

WALT DISNEY
PICTURES PRESENTS



FANTASIA

2000

THE **IMAX** EXPERIENCE

EDUCATIONAL RESOURCE GUIDE: MUSIC

DEAR TEACHER,

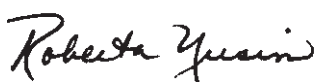
The Walt Disney Company is pleased to provide you with this curriculum resource guide. Please take a few minutes and look over its contents. You will find a Music Guide complete with reproducible activity masters. The teaching strategies contained in this guide will engage your students in active learning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

Fantasia, the 1940 classic, was a daring feat, combining some of the world's greatest music with stunning visual interpretations that set the standard by which all animated films have been judged during the past 60 years.

Fantasia/2000 continues this tradition by combining the music of masters and the vision of a new generation of animators with the technology of the new millennium. *Fantasia/2000* builds upon Walt Disney's original idea with the creation of a breathtaking musical program that includes seven exciting new animated segments and one returning favorite. *Fantasia/2000*'s marriage of music and animation—both traditional and computer-generated—will awaken in your students an excitement and appreciation of the creative process and the scientific breakthroughs that have made this amazing film possible.

Fantasia/2000 continues the innovative legacy of the 1940 *Fantasia*, making its debut on January 1, 2000, exclusively at IMAX® theatres around the world—thus giving *Fantasia/2000* the distinction of being the first theatrical feature-length film ever released in this giant-screen, large-format process. We know that you and your students will find the viewing of *Fantasia/2000* in the giant-screen IMAX format to be an unforgettable excursion into the realm of art, music and imagination.

We encourage you to act now and arrange a class trip to your local IMAX theatre between January 1 and April 30, 2000, so your students can enjoy and learn from the magic of *Fantasia/2000* as an integral part of your lesson plans. But, whether or not you are able to take advantage of a special group screening at your local IMAX theatre, we hope you will use these free, in-depth resource materials to enhance your curriculum and excite your students for many years to come.



Roberta Nusim

Roberta Nusim
Publisher
Youth Media International

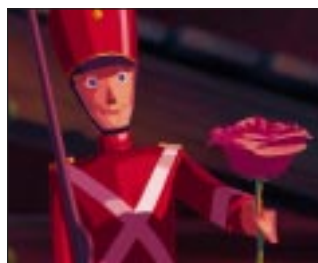
P.S. Please note that there are additional resource guides available for art and communications/technology classes. For more information on these materials and many more engaging classroom activities, visit our *Fantasia/2000* Web site at www.fantasia2000.com



FANTASIA
2000

ABOUT THIS MUSIC RESOURCE GUIDE

This Music Resource Guide for *Fantasia/2000* was prepared by professional educators like you and was designed to allow you and your students to enjoy an exciting educational experience tied directly to a major motion picture event. We hope that you will use these resource materials to enhance your music curriculum. The activities use the music from the film—and the Disney animators' interpretations of that music—to engage students in elementary grades through university in active listening exercises, designed to provide them with an increased appreciation for classical music and jazz. Please feel free to modify the activities to suit your students' needs and, because they each take differing amounts of time to complete, you should schedule them accordingly. If appropriate, review with your students the words in the definitions box as well as any other words your students may be unfamiliar with before beginning each activity.



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

To amplify the materials in this program, you and your students will want to go to the Disney Web site at www.fantasia2000.com

Note: Although viewing *Fantasia/2000* will enhance your students' learning experience, it is not necessary for your students to have viewed the film in order to complete the activities in this guide. Also, if the musical selections covered in this guide are not found in your school library, contact your local public library to see if they are available there or on an interlibrary loan.

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

To guarantee the artistic success of *Fantasia/2000* and to facilitate the storytelling process, the directors found it necessary to alter some of the musical selections. The music editors were careful not to contradict the original intentions of each composer. A CD of the *Fantasia/2000* soundtrack—featuring Maestro James Levine, the music director of New York's Metropolitan Opera, conducting The Chicago Symphony—is available [Info to come from Disney]. You may wish to have your students compare these arrangements with the original versions on which the activities are based. We are certain that both during and after experiencing the synergy of the music and the Disney animation you will appreciate how well the needs of the composers, the animators and the audience were addressed and satisfied in this unforgettable film.

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

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



and Gaëtan Brizzi, Francis Glebas, Eric Goldberg, and Pixote Hunt.

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

One of the key elements in making *Fantasia/2000* a reality was the involvement of a major musical talent as an active collaborator.

ABOUT *FANTASIA/2000*

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



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

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



Levine, who had been influenced by the 1940 *Fantasia* as a young boy, was eager to be a part of this latest Disney project. "I could hardly wait to say yes," he recalls. "I was so thrilled that they thought of me and asked

THE MUSICAL PROGRAM



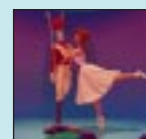
BEETHOVEN'S SYMPHONY NO. 5, ALLEGRO CON BRIO
MUSIC: LUDWIG VAN BEETHOVEN
Director: PIXOTE HUNT
Art Director: PIXOTE HUNT



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



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



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



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

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

Selecting the musical program for *Fantasia/2000* required a great deal of thought and consideration. Roy observes, "It had to be descriptive music. It had to be something that had the sense of a story progression, somehow or another, and it had to be just appealing to us as music. We had a lot of fun picking the music." In making their choices for the musical program, the filmmakers listened to hundreds of pieces of music, including many that were suggested for the 1940 production.

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



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

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

Fantasia made motion picture history in 1940 when it became



the first film to be recorded and released in stereophonic sound. The process was called *Fantasound* and the film traveled from city to city in special roadshow engagements. For the New York premiere, 36 speakers were installed behind the screen, with 54 others placed throughout the orchestra and balcony at a cost of \$85,000. The release of *Fantasia/2000* is similarly making motion picture history. When it debuts on January 1, 2000, exclusively at IMAX theatres around the world, it will be the first theatrical feature-length film ever released in this giant-screen, large-format process.

Fantasia/2000 will have its world premiere at Carnegie Hall on December 17, 1999, when the film will be shown with live accompaniment by the 120-piece Philharmonic Orchestra of London. Similar live performances will follow in London, Paris and Tokyo before a spectacular *Fantasia/2000* Millennium Eve Gala unfolds at the Pasadena Civic Auditorium on December 31.



CARNIVAL OF THE ANIMALS

Music: CAMILLE SAINT-SAËNS

Director: ERIC GOLDBERG

Art Director: SUSAN MCKINSEY GOLDBERG

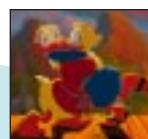


THE SORCERER'S APPRENTICE

Music: PAUL DUKAS

Director: JAMES ALGAR

Art Directors: TOM CODRICK, CHARLES PHILIPPI,
ZACK SCHWARTZ

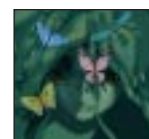


POMP AND CIRCUMSTANCE, MARCHES #1, 2, 3 AND 4

Music: SIR EDWARD ELGAR

Director: FRANCIS GLEBAS

Art Director: DANIEL COOPER



FIREBIRD SUITE

Music: IGOR STRAVINSKY

Directors: GAËTAN AND PAUL BRIZZI

Art Director: CARL JONES

MUSIC/ RESOURCES

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


BEETHOVEN'S SYMPHONY NO. 5, ALLEGRO CON BRIO


OBJECTIVES


The student will


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

TEACHING STRATEGIES

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


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


 Explain to your students that music may include any combination of tones (notes you can sing), noises (like a cymbal crash), and silence (the spaces between the sounds). The silence is very important because it helps to separate musical ideas just like in writing where we have spaces between words, sentences or paragraphs. Play the first movement and have your students "Count the Big Holes in Beethoven" to see just how important silence is in this piece.

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





EXTENDED ACTIVITIES


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


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

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

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

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

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

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

DEFINITIONS

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

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

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

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

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at www.fantasia2000.com

THE MUSIC

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

BEETHOVEN'S SYMPHONY NO. 5



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

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

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

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After you've seen FANTASIA/2000

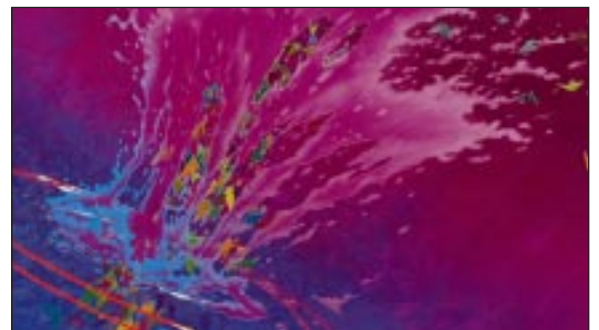
How did the Disney animators overcome the challenge of trying to interpret a musical classic in abstract visual form?

How is the “storytelling” in this segment different from the animation in the other segments?

ABOUT THE COMPOSER

Ludwig van Beethoven (1770-1827)

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



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

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

Walt Disney
Presents
FANTASIA
2000
THE IMAX EXPERIENCE®

MUSIC/RESOURCES

Respighi's *Pines of Rome*

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

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

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

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

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

PINES OF ROME


OBJECTIVES


The student will


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




TEACHING STRATEGIES


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

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


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

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


EXTENDED ACTIVITIES


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

How different is each piece in its orchestrated form than in the original piano version? What feelings do these specific instruments evoke? How do the four Promenade sections compare?

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

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

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

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


DEFINITIONS

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

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

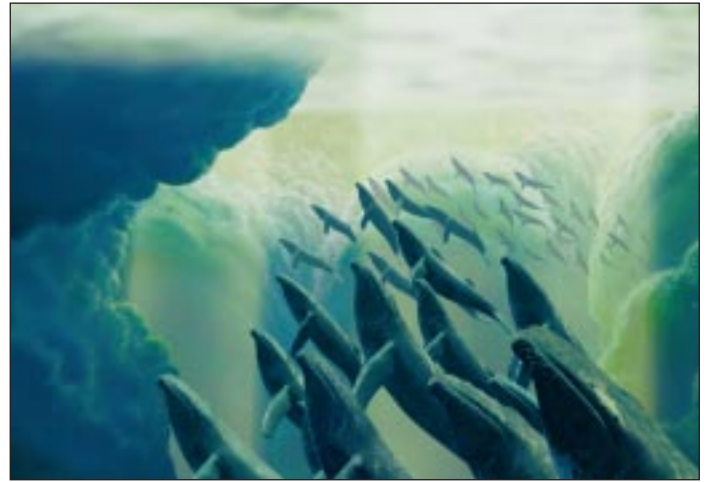
Symphonic Poem/Tone Poem: A one-movement orchestral work based on an idea or theme from a poetic, dramatic or other nonmusical source.

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

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

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at www.fantasia2000.com

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



PINES OF ROME

THE MUSIC

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

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

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

Woodwinds		Brass		Percussion		Strings	

What instrument is used to portray the nightingale in the third movement? _____

What instruments does Respighi use to depict the approaching column of soldiers in the fourth section? _____

ABOUT THE COMPOSER

Ottorino Respighi (1879-1936)

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

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

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

After you've seen FANTASIA/2000

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

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



RHAPSODY IN BLUE

MUSIC

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

Recommended: *Smithsonian
Collection of Classic Jazz*







OBJECTIVES

The student will

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


TEACHING STRATEGIES

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

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

Part 1:

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

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

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



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

EXTENDED ACTIVITIES



After your students have completed the syncopation exercise on the activity master, have them create a similar chart for the patterns that begin on beats two, three and four. Again, have them use simple percussion instruments to perform each line. Finally, have your students experiment with negative syncopation—instead of placing an accent on the appropriate beats, have them place a quarter rest in place of the notes.



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

DEFINITIONS

Improvisation: To create new music during a performance.

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

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

Riff: A short rhythmic phrase often used for improvisation.

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

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

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



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

For more activities and information related to *Fantasia/2000*, visit the *Fantasia/2000* Web site at www.fantasia2000.com



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



RHAPSODY IN BLUE

THE MUSIC

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

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

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

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

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

ABOUT THE COMPOSER

George Gershwin (1898-1937)

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

After you've seen *FANTASIA/2000*

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

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MUSIC


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


OBJECTIVES

The student will


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

TEACHING STRATEGIES

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


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


EXTENDED ACTIVITIES


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

SHOSTAKOVICH'S PIANO CONCERTO NO. 2, ALLEGRO



 Play the first movement of Shostakovich's *Concerto No. 1 for Piano, Trumpet and Strings*, written in 1933. Ask students: How does it compare to the first movement of *Piano Concerto No. 2*, written 24 years later? How does the addition of the solo trumpet affect the character of the piece? Are there rhythmic, harmonic, or melodic similarities?

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

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

DEFINITIONS

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

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

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

Harmony: The relationship between two or more notes played at the same time. A harmonic unit is known as a *chord*—three or more notes sounded together.

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

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

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SHOSTAKOVICH'S
PIANO CONCERTO NO. 2

Part 1: As you listen to *Piano Concerto No. 2*, try to identify the sections where the piano plays alone, the sections where the piano plays with the orchestra, and the sections where the orchestra plays alone. Moving from left to right, put a check in the appropriate box in the chart below. How many of each type did you hear?

Piano plays alone
Piano and orchestra are partners
Orchestra plays alone

Part 2: Shostakovich often put different kinds of codes into his music, including his own musical signature spelled in notes. Putting things into code is known as encryption. Let's encrypt your date of birth into musical code. Write your date of birth in the boxes below (see example). Then use the Music Encoder to translate your birthdate into notes that you can write on the staff below. Then play your birthdate. Is it a pleasing sequence of pitches? Then, use the Music Encoder to translate the first seven notes of a simple tune you know into a telephone number.

Example

Month-Date-Year

March 5, 1982, should be entered as

0	3	0	5	1	9	8	2
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Music Encoder

C	D	E♭	E	F	G	A♭	A	B♭	B
0	1	2	3	4	5	6	7	8	9

Part 3: Encode a secret message to a friend or family member, then share with them the code chart above and show them how to decode the message.

After you've seen FANTASIA/2000

Which was scarier, the Shostakovich music or the Disney animation? In what ways were you aware of the subtle blend of traditional and computer-generated animation in this riveting adventure?

This segment was intended for the 1940 *Fantasia*. It tells the Hans Christian Andersen tale, "The Steadfast Tin Soldier." In this story, toys in a boy's playroom come to life at the stroke of midnight. A one-legged tin soldier overcomes incredible odds to rescue a beautiful ballerina from the evil Jack-in-the-Box. When Walt Disney's nephew Roy discovered the outline and the original 1940 storyboards, he felt it should become part of *Fantasia/2000*. A combination of traditional hand-painted backgrounds and computer-generated characters brings this segment to life.

THE MUSIC

Much of Shostakovich's music is filled with haunting reflections of his difficult life. But, this isn't the case with his *Piano Concerto No. 2*. Its opening moments sparkle with optimism and the second half of the piece drives powerfully to its triumphant final chords.

Written in 1957 to celebrate the nineteenth birthday of his son Maxim, a promising pianist, the work is filled with the energy and confidence of youth.

ABOUT THE COMPOSER

Dmitri Shostakovich (1906-1975)

Dmitri Shostakovich is one of the most important 20th-century Soviet composers. He grew up in a cultured, wealthy family and got his first piano lessons and his love of music from his mother. He was a student at the Petrograd Conservatory during the early years of the Russian Revolution and he was often hungry and ill. His *First Symphony*, written in 1925, was his graduation piece. It was well received and he quickly became famous. Throughout his long career he wrote 15 symphonies, many chamber works, operas, ballets, choral pieces, and film scores. Stalin's purges, World War II, and strict governmental controls during the Cold War all took their toll on his life as a composer. His most famous works have been described as dark, gloomy and brooding.

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