modern comic strip would be really cool!

Music: 3-5(Cn.2.5.2)





Camille Saint-Saëns

(1835 – 1921)

pronunciation: cah-meal san-songs



COMPOSER INFORMATION

Saint-Saëns' father was a government clerk who died three months after his birth. At the request of his mother, Saint-Saëns' great-aunt Charlotte moved in with them. She was the first to introduce him to the piano. Like Mozart, Saint-Saëns was a child prodigy! At two and a half years old, he could pick out tunes on the piano, composed his first piece at age 3, and by the time he was 10, he had memorized all of the Beethoven piano sonatas! He had total recall of anything he had ever read. His talent was also not limited to just music. He also learned to read by age 3 and mastered Latin by age 7!

Saint-Saëns was raised by his mother and aunt who did everything they could to encourage his musical aptitude. When he turned 13, he entered the Paris Conservatory where he developed a deep understanding of music theory and composition.

Saint-Saëns was a versatile musician, writing music for various genres, including symphonies, concertos, operas, and chamber music. His best known works include Symphony No. 3 "Organ", *Danse macabre*,

and *Le carnaval des animaux* (*The Carnival of the Animals*). He was a world-class virtuoso pianist and organist. Franz Liszt even called him "the greatest organist in the world!" Saint-Saëns was also a conductor, critic, music scholar, teacher and composer. Working in Paris, he founded a society that supported an entire new generation of French composers. He was also a prominent advocate for the music of his contemporaries and played a significant role in promoting the works of younger composers.

Despite these talents, he never quite lived up to expectations. While he composed operas, none were very popular. Throughout his life, Saint-Saëns traveled extensively, finding inspiration in the music and cultures of different countries. He was known for his love of nature, which influenced many of his compositions. His style of music was traditional and conservative blended with modern ideas, making him a key figure in the transition from the Romantic era to early 20th century.





Saint-Saëns' music can be heard in over 100 movies & tv shows including *Hugo*, *Loki*, *The Simpsons*, *It's Always Sunny in Philadelphia*, *Babe*, and so many more!

WHAT YOU WILL HEAR



Danse macabre, Op. 40

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Based on the title of this piece, *Danse macabre*, which translates to "Dance of Death", what do you think the music will sound like? What instruments do you think you will hear? What emotions do you think you will feel? Write down a couple of sentences. Pair up and talk about what you wrote and why you think that way.

I think the piece will alternate between fast and slow because it is a dance, but the music is symbolizing dying at the same time. I think I will hear some slides in the violins and some fast melodies from other instruments like the xylophone or the flute! I think I will feel a little anxious.

Music: 3-5(Cn.2.5.2)

Language Arts: 3.CC.1 (4.CC.1, 5.CC.1)



2. Saint-Saëns' version of *Danse Macabre* first started out in 1872 as a composition for voice and piano with a French text by the poet Henri Cazalis. Read the poem below aloud. While you listen to the piece, can you match the music to the text? What if the music came first? Use your imagination to write a short story with a beginning, middle, and end to describe the music that Saint-Saëns wrote. You can also complete it with some visual artwork.

Égalité, Fraternité... - Henri Cazalis

**Text has been roughly translated to English from French.*

Zigger-zigger-zig tapping on a coffin
here's the figure Death with a toothy grin.
On the stroke of twelve plays a crazy polka
zigger-zigger-zag on his violin.

The night is dark, the winter winds blow
the tree-branches creak in the stormy clouds
and the snow-white skeletons off they go
they run and they leap in their flowing shrouds.

Zigger-zigger-zig how they skip and toss
dancing to the beat rattling every bone.
Now a randy pair lie down on the moss
hoping to repeat pleasures they had known.

Zigger-zigger-zag Death is keeping at it
scraping out the tune on his violin.
Two have lost their wraps they are dancing naked
he gives her a squeeze like a carnal sin.

The lady they say is of noble race
her partner a lad from the market town
but oh! she yields to his close embrace
as if the young boor had a royal crown.

Zigger-zigger-zig hand in hand a-dancing
what a host of dead waltzing on the turf
zigger-zigger-zag in their ghostly party
is the king himself romping with a serf.

But hush! all at once their hands let go.
They jostle they flee they've heard the cock crow.
Oh wonderful night when poor folk are free!
So all praise to Death and Equality!

Language Arts: 3.CC.1(4.CC.1, 5.CC.1), 6.CC.4, 3.RC.1(4.RC.1), 6.RC.4 and 3.W.4
Visual Arts: Cr.2.1.3a and Cn.10.1.4a

Music: 3-5(Cn.1.5.1) and 3-5(Cn.2.5.2)

LISTENING MAP

*The excerpt you will hear starts at the beginning and skips 2:04-5:35 in the video.

The listening map consists of 12 harp notes numbered 1 to 12, followed by a skull icon. Below the harp notes are five rows of musical instruments and actions, each with a label:

- Row 1: tri-tones (violin), flutes (skeletons), violins (skeletons), solo violin (ghost), solo violin (ghost).
- Row 2: oboes (skeletons), solo violin (skeletons), woodwinds (skeletons), solo violin (skeletons), tri-tones (violin), TUTTI (skeletons).
- Row 3: strings (ghost), strings (ghost), solo violin (skeletons), xylophone (skeletons), solo violin (skeletons), xylophone (skeletons), tri-tones (violin).
- Row 4: TUTTI (ghosts and skeletons), strings (witch hats), strings (witch hats), oboe call (whirlwind), oboe call (oboe), oboe call (grave).

THE STORY BEHIND THE MUSIC

Danse Macabre is a thrilling and imaginative piece of music that tells a spooky inspired by an old French legend. The title means “Dance of Death,” and the music paints a vivid picture of a ghostly celebration that happens every year on Halloween night.

The story begins at midnight when Death appears, playing a haunting tune on his violin. In the music, you can hear the clock striking twelve through twelve eerie notes played by the harp. As Death’s melody echoes through the night, skeletons rise from their graves, rattling their bones and joining in the dance.

The music captures the creepy yet playful atmosphere with its sharp violin notes, rattling xylophone sounds that mimic bones, and a dramatic, fast-paced melody. As dawn begins to break, the music becomes softer and calmer. Death’s violin fades away, and the skeletons return to their graves one by one. The piece ends with a quiet, peaceful sound, signaling the end of the ghostly gathering and the return of the living world.

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. The tritone in the violin solo that leads us into the skeleton dance in *Danse macabre* is very iconic! It was known as the Devil in music during the Medieval and Baroque eras. The part is split into two voices below. You can choose to tap only the rhythm or play the melody on a pitched instrument you have in your classroom. Practice counting the rhythm out loud first before putting instruments in your hand. See if you can work together as a class to recreate the introduction that Saint-Saëns wrote! You can also practice it with the recording.

Melody



Rhythm Only



The image shows two musical representations of the tritone. The top part, labeled 'Melody', consists of two staves of music in 3/4 time with a key signature of one flat. The melody is split between the two staves. The bottom part, labeled 'Rhythm Only', shows the same rhythm on a single staff with a 3/4 time signature. The rhythm consists of a dotted quarter note, followed by a quarter note, then a series of eighth notes, and finally a quarter note with a fermata.

Music:3-5(P.7.5.4), 3-5(P.8.5.1), 3-5(P.8.5.3), 6-8(P.8.8.1) and 6-8(P.8.8.4)



2. Play the recording (1:18–2:03) while tapping the rhythm on an unpitched instrument. You can also clap your hands or tap on your lap. Use the following rhythm cards for each section and test your reflexes! Feel free to switch it around as there are many combinations you can do. You can also work as a class to come up with new rhythms for each sections with note values you have learned!

Tip! If the recording is too fast, change the playback speed in the settings to 0.75x!

Notations Used:



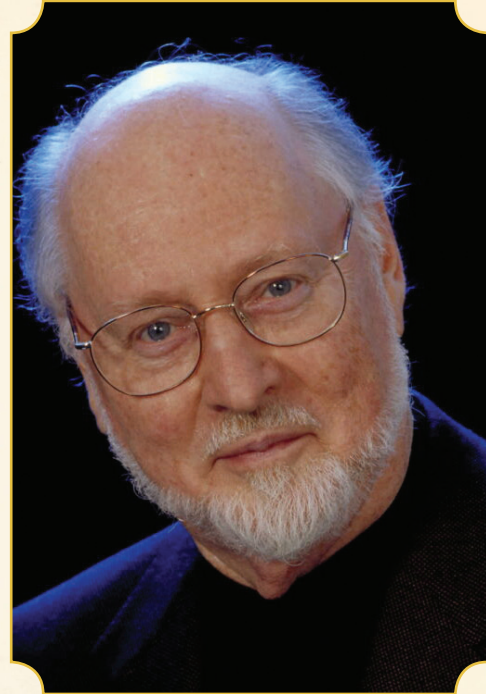
Music: 3-5(LR.6.5.1), 3-5(P.8.5.1), 3-5(11.5.2), 6-8(P.8.8.1), and 6-8(Cr.11.8.2)



John Williams

(b. 1932)

pronunciation: john will-yums



COMPOSER INFORMATION

John Williams was born in Queens, New York, and grew up in Los Angeles, California. He had a love of music from a young age because his father was also a musician (a jazz drummer and percussionist) and he gave young Williams piano lessons. Aside from piano, he learned to play the cello, trumpet, and trombone – and even formed a band with his friends!

John was pursuing music as a career at UCLA when he was suddenly drafted to be in the Air Force at age 19. While he served for three years, he played piano, conducted, and arranged music for the U.S. Air Force band. Following his service, John moved to New York City to enroll at The Juilliard School and worked as a jazz pianist in the city while he shifted his career to focus on composing music.

He eventually found his way back to Los Angeles, this time playing in studios and writing musical scores for movies. To this day, he has written scores for more than 100 films, many while working with the famous director Steven Spielberg. How many of these do you recognize? Harry Potter, Star Wars, Superman, Jaws, E.T. the Extra Terrestrial, Indiana Jones, Home Alone, Schindler's List, Jurassic Park. John Williams wrote all those soundtracks!

His IMDB (Internet Movie Database) page details his 345 award nominations and 197 awards won, with 5 Oscars, 3 Emmys, 4 Golden Globes, 25 Grammys, 7 British Academy Film Awards, and 8 Saturn Awards, noting that he has the most Academy Award nominations of anyone currently alive (only second in history behind Walt Disney)!





John Williams composed the theme music for the Olympics! His piece *Olympic Fanfare and Theme* was written for the 1984 Los Angeles Summer Olympics and has since become a signature sound of the Games! It's so popular that it is still used today!

WHAT YOU WILL HEAR



Harry's Wondrous World

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Even though *Harry's Wondrous World* isn't attached to one specific scene in a book, it combines many themes that show up throughout the movie. Why do you think music is important to storytelling and what makes John Williams such an incredible film composer? Read or watch John Williams' interviews on composing for films.

The combination of themes in Harry's Wondrous World is comparable to an overture where it almost foreshadows the music you'll hear throughout the movie! Music makes stories come to life and the way John Williams has different themes for each scene or character makes us have emotional connections to the music and remind us of specific scenes when we hear them.

Language Arts: 3.CC.1(4.CC.1, 5.CC.1), 3.CC.5, 6.CC.4, 3.RC.1(4.RC.1) and 3.RC.4

Music: 3-5(Cn.1.5.1), 3-5(Cn.2.5.2), 3-5(Cn.3.5.3)

2. If you have read the first Harry Potter book, *Harry Potter and the Sorcerer's Stone*, create an art collection for your favorite character that reflects your choice of favoritism. First, write a short paragraph explaining why you chose the character and how do you see your character being reflected in *Harry's Wondrous World*. Then, be creative! You can create a collage, draw, write a poem, or create a piece of music inspired by your favorite character. You get to be the storyteller through your art!

Language Arts: 3.CC.1(4.CC.1, 5.CC.1), 6.CC.4, 3.RC.1(4.RC.1), 3.RC.2(4.RC.2), 3.RC.3(4.RC.3, 5.RC.3), 3.RC.4 and 3.W.1

Music: 3-5(Cn.1.5.1) Visual Arts: Cr.1.1.5a, Cr.2.1.3a, Re.7.1.5a and Re.7.2.3a .



LISTENING MAP

- 0:00 — 0:16** Introduction: The opening sweeping melody represents Hedwig's Theme!
- 0:16 — 0:54** A) The main theme that keeps coming back is the Friendship Theme that is played in both legato and staccato.
- 0:54 — 1:20** Transition
- 1:20 — 1:59** A) The Friendship Theme returns with thicker orchestration and gets more dramatic.
- 1:59 — 3:02** B) The Reflection Theme is recognizable by the descending notes played in the woodwinds, but the main melody is in the strings!
- 3:02 — 4:02** Transition including the Quidditch theme and Hogwarts theme
- 4:02 — 4:38** A) The Friendship Theme returns again.
- 4:38 — end** Coda) The excitement builds towards the end with sweeping upward scales and brass!

THE STORY BEHIND THE MUSIC

Harry's Wondrous World is a magical and adventurous piece of music from the *Harry Potter* films. It is not specific to one scene, but encapsulates the excitement, wonder, and bravery of Harry Potter's journey in the wizarding world in the first two films, "*Harry Potter and the Sorcerer's Stone*" and "*Harry Potter and the Chamber of Secrets*."

The piece serves as one of the key themes in the series, accompanying moments that highlight Harry's journey from an ordinary boy to a courageous wizard surrounded by magic and friendship with Ron and Hermione.



The piece opens with a sweeping and noble melody that reflects the wonder and grandeur of Harry entering the wizarding world for the first time. The rich orchestration captures the excitement of his new life at Hogwarts, filled with magical creatures, flying broomsticks, and spellbinding adventures.

As the music develops, playful motifs represent the lighter, whimsical side of the magical world, such as exploring the castle, forming friendships, and experiencing the joys of Quidditch. These moments are interwoven with darker, mysterious tones that hint at the challenges Harry will face, including his battles with Voldemort and the dangers lurking in the shadows.

The dynamic shifts in the piece—from bright, triumphant fanfares to softer, introspective passages—mirror Harry's growth as a character. The music showcases both the thrilling excitement of his new world and the courage he finds within himself to face its challenges.

By the end of the piece, the music builds to a grand and triumphant conclusion, symbolizing the strength of Harry's bravery and the magical bond between him and his friends. It leaves listeners with a sense of hope and inspiration, perfectly capturing the spirit of the *Harry Potter* story.



QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. Most of you have read the first book of Harry Potter! Even though *Harry's Wondrous World* is not attached to one specific scene, does one come to mind? What characters are there? Draw a scene inspired by this music. Think about different elements of visual imagery that matches musical elements.

Afterwards, perform a show and tell in a small group discussion. Compare your interpretation of the music with your classmates. What was different? Did you think of the same scene when listening to the music?

Visual Arts: Re.7.1.5(a), Re.7.2.4(a)

Language Arts: 3.CC.1 (4.CC.1, 5.CC.1), 3.CC.5

2. There are so many characters and elements that make the magical world of Harry Potter come to life! Put the words listed below in the correct rhythm box. Feel free to add other words! Combine some words together to create your own rhythm patterns as you audiate and clap them! Now try playing the rhythms on unpitched percussion or found sounds (any normal object that you can make a sound with).

WORD BANK

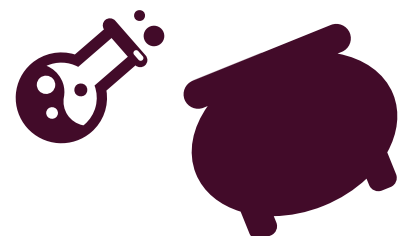
Harry Potter
Hogwarts
Hagrid
Quidditch
Gryffindor
Ravenclaw
Hufflepuff
Slytherin
Muggle
Dumbledore
Dobby
Ron Weasley
Hermoine
Daily Prophet
Voldemort
Severus Snape
Polyjuice



ie. Har-ry Pot-ter



Music: 3-5(LR.4.5.1), 3-5(P.8.5.1), 6-8(P.8.8.1), 3-5(Cr.11.5.2) and 6-8(Cr.11.8.2)





Florence Price

(1887 – 1953)

pronunciation: flor-rence price



COMPOSER INFORMATION

Born in Little Rock, Arkansas, Florence loved music from a young age. Though her father was a dentist, her mother was a former school teacher and piano teacher who also managed several local businesses. Her mother taught her how to play to piano and by the time she was a teenager, she was already performing in concerts, being recognized as a prodigy. While attending Capitol Hill School, she published her first composition when she was eleven.

Florence entered the New England Conservatory of Music in Boston, Massachusetts when she was fourteen to study music. By the time she was 23, she was offered a position as Chair of the Music Department at Clark University in Atlanta, Georgia.

She was a talented pianist, organist, and composer. She wrote many different kinds of music, including symphonies, songs, and pieces for piano. Her music was special because she blended classical music with the rich sounds of African American spirituals and folk songs.

While Florence seemed to do very well in her career, she faced many challenges because she was a Black

woman in a time when many people did not treat everyone equally. She was denied membership in the Arkansas State Music Teachers Association because of her race, for example. But she didn't let that stop her. She worked hard, believed in her talent, and inspired others with her music and let her culture and influences shine through her music.

In 1933, Florence became the first African American woman to have her symphony performed by a major orchestra. The Chicago Symphony Orchestra played her *Symphony in E Minor* at the Chicago World's Fair, followed quickly by orchestras in Michigan and Pennsylvania. Florence was the first black female classical composer to achieve this level of recognition in the United States and Europe.

Florence Price passed away in 1953, but her music continues to be celebrated today. She showed the world that creativity and determination can help overcome obstacles and leave a lasting legacy.





Florence Price's *Dances in the Canebrakes* was originally written for solo piano, but it became even more famous when William Grant Still orchestrated it!

WHAT YOU WILL HEAR



Dances in the Canebrakes, No. 2
"Tropical Noon" (Arr. W.G. Still)

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. Florence Price was inspired by the traditions, dances, or the music styles of the early 20th century African American culture. Explore some of those elements utilizing the resources in the For Further Study page. How have these traditions evolve or change over time?

Ethnic Studies: ES.3.1 Language Arts: 3.RC.1 (4.RC.1)

2. To put things in a little perspective, *Dances in the Canebrakes* was written in 1953. Do you know anyone who remembers the year 1953? Do some basic research and/or conduct an interview with someone who was alive during that year. What were some important events that happened in the United States? What about specifically in Indiana? What about around the world? Write a short paragraph on the historical events of 1953 in chronological order using appropriate transition words.

First, Dwight D. Eisenhower was inaugurated as the 34th President of the United States in January, then Bill Vukovich won the 37th Indianapolis 500 race (leading 195 of the 200 laps and finishing more than 3 minutes ahead of 2nd place!!) in May, and Queen Elizabeth II was crowned in Great Britain in June.

Social Studies: 4.H.13 Language Arts: 3.RC.6

LISTENING MAP

*The excerpt you will hear starts at 2:42 in the video.

- | | |
|--------------------|---|
| 2:42 – 4:22 | A) Violins and woodwinds have the melody with slow drag bass line. The sweeping melodies almost feel like sunshine! |
| 4:22 – 4:53 | B) Percussions join in as well as brass for more playful rhythmic accents. |
| 4:53 – 6:00 | A) Theme A comes back |
| 6:00 – 6:37 | Coda) The melody from Theme A transpires into a dreamy and airy ending. |

THE STORY BEHIND THE MUSIC

Dances in the Canebrakes is a set of three piano pieces inspired by the dances and music of early 20th century African-American culture. The three movements — *Nimble Feet*, *Tropical Noon*, and *Silk Hat and Walking Cane* — each have a unique style, combining jazz, ragtime, and classical elements.

The music captures the spirit of everyday life, with “authentic Negro rhythms” (as Price describes it), elegant melodies, and rich harmonies. “Canebrakes” refer to the dense thickets of sugarcane in the Deep South that slaves were ordered to work—and that also served at times as a place of refuge for people who escaped enslavement. Canebrakes are common in the Deep South. In pre-Civil War days, when the South’s rich economy depended almost entirely on growing and processing cotton, canebrakes (wild stands of cane) had to be cleared before the adjacent land could be cultivated for cotton planting. Teams of Black slaves labored on the clearing jobs, apparently lasting several days in many cases. Thus, at night they would probably amuse themselves by singing and dancing.

The second movement, *Tropical Noon*, offers a contrasting sense of warmth and relaxation compared to the other two movements. With its smooth, flowing melodies and lush harmonies, this piece feels like a lazy afternoon under the sun. It has a slow-drag feel and incorporations of tango rhythms.

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. After reading the short synopsis of what *Dances in the Canebrakes* are inspired by, do you think the music of *Tropical Noon* fits into this title? What aspects of the music contribute to the definition of the title *Dances in the Canebrakes* or *Tropical Noon*?

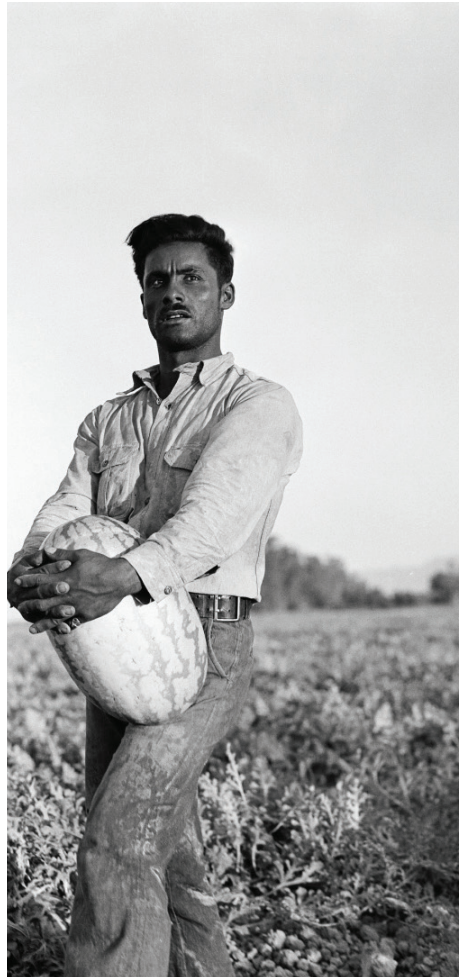
Yes, I think the music really fits both title. The underlying rhythm gives it a slow dancing feel, and the melody reminds me of a scene from a movie where people are in the fields under the sun. The swooping harmonies remind me an old-timey movie that could be in black and white.

Music: 3-5(Cn.2.5.2), 3-5(LR.6.5.3), and 6-8(LR.6.8.3)

2. Below are some pictures taken during the time period of the The Great Depression (1929 – 1939) courtesy of the Dorothea Lange Digital Archive at Oakland Museum of California. From the media provided below, what can you interpret of the time these pictures were taken? Think about the type of goods that were provided by the local community and what the pictures might tell you about the culture of the time.

Social Studies: 3.E.2 and 3.E.3

Visual Arts: Re.7.2.3a and Re.7.2.5a

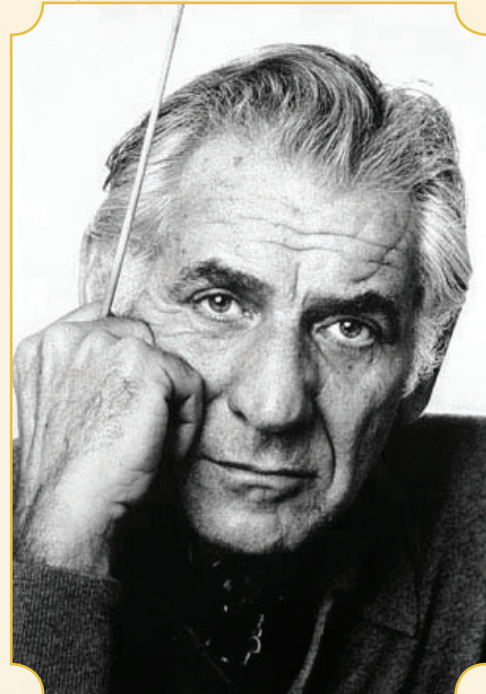




Leonard Bernstein

(1918– 1990)

pronunciation: len-nard burn-styne



COMPOSER INFORMATION

Leonard Bernstein was one of the most famous musicians in the world, known as a composer, conductor, pianist, and teacher! His love for music began when he was young. His father sold wigs and beauty supplies, and wanted his oldest son to take over the business. Despite this, his father took him to many orchestra concerts, one of them being a piano performance that captivated him. Though his family didn't have a piano at first, he couldn't stop playing it when they acquired one.

After Leonard (or Lenny as all his friends called him) composed the class song for his high school graduation, he went on to study music with Walter Piston at Harvard University. He went to the Curtis Institute of Music in Philadelphia after that to study piano, conducting, and composition.

Leonard got his big break when he was the assistant conductor of the New York Philharmonic at just 25 years old. At the last minute with just a few

hours' notice, he stepped in to conduct a concert in Carnegie Hall that was broadcasted live over the radio all across America. The audience loved him, and the event made front page headlines in the newspaper. Soon after that, orchestras worldwide were asking him to be a guest conductor.

When Leonard was eventually named music director of the New York Philharmonic, becoming the first American to be appointed principal conductor of the Philharmonic. Leonard had a passion for teaching as well! He used television, which was brand new at the time, to bring classical music to a very wide audience through his "Young People's Concerts" series on CBS.

Leonard also wrote music that is still famous today. He composed symphonies, ballets, and music for Broadway shows. His most famous work, *West Side Story*, was written in 1957. It was made into a movie in 1961 and went on to win 10 Academy Awards!





In 1954, he hosted a show called *Omnibus* and used it to teach viewers about Beethoven's Fifth Symphony. Bernstein explained the music in a way that was fun and easy to understand, making classical music exciting for everyone. This was just the beginning of his journey to becoming one of the most famous music teachers in the world!

WHAT YOU WILL HEAR



Overture to "Candide"

QUESTIONS TO DISCUSS BEFORE AND AS YOU LISTEN

1. The music you're listening to is an overture. An overture is a combination of songs without singing to introduce the opera to the audience and properly set the mood. Read the story of *Candide*. Imagine that you are an artist and need to create the book cover that summarizes the story. You may choose any medium you'd like whether that is drawing, collaging, or painting.

Then, do a show and tell with your classmates explaining how elements of your artwork reflect and summarizes the story of *Candide*.

Music: 3-5(Cn.2.5.2) Visual Arts: Cr.1.1.5(a), Cr.2.1.3(a), and Re.7.2.3(a)

2. Listen to the orchestral arrangement again. Can you identify which instruments are playing? Can you identify which ones are creating specific emotions like excitement, joy, or curiosity? How are they different in timbre and how do they complement each other as a whole orchestra? If you didn't know what the story of *Candide* was, what would the story behind the music be? Can you come up with a different narrative?

Music: 3-5(Cn.1.5.1), 3-5(Cn.2.5.2), 3-5(Cn.3.5.3), 3-5(LR.5.5.1), 3-5(LR.6.5.3), 6-8(Cn.2.8.2), 6-8(LR.5.8.2) and 6-8(LR.6.8.3)

LISTENING MAP

- 0:00 – 0:40** A) The piece starts with a fanfare and goes into the main theme with the full orchestra setting an upbeat tone!
- 0:40 – 1:06** B) The battle theme commences with signified by the cymbal crashes. Brass and percussion take on the main theme while the flutes and violins insert playful grace notes.
- 1:06 – 1:22** Transition based on the main theme.
- 1:22 – 2:16** C) A romantic theme with swooping melodies.
- 2:16 – 2:38** A') The fanfare and main theme returns with slight variation.
- 2:38 – 2:52** B') The battle theme returns, but shorter this time.
- 2:52 – 3:22** C') The romantic theme returns with slight variation.
- 3:22 – 4:01** D) The flute leads a new upbeat theme that leads into a slight tempo change.
- 4:01 – end** The final section comprises of themes A, B and C and leads us to an exciting ending!

THE STORY BEHIND THE MUSIC

Candide was a comic operetta written by Bernstein, based on a satirical novel written by French writer Voltaire in 1758. The story follows Candide, a young and idealistic man who is taught by his mentor, that “all is for the best in this best of all possible worlds.”

The story is set in Westphalia, a German kingdom, in the 18th century, and begins in a peaceful castle. Candide falls in love with Cunegonde, the beautiful daughter of a noble family. But when the castle is destroyed by a military attack, Candide and Cunegonde are separated. He embarks on a long and dangerous journey to find her, meeting an array of quirky and often corrupt characters along the way who challenges Candide’s optimistic outlook.

Through Candide’s adventures, he learns that life is far from perfect. His travels take him to places like the ruins of Lisbon after a massive earthquake, where he witnesses the horrors of war, suffering, and loss. Despite his many misfortunes, Candide remains determined to reunite with Cunegonde and continue pursuing a life of happiness.

In the end, after many twists and turns, Candide reunites with Cunegonde, but he learns that blind optimism isn’t enough to face the harsh realities of the world. The musical concludes with Candide embracing the idea that happiness comes not from perfect conditions or grand ideals, but through hard work and personal effort: “We must cultivate our garden.” This reflects a more grounded, practical outlook on life, emphasizing the importance of making the best of what we have rather than waiting for perfection to come.

QUESTIONS AND ACTIVITIES TO TRY AFTER YOU LISTEN

1. Arguably the most famous of Bernstein's works is *West Side Story*! Listen to the *Overture* from "West Side Story" and compare it to the *Overture* to "Candide." Do you hear some similarities with Bernstein's writing across the two pieces? Think about the musical elements: melody, rhythm, tempo, dynamics, orchestration.

Bernstein uses lots of brass and fun rhythms in both the overtures. Obviously the mood is different, but the style is very American and the melody moves in a similar way.

Music: -5(Cn.1.5.1), 3-5(Cn.2.5.2), 3-5(Cn.3.5.3), 3-5(LR.5.5.1), 3-5(LR.6.5.3), 6-8(Cn.2.8.2), 6-8(LR.5.8.2) and 6-8(LR.6.8.3)

2. Look at this map below that marks where the New York Philharmonic performs (Carnegie Hall) and where Leonard Bernstein lived in New York (The Osbourne) at the time *Candide* was written. The first show opened on December 1, 1956 at the Martin Beck Theatre (now Al Hirschfeld Theatre).

Lenny is a fairly fast walker, he takes 4 minutes to walk long east/west blocks that are 528 feet per block and takes 2 minutes to walk short north/south blocks that are 450 feet per block. The premiere is at 7:30 PM. How long would it take him to walk to his premiere at the theatre? How far is that distance? And what time does he need to leave The Osbourne by if he wants to get there 2 hours before the start of the premiere? Provide the answers in both metric and imperial systems.



It is 1 block west and 13 blocks south from The Osbourne to the Al Hirschfeld Theatre. That would take Lenny a total of 30 minutes to walk 1.21 miles. In order to get there by 5:30 PM (2 hours before 7:30 PM), he would need to leave at 5:00 PM.

Math: 3.CA.2, 5.M.1, and 6.GM.1

Let's Explore Further!

1. **Independent Student Activity:** Pick a favorite piece from the playlist and write a story to the music by identifying musical elements. Students are provided a space to write their story in the Student Packet.

Some guidelines are provided below.

STEP 1: Listen to the piece you selected and list as many descriptive words as you can about the music. Try to include all the different elements of music for each section of the listening map. What changes in the music? Is there anything that stands out?

STEP 2: Listen to it again, stopping after each section. Write your own story one section at a time complete with a beginning, middle, and end.

STEP 3: Present it to the class and share what musical elements inspired your story!

Language Arts: 3.CC.1 (4.CC.1, 5.CC.1), 3.W.1 and 3.W.4

Music: 3-5(Cn.2.5.2), 3-5(LR.5.5.1), 3-5(LR.6.5.3), 6-8(Cn.2.8.2), 6-8(LR.5.8.1), 6-8(LR.6.8.3)

2. **Bizet's *Carmen* Overture and Saint-Saëns' *Danse macabre*** are structured very clearly! How many measures are in each section before you hear the music change? Use the music below to guide you in counting the measures in each of the pieces. Do you think you can create your own listening map using different symbols, shapes or visual representations for each section? Use the listening maps from each piece as examples.

Bizet: Theme from Overture to Carmen

Musical notation for Bizet's Theme from Overture to Carmen, divided into 8 numbered measures. The notation is in treble clef, key of D major (two sharps), and 2/4 time. Measures 1-3 contain eighth-note patterns. Measure 4 has a trill (tr) over a quarter note. Measures 5-7 contain eighth-note patterns. Measure 8 has a trill (tr) over a quarter note.

Saint-Saëns: Theme from Danse Macabre

Musical notation for Saint-Saëns' Theme from Danse Macabre, divided into 8 numbered measures. The notation is in treble clef, key of B-flat major (two flats), and 3/4 time. Measures 1-4 contain quarter-note patterns. Measures 5-8 contain quarter-note patterns with accents (^^) over the notes.

Math: 3.NS.1 and 4.NS.1

Visual Arts: Cr.1.1.5a

3. In all the videos in the YouTube playlist, you can see the conductors and the different musicians in the orchestra communicating to each other without using any words. How does the conductors lead the orchestra and make sure everyone plays together? What do you notice about their body movement? What are some non-verbal ways to communicate that you think orchestral musicians utilize during performance?

Conductors use a lot of body movement and gestures to show what they would like the musicians to do whether that is dynamics, phrasing, pauses, and even emotion! Musicians that are playing instruments also communicate via body movements, just smaller body parts, like nods, or eye contact.

Music: 3-5(Cn.3.5.3) Physical Education: 5.3.5.A

4. Utilize the blank world map below (also available in the Student Packet), and draw a yellow star for where each of the pieces on this concert were originally written. Once you've done that, conduct basic research to find out what the origin of the stories the music were based or inspired by came from. Mark those places with a green circle. Next, find other works in any artistic mediums that were inspired by the stories or music on this concert. Mark those places with an orange star. Observe how art travel around different places and regions around the world!

For example, Danse macabre was based on an allegory from the Late Middle Ages that dates back to 1538 in England. It was first written into as a song in 1872 based on a poem by Henri Cazalis. Him and Saint-Saëns are both French. Beetlejuice's soundtrack was inspired by Danse Macabre in the string writing by Danny Elfman, who is American!

Geography and History of the World: GHW.6.3 Language Arts: 6.CC.4 Social Studies: 6.G.1



Quick Activities

DISCUSS IN A LITERATURE CIRCLE!

Divide the class into groups and give them 5-10 minutes of silent reading time for each composer in their Student Packet. Assign one student in each group the duty of also watching the clock. Go around the circle with each student telling what they found most interesting about the composer. Discussions are encouraged!





DRAW FROM THE MUSIC!

Make sure everyone has a blank sheet of paper and drawing utensils, anything from crayons to coloring pencils to regular pens and pencils. Play any recording of a musical selection from this packet and tell students to draw whatever the music inspires to them. (If needed, play the selection more than once to allow students to complete their drawing.)

Afterwards, have all the students sit in a circle. Go around the circle asking each student what they drew and what about the music inspired that drawing.



What To Expect At A Discovery Concert!

WHEN YOU ARRIVE:

- » Stay in line with your group as you exit your bus. One of our friendly ushers will help you find your seats!
- » Find your seats and get situated. Please wait patiently as other groups get seated as well.
- » There will be a slideshow on the stage to review your musical knowledge before the concert.
- » Locate the restrooms and use them before the performance.
- » Turn off all devices that make noise or create light. We don't want to disturb our neighbors or the musicians.
- » Watch and listen as musicians enter the stage and warm up!



DURING THE PERFORMANCE:



- » The concert begins when the concertmaster enters to tune the orchestra.
- » Listen to how the sound from the orchestra is bouncing around the hall and back to you!
- » There may be times that you are invited to move along with the music and other times, you may be asked to listen quietly in your seat!
- » Participation is encouraged when prompted, but please refrain from chitchatting while music is being performed.
- » When music is being performed, be an attentive listener and watch the movements of the performers and conductor!
- » Wait to applaud until the piece has ended. You will know when the conductor lowers their arms and turns around.
- » Please remain seated until the end of the concert.

AFTER THE PERFORMANCE

- » Show the performers you enjoyed the concert by continuing to applaud!
- » Afterwards, please stay seated for important dismissal instructions.

WRITE TO US!

Writing a review is a great way to foster communication skills in students. There are no wrong opinions, as long as the students can explain their thoughts effectively through their writing.

Review Writing Prompt Examples:

1. Write a critique of the performance. Using musical terms, discuss what you liked or disliked about the performance.
2. Did you have a favorite part of the performance? What did you think about while listening to the music?
3. What kept your attention the most? The conductor? The clarinetist? The stage? The narrator?
4. Did you have a favorite instrument? What would you choose to play if you had the opportunity to perform in the orchestra?

We love getting letters from our audience members! Reviews of the performance may be mailed to:

The Education and Community
Engagement Department
Indianapolis Symphony Orchestra
32 East Washington Street Suite 600,
Indianapolis, IN 46204



Indiana Academic Standards Covered

DANCE

Cn.11.1.3 (Cn.11.1.4, Cn.11.1.5)	Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.
Cr.1.1.5a	Build content for choreography, including a storyline, using a variety of stimuli.
Cr.2.1.3b	Develop a dance phrase that identifies and expresses an idea, story, or feeling. Discuss the effect of the movement choices.
Cr.2.1.4b	Develop a dance study that expresses and communicates a main idea or emotion. Discuss the reasons for and effectiveness of the movement choices.
Cr.2.1.5b	Develop a dance study by exploring theatrical elements and everyday movements and gestures to communicate a main idea. Discuss how the dance communicates non-verbally.
Re.7.1.4b	Demonstrate and identify different dance styles within a genre or within a cultural movement practice.
Re.8.1.3a	Identify feelings, stories or ideas through movement or gesture. Explain how the main idea is communicated with context cues.
Cn.10.1.5a	Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.
Cn.11.1.4a	Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.

ETHNIC STUDIES

ES.2.1	Students investigate the origins of various ethnic and racial groups, examining the historical influence of cultural, socio-political, and socio-economic contexts on those groups.
ES.2.3	Students compare and contrast how circumstances of ethnic/racial groups affected their treatment and experiences (indigenous, voluntary, forcible) as a response to the dominant culture of the time.
ES.3.1	Students identify and explore current traditions, rites, and norms of an ethnic or racial group(s) and how they have or are changing over time.

GEOGRAPHY AND HISTORY OF THE WORLD

GHW.6.3	Map the spread of innovative art forms and scientific thought from their origins to other world regions. Analyze how the spread of these ideas influenced developments in art and science for different places and regions of the world.
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HEALTH & WELLNESS

3-5.1.2	Identify examples of emotional, intellectual, physical, and social health.
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LANGUAGE ARTS

3.CC.1 (4.CC.1, 5.CC.1)	Engage effectively in a range of collaboration discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.
3.CC.5	Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
6.CC.4	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
3.RC.1 (4.RC.1)	Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers
3.RC.2 (4.RC.2)	Recount folktales, fables, and tall tales from diverse cultures; identify the themes in these works.
3.RC.3 (4.RC.3, 5.RC.3)	Describe characters in a story (e.g., their traits, motivations, or feelings), and explain how their actions contribute to the plot.
6.RC.4	Compare and contrast works of literature in different forms or genres (e.g., stories and poems, historical novels, and fantasy stories) in terms of their approaches to similar themes and topics.
3.RC.4	Distinguish personal point of view from that of the narrator or those of the characters.
3.RC.6	Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in processes or procedures in a text, using words such as first, next, finally, because, problem, solution, same, and different.
3.W.1	Write legibly in print or cursive, leaving space between letters in a word, words, in a sentence, and words and the edges of the paper.
3.W.4	Write narrative compositions in a variety of forms that establish an introduction, include specific descriptive details and clear event sequences, include dialogue, connect ideas and events using introduction and transition words, and provide an ending.

MATH

3.CA.2	Solve real-world problems involving addition and subtraction of multi-digit whole numbers (e.g., by using drawings and equations with a symbol for the unknown number to represent the problem).
3.NS.1	Read and write whole numbers up to 10,000. Use words, models, standard form and expanded form to represent and show equivalent forms of whole numbers up to 10,000.
4.NS.1	Read and write whole numbers up to 1,000,000. Use words, models, standard form and expanded form to represent and show equivalent forms of whole numbers up to 1,000,000.
5.M.1	Convert among different-sized standard measurement units within a given measurement system, and use these conversions in solving multi-step real-world problems
6.GM.1	Convert between measurement systems (English to metric and metric to English) given conversion factors, and use these conversions in solving real-world problems.

Indiana Academic Standards Covered

MUSIC

3-5(Cn.1.5.1)	Demonstrate and explore how personal interests and skills relate to choices when creating, performing, and responding to music.
3-5(Cn.2.5.2)	Discovery, identify, and explore how music connects to other arts and humanities.
3-5(Cn.3.5.3)	Recognize and describe various roles of musicians in society.
3-5(LR.4.5.1)	Audiate and accurately speak or sing from notated music familiar and unfamiliar rhymes and songs with varied forms, tempi, meters, and tonalities.
3-5(LR.5.5.1)	Define expressive music terms and apply them to selected musical examples.
3-5(LR.6.5.1)	Use conducting and other types of movement to demonstrate rhythmic patterns and simple and compound meters
3-5(LR.6.5.3)	Identify and express age appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games and/or simple folk dances.
3-5(P.7.5.4)	Perform appropriately for a variety of audiences while following the cues of a conductor.
3-5(P.8.5.1)	Play pitches and unpitched percussion, keyboard, string, and/or wind instruments using correct techniques for producing sound.
3-5(P.8.5.3)	Play melodies, accompaniments, and ensemble parts of various styles and cultures on instruments expressively with correct rhythms, tempi, and dynamics.
3-5(Cr.9.5.2)	Improvise single-line melodic and rhythmic variations of learned songs by singing and using instruments.
3-5(Cr.11.5.2)	Create, notate, and perform songs in a variety of meters.
6-8(Cn.2.8.2)	Compare and describe how the characteristic elements of music and the other arts can be used to depict and/or transform events, scenes, emotions, and/or ideas into works of art.
6-8(LR.5.8.1)	Recall, explore, comprehend, and apply appropriate music vocabulary.
6-8(LR.5.8.2)	Identify elements of music and analyze and describe how they manifest in a musical example.
6-8(LR.6.8.1)	Explore the muscular sensations of time and energy through the performance of choreographed movement, including conducting, both in place and in space.
6-8(LR.6.8.3)	Identify and express age appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games and/or simple folk dances.
6-8(P.8.8.1)	Play accurate pitches and rhythms, as modeled and/or visually notated, in tune with a steady beat, good tone quality, and appropriate technique throughout the known range of the instrument(s).

6-8(P.8.8.4)

Maintain pitch and rhythm accuracy, tone quality, tonal center, a steady beat, appropriate technique, and appropriate style while playing unpitched, melodic, and harmonic instruments to portray the composer's intent.

6-8(Cr.11.8.2)

Utilize both traditional and/or non-traditional notation to compose short pieces within specified guidelines and demonstrate one's knowledge of the elements of music and how they might be used to create unity or variety, tension and release, and/or balance.

PHYSICAL EDUCATION

3.1.3.A

Performs teacher selected and developmentally appropriate dance steps and movement patterns.

4.1.3.A

Combines locomotor movement patterns and dance steps to create and perform an original dance.

5.3.5.A

Describe connections between body systems and their role in movement.

SOCIAL STUDIES

3.H.2

Explain why and how the local community was established, and identify its founders and early settlers.

3.E.2

Give examples of goods and services provided by local business and industry.

3.E.3

Give examples of trade in the local community, and explain how trade benefits both parties.

4.H.13

Create and interpret timelines that show relationships among people, events, and movements in the history of Indiana.

6.G.1

Demonstrate a broad understanding of the countries and capitals of Europe and the Americas.

VISUAL ARTS

Cr.1.1.5a

Combine ideas to generate an innovative idea for art-marking.

Cr.2.1.3a

Create personally satisfying artwork using a variety of artistic processes and materials.

Re.7.1.5a

Compare one's own interpretation of a work of art with the interpretation of others.

Re.7.2.3a

Determine messages communicated by an image.

Re.7.2.4a

Analyze components in visual imagery that convey messages.

Re.7.2.5a

Identify and analyze cultural associations suggested by visual imagery.

Cn.10.1.4a

Create works of art that reflect community and/or cultural traditions.

For Further Study

GEORGES BIZET

Fascination and Hatred: The Roma in European Culture

<https://www.nationalww2museum.org/war/articles/roma-european-culture>

The Roma and music

<https://www.museuvirtualgitano.cat/en/art/the-roma-and-music/>

Carmen Synopsis

<https://www.operaphila.org/whats-on/on-stage-2017-2018/carmen/full-synopsis/>

Carmen by Georges Bizet

<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/opera/rep/late-romantic/carmen/>

Synopsis: Carmen

<https://www.metopera.org/discover/synopses/carmen/>

Carmen Virtual Field Trip Elementary Music Lesson about Opera

https://www.teacherspayteachers.com/Product/Carmen-Virtual-Field-Trip-Elementary-Music-Lesson-about-Opera-6430510?utm_source=BMR%20Blog&utm_campaign=Toreador%20Lesson

SERGEI PROKOFIEV

3-Minute Shakespeare — Romeo and Juliet | Animated Shakespeare Summaries

<https://youtu.be/tSfExfrP1ol?si=RErDN3t12-jC7c-u>

The Tortured History Behind Prokofiev's 'Romeo and Juliet'

<https://www.nytimes.com/2018/01/23/arts/music/prokofiev-romeo-and-juliet-new-york-philharmonic-new-york-city-ballet.html>

CHEN YI

The Top 10 Traditional Chinese Instruments You Might Hear

<https://www.chinahighlights.com/travelguide/culture/classical-instruments.htm>

An Introduction to Traditional Chinese Instruments

<https://ricefield.org.uk/2020/06/an-introduction-to-traditional-chinese-instruments/>

Composer of the Month – Chen Yi

<https://wophil.org/composer-of-the-month-chen-yi/>

CAMILLE SAINT-SAËNS

Danse Macabre: The Allegorical Representation of Death

<https://www.thecollector.com/danse-macabre-middle-ages-danse-of-death/>

Danse macabre: a brief history of Halloween's haunting anthem

<https://www.cbc.ca/music/read/danse-macabre-a-brief-history-of-halloween-s-haunting-anthem-1.5062586>

JOHN WILLIAMS

Exclusive interview: John Williams on composing for film, his concert work – and the Vienna Philharmonic

<https://www.classical-music.com/features/composers/john-williams-exclusive-interview>

An Interview with John Williams

<https://symphony.org/features/an-interview-with-john-williams/>

FLORENCE PRICE

Blues Dancing and Its African American Roots

<https://www.spurlock.illinois.edu/exhibits/online/blues/history.html>

Early 20th Century 1914 — 1945

<https://www.blackmusicproject.com/early-20th-century>

How Black Culture Has Shaped American Dance History

<https://www.steezy.co/posts/how-black-culture-has-shaped-american-dance-history>

9.1 The Influence of African American Dance on Popular Culture

<https://fiveable.me/history-of-dance/unit-9/influence-african-american-dance-popular-culture/study-guide/qRt5wjC8du2m70ot>

Florence Price: Breaking barriers of race and gender in classical music

<https://www.pacificchorale.org/florence-price-breaking-barriers-of-race-and-gender-in-classical-music>

Florence Beatrice Smith Price (1887-1953)

<https://www.blackpast.org/african-american-history/price-florence-beatrice-smith-1887-1953/>

Deep South: Picturing Race and Power

<https://dorothealange.museumca.org/section/deep-south-picturing-race-and-power/>

LEONARD BERNSTEIN

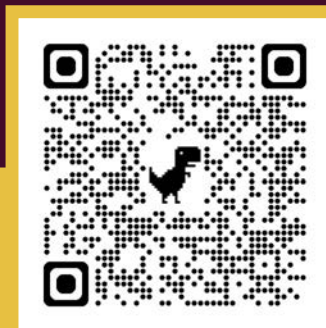
Leonard Bernstein introduces “Candide”

<https://www.youtube.com/watch?v=yXOLqEDc2iE>

Leonard Bernstein Office

<https://www.leonardbernstein.com/>

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