

2022.23
Concerts
for
Schools

MUSICAL MAGIC:

LARRY PAINTER AND THE SORCERER'S APPRENTICE





WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to welcome you and your students to Allen-Bradley Hall at the Bradley Symphony Center for *Musical Magic: Larry Painter and the Sorcerer's Apprentice*. We know many of you will be with us in person for the first time in our new home on West Wisconsin Avenue, and we can't wait to have you here for a fun, educational, and engaging musical experience.

To help prepare your students to get the most out of this concert, this guide contains key background information and activities for all the featured musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students to enjoy *Musical Magic: Larry Painter and the Sorcerer's Apprentice*. New this year we are using the Wisconsin DPI lesson plan format as well as listing the corresponding state standards for both music and core subject areas as applicable. We invite you to review these materials and provide feedback – we want to know what you think!

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

Special thanks to Forte, the MSO Volunteer League, for their support of MSO Education initiatives. We thank the docents and ushers who generously give their time and talents every season.

Ann Furlong, Usher Co-Chair
Sherry Johnston, Usher Co-Chair
Maureen Kenfield, Usher Co-Chair

Thanks to the following people for their contributions to these concert preparation materials:

Hannah Esch, MSO Senior Education & Engagement Manager, content author
Elise McArdle, MSO Education Coordinator, curriculum contributor
Zachary Reinardy, MSO Lead Designer, graphic design

Again, we are so excited to welcome you and your students to the Bradley Symphony Center for this concert!

Sincerely,



Rebecca Whitney

Director of Education, Milwaukee Symphony Orchestra

AUDIO GUIDE

The MSO uses Spotify as the Audio Guide to accompany this Teacher Resource Guide. A Playlist for this concert has been created for your ease of use for listening to the repertoire. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to the piece.

To access the Spotify Playlist for this concert, please follow these instructions:

Click **Musical Magic: Larry Painter and the Sorcerer's Apprentice***

-OR-

Visit the MSO's Concerts for Schools webpage [here](#) and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at edu@mso.org.

**You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign-up.*



GET TO KNOW US!

About the Milwaukee Symphony

➤ **Learn more about the MSO's mission and history!**

MSO Education Department

➤ **Learn more about our wide variety of programs and initiatives!**



About Yaniv Dinur

➤ **Learn more about our conductor for this concert!**



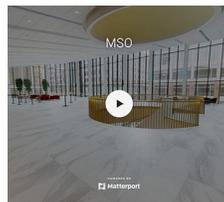
About Benjamin Burney & Nathan Wesselowski

➤ **Learn more about the actors playing Larry Painter and Professor Rumblegate!**



About the Orchestra

➤ **Learn more about all of our musicians in the orchestra!**



Bradley Symphony Center

➤ **Discover the home of the MSO by taking a virtual tour!**

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CONCERT PREPARATION

We can't wait to welcome your class to the Bradley Symphony Center to hear the Milwaukee Symphony Orchestra! Whether it's your first symphony concert or you're a seasoned audience member, here are some suggestions on ways to get the most out of the performance. There is always something new to learn and experience!

Before You Go

Listen to the pieces

- ◇ Have you heard any of these pieces before?
- ◇ Do you have a favorite?
- ◇ Is there a piece you are excited to hear live?
- ◇ Make thoughtful observations as you listen to the pieces. What instrument families do you hear? Changes in dynamics? Tempos?

Go Deeper

- ◇ Read the biographies and program notes.
- ◇ Were there any composers you had never heard of before?
- ◇ Did you learn anything new or interesting that you didn't know before?
- ◇ Have fun in the [MSO's Bitmoji Classroom!](#) Full of interactive elements including a virtual tour of the Bradley Symphony Center, rooms focused on the four families of the orchestra, and more!

On Stage

Look around

- ◇ Have you been to the Bradley Symphony Center before?
- ◇ Are there any instruments you haven't seen before?
- ◇ What observations do you make about the orchestra and the conductor?
- ◇ Watch the conductor. Can you figure out which instruments will play by where they are pointing or looking?

Listen Closely

- ◇ Can you name which instruments are playing based on how they sound?
- ◇ How do the different pieces make you feel?
- ◇ What instruments are used to create different sound effects?
- ◇ Listen for the melodies and try to remember one you'll be able to hum later.

Homeward Bound

Reflect

- ◇ Was there anything that surprised you during the concert?
- ◇ Did you have a favorite moment you'd like to tell your family about later?
- ◇ Was your experience different from your classmates?
- ◇ Do you have questions for the musicians? Or want to say 'Thank You'? Send us a letter!

Mail: Milwaukee Symphony Orchestra, Attn. Education Department, 212 W Wisconsin Ave, Milwaukee, WI, 53203

Email: edu@mso.org

Rules and Reminders

- ◇ No outside food or drink (except water) allowed in Allen-Bradley Hall.
- ◇ No flash photography or recordings.
- ◇ Visit the bathroom before the concert so you don't miss a moment of the action!
- ◇ Show your appreciation by clapping! When the conductor lowers their hands or baton, the piece is over. The orchestra appreciates your energy and support.
- ◇ If you get separated from your group, ask an usher for help.

Accessibility Resources

- ◇ **Social Narratives:** Visit our KultureCity Venue page [here](#) to access the Bradley Symphony Center social story. A *Musical Magic: Larry Painter and the Sorcerer's Apprentice* specific social narrative will be available on our website one week prior to the concert.
- ◇ **Sensory Bags, Weighted Lap Pads, & Noise Canceling Headphones:** Sensory bags containing special KultureCity VIP badges, fidget tools, noise canceling headphones and other resources are available for checkout, at no cost, on concert days. Noise canceling headphones and weighted lap pads can also be checked out individually. Find an usher or staff member on the concert day or make a request ahead of time by emailing Elise McArdle at mcardlee@mso.org. A photo ID will be requested as security.
- ◇ **Quiet Areas:** The Bradley Symphony Center has a Quiet Room located in the pre-theater lobby on the first floor. The Quiet Room, equipped with a sink, comfortable seating, and warm lighting is available for anyone who needs a private space to escape for a few minutes. Additional Quiet Areas are located in the Historic Exhibit on the lower level and in the Phone Booth Area on the second level. These spaces can be an escape for those feeling overwhelmed for as little or as long as they need. If you need assistance finding any of these Quiet Areas, please find an usher or Front of House staff member.
- ◇ **Hearing Loop & Infrared Listening System:** Allen-Bradley Hall is equipped with a tele-coil or T-coil Loop system. No additional assistive listening devices are required for patrons with compatible hearing aids or cochlear implants. Allen-Bradley Hall is also equipped with an infrared listening system. Assistive listening devices are offered free of charge and can be requested from an usher or staff member on the concert day or by making a request ahead of time with Elise McArdle at mcardlee@mso.org. A photo ID will be requested as security.

Teachers - We value your feedback! Be sure to review these materials and let us know how your concert experience was following the performance. We want to know what you think! Preview the concert survey [here](#).



The Milwaukee Symphony Orchestra has partnered with KultureCity to make the Bradley Symphony Center and all of the programs and events that the venue hosts to be sensory inclusive.



MUSICAL MAGIC: LARRY PAINTER AND THE SORCERER'S APPRENTICE

Milwaukee Symphony Orchestra | **Yaniv Dinur**, *conductor*
Benjamin Burney, *Larry Painter*
Nathan Wesselowski, *Professor Rumblegate*

John Williams

"Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone* (excerpt)

Prokofiev

"Cinderella's Waltz" and "Midnight" from *Cinderella Suite No. 1*

Stravinsky

"Finale" from *The Firebird Suite*

Jessie Montgomery

Starburst

Dukas

Sorcerer's Apprentice

John Williams

"Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone*



The MSO thanks the following funders for generous annual support that makes Concerts for Schools programs possible: the United Performing Arts Fund (UPAF) Kasey's Fund, the Herzfeld Foundation, and the Eleanor N. Wilson and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation.

Concerts for Schools is also supported in part by grants from the Wisconsin Arts Board, with funds from the State of Wisconsin and the National Endowment for the Arts, the Milwaukee Arts Board, and Milwaukee County CAMPAC. All MSO education programs are supported in part by an endowment from the Hearst Foundations.

PROGRAM NOTES

PRESTO! ALLEGRO! CRESCENDO!

We're going on a magical adventure with Larry Painter, the aspiring wizard studying at the Frogbumps Virtual Academy. Through his encounter with the Milwaukee Symphony Orchestra, Larry will learn some magical musical terms related to dynamics, tempo, and more, and that a conductor's baton is as powerful as a wand! From the magical tale of *Harry Potter and the Sorcerer's Stone* to Dukas's *Sorcerer's Apprentice*, these performances will show us that real magic happens through music, storytelling, and imagination.

Note: Words in **bold** indicate that the definition can be found in the glossary.



SERGEI PROKOFIEV (1891-1953)

Sergei Prokofiev was born on April 23, 1891 in the small village of Sontsovka, Ukraine. Prokofiev grew up with his mother as his first mentor in music. He would listen to her play Chopin and Beethoven on the piano in the evenings and the two would take trips to the **opera** in Moscow. He learned to play piano and **composed** his first piano piece at five years old and his first opera at nine. Recognizing their child's talent, the family moved to St. Petersburg so that Prokofiev could receive his education from the Conservatory at St. Petersburg. Prokofiev received his foundation in the fundamentals of music from the conservatory during the years 1904 to 1914. His teachers were struck by his originality and upon graduation he was awarded the Anton Rubinstein Prize in piano for his performance of his first large-scale work, Piano Concerto No. 1 in D-flat major.

After school, Prokofiev made his first excursion outside of Russia, traveling to Paris and London. On this trip he would make his first encounter with Sergei Diaghilev's Ballet Russes and in 1914, met Diaghilev, who became one of his most influential advisors. The tensions from World War I and the continual state of unrest in Russia caused Prokofiev to seek refuge outside of Russia. He traveled to the United States in 1918, but after suffering

financial difficulties from a cancelled project, returned to Paris in 1920. By the 1930s, Prokofiev was longing for Russia again, moving more of his premieres and commissions to his home country, including a commission from the Kirov Theater in Leningrad for the ballet *Romeo and Juliet*. He eventually returned to the Soviet Union (now Russia) in 1936, but would have to follow the very strict rules put upon artists by the "Composers' Union." Despite the harsh war conditions, Prokofiev remained prolific. Between 1940 and 1944 he completed his war sonatas for piano (No. 6, 7, 8), wrote the opera *War and Peace* based on Tolstoy's novel, completed his Fifth Symphony, and composed the **ballet** *Cinderella*. Igor Stravinsky characterized Prokofiev as the greatest Russian composer of his day, other than himself. Prokofiev compiled a serious output of music during his lifetime, with some of his most popular works being his ballets and program music. Some of Prokofiev's most famous works include *Peter and the Wolf*, the ballets *Romeo and Juliet* and *Cinderella*, operas *The Love for Three Oranges* and *War and Peace*, and Symphony No. 1 in D major and Symphony No. 5 in B-flat major. Prokofiev died at the age of 61 on March 5, 1953: the same day as Stalin.

“Cinderella’s Waltz” and “Midnight” from *Cinderella Suite No. 1*  Spotify

In 1940, Prokofiev was **commissioned** by the Kirov Theatre to create a new three-act ballet based on Perrault’s fairy tale *Cinderella*. A year into the work, he had to set aside the project due to the invasion of Russia by Nazi Germany. Excused from service due to his ‘genius,’ Prokofiev composed patriotic songs and military music to be used at a time of war and soon began work on his opera based on Tolstoy’s *War and Peace*. He returned to the **score** for *Cinderella* several years later and finally completed the project in 1944. Prokofiev expressed of the work:

“What I wished to express above all in the music of Cinderella was the poetic love of Cinderella and the Prince, the birth and flowering of that love, the obstacles in its path, and finally the dream fulfilled.”

The ballet **premiered** at the Bolshoi Theatre in Moscow, instead of the Kirov Theatre, in November of 1945 to critical acclaim, but the commissioning theatre got its turn in 1946 (a production Prokofiev greatly preferred). Between 1946 and 1949, musical selections were stripped from the ballet to create three orchestral **suites** of *Cinderella*. “Cinderella’s Waltz” and “Midnight” are both from Suite No. 1.

Upon her arrival at the ball, everyone is entranced by Cinderella’s beauty and charm, and for the first time, the Prince asks for a dance. The “Waltz” **movement** is noted for its dark sound and intensity, reflecting the tension as Cinderella dances right up to her midnight deadline. The whirling, flowing theme begins in the violins and violas with subtle accents from the horns.



The dance comes to an abrupt end when the clock strikes the dreaded hour of “Midnight.” The ticking of the clock can be heard in the percussion section. The trumpets, horns, oboes, violas, and cellos play the stern phrase below, expressing the strict conditions of Cinderella’s agreement with her Fairy Godmother.



The twelve strokes of midnight can be counted at the end of the movement, played by the chimes, followed by descending lines becoming louder and more forceful as the final stroke approaches.

Activity Idea

The clock has struck midnight and Cinderella must leave the ball! Create an obstacle course for your students to maneuver through before Cinderella’s spell wears off. Use elements of the story to inform the obstacle creation and set-up (the ball, leaving the prince, avoiding the step-sisters, losing a slipper, the clock, etc.). Play “Midnight” from Prokofiev’s *Cinderella Suite No. 1* as students complete the obstacle course. Students should work as a productive team and supportive community members by cheering on their classmates. Discuss how the music related to each activity/obstacle.



IGOR STRAVINSKY (1882-1971)

Igor Stravinsky was born into a musical family in Russia in 1882. He showed musical aptitude as a young child and began taking piano lessons at the age of nine. Though his father was a professional opera singer, he did not want his son to pursue a career in music. To appease his father, Stravinsky studied law and philosophy at St. Petersburg University, but after his father's death in 1902, he decided to follow his calling and began composition lessons with the famous Russian composer Nicolai Rimsky-Korsakov.

Stravinsky had a strong ability to compose with diverse influences, and his composition style evolved greatly throughout his life. His music for the ballet *The Firebird* earned him fame and recognition almost overnight. This sparked a series of collaborations between Stravinsky and the **impresario**, Serge Diaghilev of the Ballets Russes in Paris, including the ballet *Petroushka*. Meanwhile, Stravinsky conceived the idea of writing

a kind of symphonic pagan ritual, which resulted in *The Rite of Spring*. The opening night audience of *The Rite of Spring* in 1913 was initially shocked by the music and choreography causing one of the most famous riots in the history of musical theatre. Eventually it became one of Stravinsky's most famous works.

World War I cut Stravinsky off from his home and forced him to relocate to Switzerland with his family. When signs of World War II became imminent, he relocated again, this time to the United States. He continued to accept new challenges as a composer and **conductor**, touring the world until 1967. His output of works include the chamber work *Symphonies of Wind Instruments*, the mixed media piece *L'Histoire du soldat* (The Soldier's Tale), and the works *Symphony in C* and *Symphony in Three Movements*. He died in 1971 at the age of 88.

"Finale" from *The Firebird Suite* Spotify

The Firebird premiered at the Paris Opéra on June 25, 1910. The ballet is based on the Russian **legend** of the Firebird, a powerful good spirit whose feathers convey beauty and protection upon the earth. The story also features other characters from Russian **folklore** including the heroic Prince Ivan Tsarevich and the evil sorcerer Kashchei. Through the intervention of the Firebird, Prince Ivan is able to defeat Kashchei and save his beloved princess.

Stravinsky was skilled at depicting characters, locations, events, and emotions through music. Though performed with dancers, acting, and scenery in the background, the music drives the story. Stravinsky tells the tale so clearly through music that he later created a 20-minute suite for the stage, performed and understood without dancers or scenery. Stravinsky was inspired by the folk origins of the story and borrowed a few folk melodies into his score. The "Finale" begins with a horn solo based on a melody from a collection of folk songs published by Rimsky-Korsakov. The **theme** repeats, building to an exhilarating ending. The **chromatic chords** that end the ballet outline the Firebird's motif, bringing the ballet to a magical conclusion.

Activity Idea

Discuss expressive qualities in music with students: dynamics (forte and piano), tempo (presto and largo), and articulation (legato and staccato). After discussing these expressive elements, have students create movements to demonstrate each quality (ex. Stomp on the floor for forte, tip toe for piano). Listen to the "**Finale**" from *The Firebird* three times total, focusing on a different expressive quality (dynamics, tempo, articulation) each time, and guide students in making their expressive movements.





JESSIE MONTGOMERY (1981-)

Jessie Montgomery is an acclaimed **composer**, violinist, and educator. Born and raised in Manhattan's Lower East Side, she grew up during a time when the neighborhood was at a major turning point in its history. Her father, a musician, and her mother, a theater artist and storyteller, would regularly bring Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. Through these experiences, Jessie has created a life that merges composing, performance, education, and advocacy. Jessie began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country.

Since 1999, Jessie has been affiliated with the Sphinx Organization, which supports young

African-American and Latinx string players. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her growing body of work includes solo, **chamber**, vocal, and orchestral works. Some recent highlights include *Five Slave Songs* (2018), *Records from a Vanishing City* (2016), *Caught by the Wind* (2016) and *Banner* (2014) - written to mark the 200th anniversary of The Star-Spangled Banner. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University. In July 2021, she began her three-year appointment as the Mead **Composer-in-Residence** with the Chicago Symphony Orchestra.

Starburst Spotify

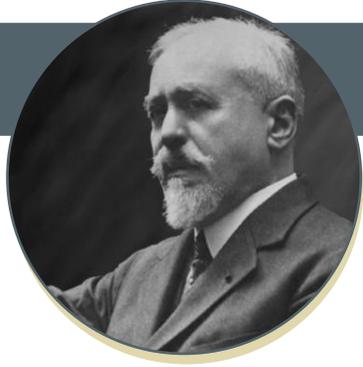
Starburst was commissioned by the Sphinx Organization and premiered by its resident "Sphinx Virtuosi" in 2012. Montgomery credits the title *Starburst* to her feeling that the members of the "Sphinx Virtuosi" are like "new stars in a galaxy." The endless variety of ideas and **motives** create a vivacious sparkle that also perfectly captures the title. She offers the following information about the work:

"The brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst, "the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly," lends itself almost literally to the nature of the performing ensemble that premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind."

Activity Idea

Create a musical light show to accompany Jessie Montgomery's *Starburst*. Make the classroom dark, if possible, and using a flashlight, demonstrate movements in response to the music (move it quickly from side to side, up and down, round and round, etc.). Distribute flashlights to the class or to small groups of students and create a musical light show as you listen to the piece! For older students, listen to the piece first and discuss the different types or groupings of stars they hear in the music. For example, when the music is quieter and calmer in the B section, they might imagine just one star or random flickering stars at different times. Have students work in small groups to determine how they would like to assemble their musical light show. Have each group perform their musical light show for the class.





PAUL DUKAS (1865-1935)

Paul Dukas was born in Paris, France, where he lived most of his life and attended the Paris Conservatory for his formal musical training. As a young man he won second place in the Grand Prix de Rome with his **cantata** *Velléda*, but was bitterly disappointed at not winning first place. Despite his disappointment, Dukas established himself among the young French composers with his **overture** to Pierre Corneille's *Polyeucte* and with the Symphony in C major. Following these compositions his output mainly consisted of **program music** or works for piano. An extreme perfectionist, he destroyed much of his own music because he felt it was not good enough for the public to hear, leaving only 15 known pieces behind.

Dukas was a close friend of fellow composer Claude Debussy, as well as a well-known music critic for the *Revue Hebdomadaire* and *Gazette des Beaux-Arts*. He was also a

respected teacher, serving as both professor of the orchestral class and composition at the Paris Conservatory from 1910-1912 and 1927 until his death. His students included many influential composers of the early and mid-twentieth century, including Joaquín Rodrigo, Olivier Messiaen, Maurice Duruflé, and Jean Langlais. Dukas's fame rests mainly on the orchestral work *The Sorcerer's Apprentice*, which was further popularized by Walt Disney in his 1940 film *Fantasia*. After 1912 Dukas ceased publishing his compositions, with the exception of *La Plainte au loin du faune* written for the piano in memory of his friend Claude Debussy. While his surviving compositions are few, the beauties that remain include his Piano Sonata, the ballet *La Péri*, and the opera *Ariane et Barbe-bleue*.

Sorcerer's Apprentice Spotify

Inspired by a poem of the same name by German poet Johann Wolfgang van Goethe, *The Sorcerer's Apprentice* was composed in 1897. The piece is an excellent example of program music, telling the whimsical tale of an apprentice who takes things a bit too far in his master's absence. The story begins in the sorcerer's workshop as the sorcerer is leaving. The apprentice, alone, discovers enough of his master's magic to bring a broom to life. The broom completes the apprentice's chores, fetching water from the river, when enough water soon becomes too much. The apprentice does not know how to stop the broom and resorts to chopping the broom in half with an axe. To his despair, the pieces become two new brooms who perform the chore at twice the speed. A flood disaster is imminent when the sorcerer returns, speaking his magic words, and restoring calmness to the workshop. The popularity of the piece in the first half of the twentieth century led to *The Sorcerer's Apprentice* becoming the centerpiece of Walt Disney's groundbreaking 1940 film *Fantasia* with Mickey Mouse acting as the apprentice.

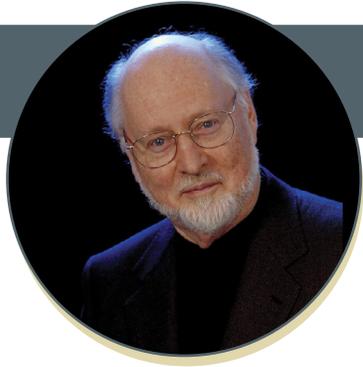
Dukas's masterful design and **orchestration** bring the story to life: the strings set a mysterious mood right at the start, trumpets signal magical happenings, and the bassoon and bass clarinet play the parts of the mischievous brooms.



Activity Idea

Inspired by the story and music, have students create a diorama box that depicts a scene from *The Sorcerer's Apprentice*. Materials can include a shoe box or cereal box, construction paper, markers, crayons, glue sticks, miniature/toy animals or people, and any other items you choose. Depending on the classroom, students can either choose their scene or pick from a list of scene options (the workshop, brooms carrying buckets of water, the flood, the sorcerer's return, etc.). Display the diorama boxes in your classroom and have a viewing day for students.





JOHN WILLIAMS (1932-)

In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and remains one of our nation's most distinguished and contributive musical voices. Williams grew up around music and film. As a child he learned to play piano, clarinet, trombone, and trumpet, and his father played drums for many of the famous Warner Brothers cartoons. After serving in the Air Force in the early 1950s, Williams attended the Julliard School, where he studied piano and composition. Soon after, he moved to Los Angeles to begin his successful career.

Williams is best known for his movie music. He has composed the music for more than one hundred films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *Memoirs of a Geisha*, *Home Alone*, and *The Book Thief*. His nearly 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Lincoln*, *The BFG*, and *The Post*. Williams has composed themes for four Olympic Games. He has served as **music**

director of the Boston Pops Orchestra for fourteen seasons and remains their Laureate Conductor. In addition to his film scores, Williams has composed numerous works for the concert stage including two symphonies, and **concertos** commissioned by many of America's most prominent orchestras. Like all skilled composers, Williams has developed his own special style, including a natural ability to write musical themes, or motifs, that immediately bring to mind a specific character.

Williams has received five Academy Awards and 52 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, 25 Grammys, four Golden Globes, and five Emmys. In 2004, he received the Kennedy Center Honors, and in 2009 he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016 he received the 44th Life Achievement Award from the American Film Institute - the first time a composer was honored with this award. And in 2020 he received Spain's Princess of Asturias Award for the Arts as well as the Gold Medal from the prestigious Royal Philharmonic Society in the UK.

"Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone*  Spotify

The music of John Williams has been an integral part of countless beloved movies. Williams frequently uses **leitmotifs** (melodies designed to represent characters or ideas) in his film music that create lasting impressions of memorable scenes and characters.

Williams wrote the full scores for the first three *Harry Potter* films. "Hedwig's Theme," however, is woven throughout all eight movies. While named for Harry's owl, "Hedwig's Theme" more broadly represents Harry's magical world. The theme is primarily played on the celeste. The celeste looks similar to an upright piano but inside the hammers strike metal chime bars rather than strings to produce a bell-like sound that casts a magical mood. Another important theme in the piece, played by the strings, is the Nimbus 2000. The Nimbus 2000 is the name of Harry Potter's flying broomstick. Soon after "Hedwig's Theme" is introduced, the strings begin to rumble very softly as if the Nimbus 2000 is preparing for flight. The strings take off as they quickly play embellished **scales** in a **duet** with the brass section who is now playing "Hedwig's Theme." Keep your ears peeled for the change in music.

Activity Idea

Have students use their creativity and imagination to create their own magical wands. You'll need ½" doll rods or twigs, paint, paint brushes, tape, and any craft supplies to decorate the wands (feathers, ribbon, yarn, leaves, raffia, glitter, etc.). Remind students that with great magic, comes great responsibility. They should never point their wands directly at themselves or others in a way that could be dangerous. Have students use their wands in classroom instruction (such as conducting) as much or as little as you choose.



Lesson 1 – Concert Etiquette

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can demonstrate proper concert/audience etiquette when attending a symphony concert performance.

Essential Question for Learning

What choices can I make that are best for myself and others?

VOCABULARY FOR THE LESSON

conductor | symphony | concert etiquette | musician

STANDARD #2 – PERFORM

Practice proper concert etiquette for a variety of musical settings.

STANDARD #3 – RESPOND

Identify proper concert/audience etiquette.

DISCIPLINARY LITERACY CONNECTION

- Speaking
- Listening
- Thinking

Lesson Procedure

What is the lesson order?

Social Emotional Learning

DECISION MAKING & RELATIONSHIP SKILLS

Learners will be able to, with adult guidance, generate possible choices and actions they could take in a given situation, including positive and negative options.

Learners will be able to demonstrate positive behaviors as established in the classroom and school-wide expectations.

1. Ask students to describe places they have been where they were members of an audience. Examples could include attending a movie, a play, a sports arena, etc. List answers on the board.
2. Discuss what their behavior was at each event. Was it the same at each event? Different?
3. View the following videos with your class to prepare for the concert:
 - a. [Class Notes: What Does a Conductor Do?](#)
 - b. [A short guide to concert etiquette...learn how to attend concerts like a pro!](#)
4. Introduce further discussion points to prepare students for the concert.
 - a. It is customary to applaud when the concertmaster and conductor walk onto the stage at the beginning of the concert.
 - b. Try not to leave in the middle of a performance, unless it's an emergency. Wait for a break in the concert to visit the restroom, or wait until the audience is clapping before moving. When re-entering, try to enter between musical selections.
 - c. Do your best to listen carefully and quietly. Focus on the music, the musicians, and the conductor and remember to be courteous to others.
5. Have students act as performers in various settings. For example, they may pretend to be playing a sport, or be playing instruments in an orchestra. Ask the rest of the class to respond to the scenario in an appropriate way as the "audience."

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Non-Verbal Student Sharing
- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- Whiteboard
- YouTube Videos:

[Class Notes: What Does a Conductor Do?](#)
[A short guide to concert etiquette...learn how to attend concerts like a pro!](#)

Lesson 2 – Instrument Families

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can recognize the four instrument families of the orchestra and the characteristics of each family.

Essential Question for Learning

Why does each voice and instrument have its own timbre?

VOCABULARY FOR THE LESSON

instrument | musician | orchestra | timbre

STANDARD #3 – RESPOND

Recognize and respond to foundational musical elements.

STANDARD #4 – CONNECT

Explore musical connections, similarities, and differences.

DISCIPLINARY LITERACY CONNECTION

- Speaking
- Listening

Lesson Procedure

What is the lesson order?

1. Ask students what they know about an orchestra. Have they ever heard one before? How many people do they think play in an orchestra? What kind of music do they perform?
2. Take students on a **virtual tour** of the Bradley Symphony Center. Explain that this is where the Milwaukee Symphony Orchestra plays and that you will be visiting them for a field trip!
3. Explain that there are four instrument families in the orchestra: Strings, Woodwinds, Brass, and Percussion. Use the MSO's **Bitmoji Classroom** to introduce and explore the families of the orchestra. Do they recognize any of the instruments? Are the instruments in each family played the same way? How might they produce sound?
4. Explain to students how each instrument family makes sound and explore the sound clips for each instrument in the Bitmoji Classroom.
5. Using the **Diagram of the Orchestra worksheet**, have students fill in the blanks or draw a line from the name to the correct section labeling each family of the orchestra.

Social Emotional Learning

SOCIAL AWARENESS & RELATIONSHIP SKILLS

Learners will be able to present their own point of view.

Learners will be able to demonstrate listening skills, start and stop conversations, and take turns in conversations.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Verbal Student Sharing
- Written (music, words) Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- Smart Board or Projector
- MSO Virtual Tour
- MSO Bitmoji Classroom
- Diagram of the Orchestra Worksheet

Lesson 3 - Draw to the Music

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can express musical ideas through verbal, movement, written, or artistic means.

Essential Question for Learning

How does music communicate?

VOCABULARY FOR THE LESSON

adjective | composer | concert

STANDARD #3 - RESPOND

Express musical ideas through verbal, movement, written, or artistic means.

DISCIPLINARY LITERACY CONNECTION

- Writing (music, words)
- Listening

Lesson Procedure

What is the lesson order?

Social Emotional Learning

SELF-AWARENESS & SOCIAL AWARENESS

Learners will be able to recognize and label a variety of their own basic emotions.

Learners will be able to recognize and respect that individual differences are important to self and others.

1. Play a snippet of a piece of your choosing from the **Musical Magic Spotify Playlist** for the class. Ask students how the song makes them feel. Write students' responses on the board.
2. Play the same snippet and ask students to describe how it sounds. Write students' responses on the board.
3. Tell students that the words they use to describe how the music sounds are adjectives. Adjectives are describing words.
4. Tell students that adjectives are one way to describe music. Adjectives can be used to give a description of, or describe, how music sounds and how it makes listeners feel.
5. Explain that pictures can also be used to express how music makes you feel or what it makes you think of. Play the same song from the beginning of instruction and model how to draw a picture of how it makes you feel or what it makes you think about. Model how to use adjectives to describe the music that you listened to as well. Connect the adjectives you used with the picture you drew.
6. Provide blank pieces of paper and colored pencils, markers, or crayons. Play a different piece from the **Musical Magic Spotify Playlist** for the class. Have students draw how the music makes them feel or what it makes them think of.
7. At the end of the piece, have students turn to a partner to share adjectives about the piece and share their pictures, explaining the connection between their drawing and the music.
8. Repeat the same steps with the different pieces of repertoire to be featured on the Musical Magic concert.
9. If time allows, discuss with students the similarities and differences between how the pieces made them feel or what they thought of during their listening. What describing words did they use for the different pieces?

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Non-Verbal Student Sharing
- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- Sound System
- Whiteboard
- Musical Magic Spotify Playlist
- Paper
- Colored Pencils, Crayons, or Markers

Lesson 1 – Onomatopoeia

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can improvise sounds and movement to accompany artistic play and music by use of voice, instruments, and a variety of sound sources

Essential Question for Learning

How do composers use sound to tell stories?

VOCABULARY FOR THE LESSON

author | composer | pitch | tempo | dynamics

STANDARD #1 – CREATE

- **Improvise sounds and movement to accompany artistic play and music by use of voice, instruments, and a variety of sound sources.**
- **Identify musical ideas through verbal, written, aural, or technological means.**

STANDARD #3 – RESPOND

Recognize and respond to foundational musical elements.

DISCIPLINARY LITERACY CONNECTION

- **Reading (notation, words, images)**
- **Thinking**

Lesson Procedure

What is the lesson order?

Social Emotional Learning

SOCIAL AWARENESS

Learners will be able to, with adult guidance, identify how others are feeling based on their verbal and nonverbal cues and respond with compassion.

1. Before the lesson, set up a variety of pitched and un-pitched instruments around the room.
2. As a class, brainstorm descriptive words and put them up on the board (ex. happy, sad, mysterious, etc.).
3. Explain that when authors are writing books, they use descriptive words to help tell the story. Composers usually don't use words, but they can use sounds to describe ideas or feelings.
4. Divide students into pairs and hand each pair a card with a word on it. The word choices can be concrete (prince, Firebird, evil sorcerer, etc.) or abstract (magical, mysterious, happy, etc.). Have students use the items in the room to find the most appropriate sound to describe their word.
5. After pairs have made their choice, have them share their word and sound with the class. Ask the class to identify elements in each sound, such as loud/quiet, high/low, and fast/slow.
6. Play a recording of "**Infernal Dance of the King**."* Ask students to brainstorm words that describe the mood or object they think the composer is conveying at different times throughout the piece.

***Please note**, "Infernal Dance of the King" will not be performed on this concert. You may choose to use the "Finale" in your lesson as another example or as the original example.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Non-Verbal Student Sharing**
- **Verbal Student Sharing**

Materials

What items do you need to present/engage the students in the lesson?

- **Whiteboard**
- **Pitched/Un-pitched instruments**
- **Concrete and abstract word cards**
- **Sound System**
- **Musical Magic Spotify Playlist**

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can discover how to express a piece of music to convey its meaning.

Essential Question for Learning

How does music communicate and elicit emotion?

VOCABULARY FOR THE LESSON

instrument | musician | orchestra

STANDARD #1 – CREATE

Improvise sounds and movement to accompany artistic play and music by use of voice, instruments, and a variety of sound sources.

STANDARD #3 – RESPOND

Express musical ideas through verbal, movement, written, or artistic means.

DISCIPLINARY LITERACY CONNECTION

- Listening

STANDARD #2 – PERFORM

Discover how to express a piece of music to convey its meaning.

STANDARD #4 – CONNECT

Express how music relates to self and others.

Lesson Procedure

What is the lesson order?

Social Emotional Learning

SELF-AWARENESS & SOCIAL AWARENESS

Learners will be able to identify and explore their own beliefs.

Learners will be able to identify commonalities they share with peers.

1. Tell students that the "Finale" of *The Firebird* is a celebration of the defeat of the evil Katschei, the rescue of the princesses, and the "happily ever after" for Prince Ivan and his princess.
2. Play the "Finale" for students and have them listen for elements of the music that makes them think of a celebration. Ex. fast/slow, loud/quiet, the cymbals, the ringing triangle, etc. Discuss what students heard.
3. Ask students what events they have celebrated in their own lives (birthdays, weddings, a sports win, etc.). List students' answers on the board.
4. Working in pairs or small groups, assign a celebration to each group from the list on the board. Using instruments available in the classroom, their voices, or a combination of both, have students decide what sounds would best suit their event.
5. Help students create a simple melody to repeat at different speeds and volumes like in the "Finale" of *The Firebird*.
6. Have the pairs or small groups present their celebrations to the rest of the class.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Group Performance
- Performance Exam

Materials

What items do you need to present/engage the students in the lesson?

- Whiteboard
- Musical Magic Spotify Playlist
- Classroom instruments

Lesson 3 – Imagine That

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can express musical ideas through verbal, movement, written, or artistic means.

Essential Question for Learning

How can the arts make a story come alive?

VOCABULARY FOR THE LESSON

ballet | audience
characters | conflict/resolution

STANDARD #3 – RESPOND

Express musical ideas through
verbal, movement, written, or
artistic means.

DISCIPLINARY LITERACY CONNECTION

– Writing (music, words)
– Thinking

Lesson Procedure

What is the lesson order?

Social Emotional Learning

DECISION MAKING

Learners will be able to, with adult guidance, generate possible choices and actions they could take in a given situation, including positive and negative options.

1. View *The Firebird* ballet or read a story version of *The Firebird* with your class.
2. After viewing, ask students to choose three characters from *The Firebird* ballet or story that stood out to them. Think about things such as the character being good, evil, magical, serious, etc. Think about their costumes, the background scenery and props.
3. Using their three characters, have students work in groups and use their imagination to create a new story.
4. Students will need to decide on the following items for their story:
 - a. What conflict will happen?
 - b. Which character will be the villain, which will be the underdog, and which will be the hero?
 - c. Will their ending be a happy one as in *The Firebird*? Or will it be unresolved?
5. Have students complete the **story outline** and present or perform their story for the class. Remind the audience the importance of showing positive and respectful etiquette.

Please note, Kindergarteners will need help with writing and putting their ideas in a sequence order. A modification for younger grades could be to illustrate their stories and present their artwork to the class.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Group Performance positive and negative options
- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- *The Firebird* ballet*
- *The Firebird* story
 - Rachel Isadora, *Firebird* (1994)
 - Genaddy Spirin, *The Tale of the Firebird* (2002)
- Story Outline Worksheet
- Musical Magic Spotify Playlist

*Please view the ballet in its entirety before choosing to show the video to students. There are some scenes and visuals that may be too intense for younger audiences. The use of this video is up to the discretion of the teacher.

Lesson 1 – Movement & Music

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can recognize and define grade appropriate foundational musical elements.

Essential Question for Learning

How does music inform movement?

VOCABULARY FOR THE LESSON

composer | ballet | dynamics (loud/quiet) | tempo (fast/slow) | weight (heavy/light)

STANDARD #1 – CREATE

Improvise movements to accompany artistic play.

STANDARD #3 – RESPOND

- Recognize and respond to foundational musical elements.
- Express musical ideas through verbal, movement, written, or artistic means.

DISCIPLINARY LITERACY CONNECTION

- Speaking
- Listening

Lesson Procedure

What is the lesson order?

Social Emotional Learning

RELATIONSHIP SKILLS

Learners will be able to demonstrate listening skills, start and stop conversations, and take turns in conversations.

1. Ask students to visualize an elephant. Ask, "What are some characteristics of an elephant?" Answers should include big, heavy, grey, trunk, etc.
2. After students have come up with descriptive words, demonstrate a movement that is opposite of what would best depict an elephant (tiptoes, fast, small). Ask students if this is how an elephant would move. Then ask for demonstrations on how an elephant would move (stomping, slow, big).
3. Play small sections of selected music that students are familiar with. For each selection, ask students to identify elements of the music. Is it loud or quiet? Heavy or light? Fast or slow? Demonstrate a movement that is the opposite of the music, and then ask a student to demonstrate a correct movement.
4. Explain to students that sometimes movement and dance are used to help a composer tell a story. This type of work is called a ballet. *Cinderella* is a ballet by Sergei Prokofiev and is intended to tell a story through music and dance.
5. Listen to "**Cinderella's Waltz**" and ask students to identify loud/quiet, heavy/light, fast/slow throughout the piece.
6. Listen to "**Cinderella's Waltz**" a second time and have students stand and spread out throughout the room. Ask students to demonstrate movements that relate to the sound and mood of the music.
7. Repeat steps 5 & 6 with the contrasting piece "**Midnight**."
8. Lead a discussion with students on the elements that were similar and different in the two pieces (loud/quiet, heavy/light, fast/slow).

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Non-Verbal Student Sharing
- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- Sound System
- Musical Magic Spotify Playlist

Lesson 2 – Composing Stories

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can express musical ideas through verbal, movement, written, or artistic means.

Essential Question for Learning

How do composers use sound to tell stories?

VOCABULARY FOR THE LESSON

composer | storytelling | sound effects | dynamics (loud/quiet) | tempo (fast/slow) | weight (heavy/light)

STANDARD #3 – RESPOND

Express musical ideas through verbal, movement, written, or artistic means.

STANDARD #4 – CONNECT

Express how music relates to self and others.

DISCIPLINARY LITERACY CONNECTION

- **Writing (music, words)**
- **Listening**
- **Thinking**

Lesson Procedure

What is the lesson order?

Social Emotional Learning

SOCIAL AWARENESS

Learners will be able to present their own point of view.

Learners will be able to identify commonalities they share with peers.

Learners will be able to recognize and respect that individual differences are important to self and others.

1. Ask students, “Where are some places you would hear a story told?” Write the responses on the board.
2. Tell students that there are a lot of composers who use music to tell stories without using words.* Ask students, “How do you think composers tell stories without words?” Write responses on the board.
3. Without revealing the title, listen to part of *Sorcerer’s Apprentice* by Paul Dukas. Start around 5:00 and play until about 6:10.
4. After the listening, ask students what they thought the music was about. Did the composer use any ‘sound effects’ to help tell the story? Was the music fast/slow? Heavy/light? Loud/quiet? Write students responses on the board.
5. Play “**Midnight**” from Cinderella for students, without telling them the title, and ask them to imagine what the story might be.
6. Have students write or draw a story to go along with the piece of music and present to the class.
7. After all students have presented their stories, tell the students the actual story behind the music. Were any student’s right?

**There are three composers featured on the Musical Magic program that tell stories through their music, Prokofiev, Stravinsky, and Dukas. If class time allows, you could choose to introduce these composers, their pieces, and begin discussing how they use their music to tell their stories.*

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Verbal Student Sharing**
- **Written (music, words) Student Sharing**

Materials

What items do you need to present/engage the students in the lesson?

- **Whiteboard**
- **Musical Magic Spotify Playlist**
- **Blank Paper or Lined Notebook**
- **Pencil**
- **Colored Pencils, Crayons, or Markers**

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can discover how to express a piece of music to convey its meaning.

Essential Question for Learning

How can the arts make a story come alive?

VOCABULARY FOR THE LESSON

fairytale | composer | ballet | suite dynamics (loud/quiet) | tempo (fast/slow)

DISCIPLINARY LITERACY CONNECTION

- Listening
- Thinking

STANDARD #2 – PERFORM

Discover how to express a piece of music to convey its meaning.

STANDARD #3 – RESPOND

- Recognize and respond to foundational musical elements.
- Express musical ideas through verbal, movement, written, or artistic means.

STANDARD #4 – CONNECT

Explore the historical and cultural aspects of music as it relates to other disciplines and arts.

Lesson Procedure

What is the lesson order?

Social Emotional Learning

SELF-MANAGEMENT, SOCIAL AWARENESS & SELF-AWARENESS

Learners will be able to, with adult guidance, use verbal and nonverbal language to demonstrate a variety of emotions.

Learners will be able to associate words and gestures with a variety of emotions expressed by others.

Learners will be able to engage in meaningful learning through attempting, repeating, and experimenting with a variety of experiences and activities.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Non-Verbal Student Sharing
- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- Cinderella folktale
- Cinderella Suite listening examples
- Whiteboard
- Musical Magic Spotify Playlist
- Cinderella full ballet**

1. Read the French fairytale, **Cinderella** by Charles Perrault.
2. Have students act out parts of the fairytale in small groups.
3. Tell students that the composer Sergei Prokofiev composed a three-act ballet based on Perrault’s fairytale. Listen to selected sections of Prokofiev’s **Cinderella Suite**.
4. Ask students, “How can you tell a story without using words?” (movement, gestures, facial expressions, etc.) Write responses on the board.
5. Ask students, “How can the music help us understand a story?” (loud/quiet, fast/slow, etc.) Write responses on the board.
6. Pick selections from the **Cinderella Suite** that have descriptive titles*. Have students listen to a selection of your choice and use their imagination to picture what is happening in the story.
7. Play the selection a second time and have students move or dance to the music in a way that helps tell what they think is happening in the story.
8. Repeat steps 6 & 7 with different musical selections from the suite.
9. Have students share out what musical elements made them choose their movements (fast/slow, loud/quiet, etc.) and what story they were trying to tell based on the music.
10. As a bonus, watch parts of the ballet **Cinderella** with the class and discuss how the dancers’ movements, costumes, expressions, etc. help tell the story.

***Please note**, “Cinderella’s Waltz” and “Midnight” will be the pieces featured on the Musical Magic concert.

****Please view the ballet in its entirety before choosing to show the video to students. The use of this video is up to the discretion of the teacher.**

PRINT AND ONLINE RESOURCES

Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

[The Young Person's Guide to the Orchestra, by Benjamin Britten. Game](#). Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

[Utah Symphony/Utah Opera Instruments of the Orchestra Video Series](#) (short videos profiling musicians and their instruments in the orchestra).

[Milwaukee Symphony Orchestra Bitmoji Classroom](#). Interactive website.

Composers, Pieces, and General Background

[Dallas Symphony Orchestra Kids website](#). Composer list includes pages on Prokofiev, Jessie Montgomery, Stravinsky, Dukas, and John Williams.

[Classics for Kids Podcast](#) (short biographical episodes on Classical composers)
*Available on Apple Podcasts

"Cinderella's Waltz" and "Midnight" from *Cinderella Suite No. 1*, Sergei Prokofiev

[San Francisco Composer Gallery - Sergei Prokofiev](#)

[Prokofiev CINDERELLA \(Het Nationale Ballet\) - "Cinderella's Waltz" and "Midnight"](#)

[The music of *Cinderella* | English National Ballet](#)

"Finale" from *The Firebird Suite*, Igor Stravinsky

[Classics for Kids - Igor Stravinsky](#)

[Classics for Kids - *The Firebird*](#)

[Stravinsky: Finale - Suite from *The Firebird* / Los Angeles Philharmonic, Gustavo Dudamel](#)

Starburst, Jessie Montgomery

[Unscripted with Jessie Montgomery](#)

[Minnesota Orchestra, Conductor Osmo Vänskä, *Starburst*](#)

Sorcerer's Apprentice, Paul Dukas

[Your Classical Storytime - *The Sorcerer's Apprentice*](#)

[Sorcerer's Apprentice - *Fantasia*](#)

"Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone*, John Williams

[BBC Symphony Orchestra 360° Experience: Hedwig's Theme, John Williams](#)

[John Williams - Stéphane Denève | The Interview](#)

[Harry Potter Behind The Scenes - Composing "Hedwig's Theme" by John Williams](#)

GLOSSARY

Ballet: An artistic dance performed to music using very precise, formalized steps.

Cantata: A narrative piece of music for voices with instrumental accompaniment, typically with solo, chorus, and orchestra.

Chamber: Instrumental music played by a small ensemble with one player to a part.

Chord: Three or more musical notes played at the same time.

Chromatic: A set of twelve pitches separated by the interval of a semitone.

Classical Era or Period: The time in music history from the early-1700s to early-1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

Coda: A musical passage that brings a piece (or movement) to an end.

Commission: An order for something, especially a work of art, to be produced.

Compose: The act of writing music.

Composer: A person who writes music.

Composer-in-Residence: A program which involves the collaboration between the artist and the hosting organization.

Composition: An original piece of music.

Concerto: A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

Conductor: One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

Conservatory: A college for the study of classical music or other arts.

Duet: A performance by two people or groups.

Dynamics: Loudness or softness of a composition. The symbols in sheet music indicating volume.

Ensemble: A group of 2 or more musicians.

Excerpt: A smaller musical passage taken from a larger movement or work.

Folklore: The traditional beliefs, customs, and stories of a community transmitted orally from generation to generation.

Form: The structure of a piece of music.

Genre: A category that identifies a piece of music as belonging to a certain style or tradition.

Harmony: The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.

Impresario: A person who organizes and often finances concerts, plays, or operas.

Instrumentation: Arrangement of music for a combined number of instruments.

Legend: A story passed down from the past that is believed by many, but cannot be proved to be true.

Leitmotif: A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation. Translates from German as “leading motive.”

Melody: A succession of pitches in a coherent line, the principal part.

Motif/motive: Primary theme or subject.

Movement: A separate section of a larger composition.

Music Director: Performs the roles of principal conductor, artistic director, and community arts leader.

Musical: A play or movie in which singing and dancing play an essential part in advancing the plot.

Opera: A drama where the words are sung instead of spoken.

Orchestra: A large group of instrumentalists playing together.

Orchestral: Having to do with the orchestra.

Orchestration (v. orchestrate): Arranging a piece of music for an orchestra.

Overture: An introduction to a larger musical work.

Premiere: The first official performance of a work.

Program music: Music that is descriptive, narrative, or that develops a nonmusical subject.

Rhythm: Pertaining to time, played as a grouping of notes into accented and unaccented beats.

Romantic Era or Period: The time in music history during the mid-1800s to early 1900s. Composers explored new realms of sounds to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

Scale: Any set of musical notes ordered by pitch.

Score: The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically lined up. (**V. Scored:** To write or arrange for a specific instrument or instruments.)

Solo: Music performed by only one instrument or voice. (N. Soloist: The person performing the solo line.)

Suite: A loose collection of instrumental compositions.

Symphony: Three to four movement orchestral piece, generally in sonata form.

Texture: The way in which tempo, melody and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

Theme: A melodic or sometimes harmonic idea presented in a musical form.

Timbre: The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

Tone poem: An instrumental composition intended to portray a particular story, scene, or mood.

Transcription: Notating a piece of music which was previously unnotated.

Variation: The repeating of a theme in an altered way.

Virtuoso: One who excels in musical technique and interpretation.