The Boston Symphony Orchestra’s Education Advisory Committee is pleased to share this teacher guide filled with interdisciplinary materials designed for classroom, music and art teachers. The Boston Symphony is taking a proactive approach to music education and encourages you and your colleagues to inquire about the resources available from the BSO that may facilitate your use of music in the classroom.

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Arts Education Standards

This packet has been designed with the following information from the National Standards for Arts Education and the Massachusetts Arts Curriculum Frameworks as a guide:

**National Standards**

**CORE CONCEPT:** Performing, creating and responding to the arts is the fundamental process in which humans engage. Every student should know and be able to do the following

**Standard 1:** Sing alone and with others, a varied repertoire of music.

**Standard 2:** Perform on instruments, alone and with others a varied repertoire of music.

**Standard 3:** Improvise melodies, variations and accompaniments.

**Standard 4:** Compose and arrange music within specified guidelines.

**Standard 5:** Read and notate music

**Standard 6:** Listen, analyze and describe music

**Standard 7:** Evaluate music and music performances

**Standard 8:** Understand relationships between music, the other arts, and disciplines outside the arts.

**Standard 9:** Understand music in relation to history and culture.

**Massachusetts Arts Frameworks**

**CORE CONCEPT:** Learning in, through and about the arts develops understanding of the creative process, appreciation of the importance of creative work

**Strand I: Creating and Performing**

Lifelong learners:

LS 1. Use the arts to express ideas, feelings and beliefs

LS 2. Acquire and apply the essential skills of each art form.

**Strand II: Thinking and Responding**

Lifelong learners:

LS 3. Communicate how they use imaginative and reflective thinking during all phases of creating and performing.

LS 4. Respond analytically and critically to their own work and that of others.

**Strand III: Connecting and Contributing**

Lifelong learners:

LS 5. Make connections between the arts and other disciplines.

LS 6. Investigate the cultural and historical contexts of the arts.

LS 7. Explore the relationship between arts, media and technology.

LS 8. Contribute to the community's cultural and artistic life.
A Short History of the Orchestra

Before the Baroque Period

Before the Baroque period, instruments were used for parties and processions. Often, when someone important arrived into town, the trumpets would play a brilliant fanfare, and then there would be a big party with the instruments providing music (since they didn't have radios or stereos back then.)

Most of the time, people used whatever instruments they could get. Say you were having a party and you wanted to put together a band to provide music for your guests, so you called anybody you knew who could play and instrument. You might get one person who could play the drums, two to play piano, a clarinet player, and a violin player—not exactly the instruments you usually find in a professional rock and roll band.

The Baroque Period

It wasn't until the Baroque period that people started getting choosy about the instruments they used. In France, King Louis XIV especially liked stringed instruments, so whenever he had a party he always brought in 24 string players: 6 violins, 12 violas, and 6 cello players.

Also during this time, instrumentalists began to be used for more than just providing music at parties—they began to play in churches, in theaters, and also to give instrumental music concerts. And the musicians who played were no longer just friends who liked to get together once in a while to play music at parties, but were professional musicians who were paid for their services.

The Classical Period

During the Classical period, wealthy aristocrats continued to throw big parties at which music was always a part. On a pleasant summer evening their estates might attract as many as hundreds of guests, some of whom stayed for a week or even the whole season. Musicians were employed to provide dance music as well as orchestral concerts and even to perform small operas.

At the same time, however, the average working man was growing in terms of power, money, and his desire to have everything that life had to offer. Music was no longer restricted to the cultural elite, as amateur musicians began to organize concerts for the general public. But in both cases, that of the aristocracy and the middle class, music was still considered just a small part of a social gathering, much like turning on the stereo at a party today. People may get up and dance once in a while, or have their attention drawn to the music when they hear a song they especially like, but for the most part they just sit around and talk, play cards, and eat while music is being performed.

The orchestra was also growing in size at this time. In addition to the stringed instruments of the Baroque period, Classical composers also wrote for oboes and French horns, and sometimes they included flutes, bassoons, trumpets, and timpani.
The Romantic and Modern Periods

It was during the Romantic period that the orchestra developed to the size that we see in concert halls today (see diagram above). The stringed instruments continued to be the most important section of the orchestra, to which were added full sections of brass and woodwind instruments. Each section has four primary instruments, which can play either higher or lower than the other instruments in its section:

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<th>strings</th>
<th>brass</th>
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<td>trumpet</td>
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<td>viola</td>
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<td><strong>lowest</strong></td>
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Other instruments are also used as needed, including the harp, the piano, timpani, cymbals, and more.

Another important addition to the orchestra during this period was that of the conductor. Originally, the composer often set the tempo for a performance and started the orchestra from where he sat—generally at the piano or the first chair in the violin section which is still an important position in the orchestra today. Later, as orchestras became larger, it became necessary for the composer to stand in front of the group so that he could be seen. From this position he could now “conduct” the members of the orchestra as to when to start and how fast to play by marking the beat, or pulse, of the music in the air with his hands.
Today, conductors have to do a lot more than just rehearse the orchestra to prepare for a performance, and to help them start and play together on stage. Because most of the composers who wrote the music orchestras perform today are no longer living, conductors have to do a great deal of research to try to discover how the composers meant for their works to be performed. Conductors have to decide how fast or slow to play a piece, and how soft or how loud. They also have to know all the individual parts of a piece of music so they can decide which instruments have the most important parts and when. Think about a song you know from the radio. Imagine the song if all the instruments were so loud you couldn’t hear the singer, or maybe when there’s supposed to be a guitar solo you can’t hear it because the drums are too loud. An orchestra conductor may have 100 musicians sitting in front of him on stage, and it’s up to him to tell them through the motions of his hands how fast or slow to play, how loud or soft, and also to indicate who has an important part to bring out.

Conductors are also responsible for choosing the music for a concert, much like a disc jockey chooses the music he plays on the radio. This is not as easy as it sounds. Imagine a store with all the toys ever invented in it, everything from baseball bats to Nintendo games to Pictionary to bicycles. Then imagine you could pick any five toys from the entire store to have for your very own, but only five toys—it would be a tough decision! And so it is when a conductor can only pick five pieces of music to perform at a concert out of all the music that has ever been written.

During the Baroque and Classical periods, composers could hope for steady employment by a rich aristocrat. But during the Romantic period, composers had to depend upon the general public for their audience and income. After writing an orchestral composition, a composer must then find someone willing to perform it. Then, if the audience liked it, the composer may be asked to write another orchestral work. If, however, the audience didn’t like it and would not be willing to pay to hear more music written by the same person, the composer may have a difficult time getting more of his works performed. For added money, many composers also did things like teach music lessons and write articles for newspapers.

Also in the late Romantic period, and into the Modern period, we find composers writing fewer and fewer orchestral works entitled “Symphony No. 1,” “Symphony No. 2,” “Symphony No. 3,” and so on. We find instead a variety of titles like “Italian Symphony,” or “The Rite of Spring,” or “The Filching Symphony.” These titles often tell us what inspired the composer to write the work, and also what the music may be like.
Important Periods in the History of Orchestral Music and Representative Composers

**1600**
- **Johann Sebastian Bach** (1685-1750)

**1750**
- **Franz Joseph Haydn** (1732-1809)

**1800**
- **Wolfgang Amadeus Mozart** (1756-1791)
- **Ludwig van Beethoven** (1770-1827)

**1850**
- **Felix Mendelssohn** (1809-1847)
- **Hector Berlioz** (1803-1869)

**1900**
- **Claude Debussy** (1862-1918)

**1925**
- **Richard Strauss** (1864-1949)

**1950**
- **Maurice Ravel** (1875-1937)

**1975**
- **Igor Stravinsky** (1882-1971)

**1990**
- **Leonard Bernstein** (1918-1990)

**1995**
- **Béla Bartók** (1881-1945)

**1999**
- **Igor Stravinsky** (1882-1971)

**2000**
- **John Williams** (b. 1932)
The miracle of Igor Stravinsky's career is that he survived with unimpaired creativity all the blows life dealt him-losing his homeland and his property there when the Russian revolution came; losing his new homeland, France, in the Second World War; losing many people he cared for, including his first wife and a daughter; and a number of major illnesses, including typhoid and tuberculosis. When at the age of eighty-seven he was hospitalized during a severe illness, a nurse asked him if he wanted anything. "I want to compose," he said bitterly, resenting any interruption of his work.

Perhaps a really great creative artist is able to turn all his experience into his creations. Stravinsky seems to have had an incredible power of digesting his experience and, indeed, all of western music-and turning it into Stravinsky.

He was born June 17, 1882, in Oranienbaum, Russia. His father was a leading bass at the St. Petersburg Opera. He did not particularly want his son to become a musician: Stravinsky has described his childhood as a period of waiting for the moment when I could send everyone and everything connected with it to hell, and his adolescence as a series of irksome duties and the perpetual frustration of all my desires and expectations. His father's death in 1902 freed him from the study of law to become a private pupil in composition with Nicolai Rimsky-Korsakov, with whom he studied until that composer's death in 1908.

In 1906 Igor married his cousin Catherine. His compositions were promising, but not yet important. In 1909, however, Serge Diaghilev heard two of his early pieces, and was impressed by them. This was an important moment for both men. Diaghilev, ten years older than Stravinsky, had already made a career for himself as an international impresario by taking the best of Russian talent west to Europe. After a production of Mussorgsky's Boris Godounou in Paris in 1906, he organized his famous Ballet Russe. Diaghilev was a sort of magnet for talent: throughout his career he found the best dancers, the best composers, the best artists in the world to work on his productions. In music, for example, he commissioned pieces from Debussy, Ravel, Strauss, Stravinsky, and Prokofiev.

Diaghilev asked young Stravinsky to give him a ballet score on the Russian folk tale of the Firebird for his 1910 Paris season. After the ballet's premiere in Paris June 25, Stravinsky was famous overnight. The equally successful Petrushka followed in 1911, with the great Vaslav Nijinsky dancing the title role. Then came perhaps the most famous score of the twentieth century - Le Sacre du Printemps ("The Rite of Spring"). Stravinsky described its genesis: "One day, when I was finishing the last pages of L'Oiseau de Feu in St. Petersburg, I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring."

Choreographed by Nijinsky, the ballet had its premiere in Paris May 28, 1913. It provoked a riot: laughter, whistles, and catcalls broke out. The houselights were switched on and off in an attempt to quiet the audience. Nijinsky shouted from the wings to the dancers the count for their steps-they could not hear the orchestra. Jean Cocteau saw an elderly French countess standing in her box, shouting, "This is the first time in sixty years that
anybody has dared make fun of me.” Exhausted after the debacle, Diaghilev, Nijinsky, Stravinsky, and Cocteau rode out in a cab to the Blois de Boulogne. Diaghilev quoted Pushkin and wept, and they talked till dawn came.

*Le Sacre* was heard again next year, however, and triumphed. But now World War I began. Diaghilev’s activities were cut down, and Stravinsky was cut off from his home, his possessions, and his roots. He spent much of the war in Switzerland, and found it difficult to earn enough to feed his four children.

His music during the war years continues very much in the Russian tradition of his earlier works. After the war, however, a number of new influences enter. Jazz is one. Following a Diaghilev commission for *Pulcinella*, a ballet based on Pergolesi’s music which Stravinsky adapted, he entered a period of exploring the music of the past and finding new ways to use it. “Tradition, he said, is carried forward in order to produce something new.”

Diaghilev died in Venice in August, 1929, a loss Stravinsky felt. In 1934 he became a French citizen. As World War II approached, however, Stravinsky came to the United States. His wife and a daughter had died of tuberculosis, and he had been ill of it himself, but he had the energy to start life anew at fifty-eight. A year after his wife’s death he married Vera de Bosset Sudeikin in 1940. An old friend, she was a painter and a costume designer.

Neither his inspiration nor his openness to new influences faltered in his later years. As a composer he liked challenges: when asked to write a piece for the Pleyel mechanical piano, for a ballet for circus elephants, or for Woody Herman’s jazz band, Stravinsky was intrigued and accepted the commissions. In the acceptance of constraints, he believed, the human spirit becomes free.

As well as composing, he continued conducting his own works until 1967, touring the world to do so. He even returned to conduct in his native Russia, a place infinitely changed since his childhood. Although he seemed a citizen of the world, an international celebrity like his friend Picasso, he remained also very Russian. He told a group of Soviet composers during his visit to Russia that the place of a man’s birth is the most important factor in his life, and he kept many Russian habits: he and his wife used to kiss each other each month on seeing the new moon, as a promise of renewal.

A small, tidy, logical man with a formidable intellect, he insisted on precision in whichever language he was using-Russian, French, German, or English. He always kept on his desk a pile of well-thumbed dictionaries in several languages with which to check shades of difference in meaning. Along with these there was a magnificently orderly display of everything one could possibly use for writing, drawing, pasting, cutting, clipping, and gluing. A friend said that Stravinsky’s desk reminded him “of the definition of St. Thomas: beauty is the splendor of order.” Perhaps the same could be said of Stravinsky’s music.

Stravinsky died April 6, 1971, and was buried in Venice, that cosmopolitan city whose canals reminded him of his native St. Petersburg, and for which he had written several important pieces, in the cemetery where Diaghilev also lies.
Standing on His Head

Igor Stravinsky
Born in Oranienbaum, Russia, 1882
Died in New York City, 1971

Russian-American composer widely considered the most influential of the twentieth century, most famous for the ballets Petrushka, The Firebird, and The Rite of Spring.

The most famous riot in classical music history took place on May 29, 1913, at the Paris premiere of The Rite of Spring. Half the people stood up and cheered; the other half screamed till their faces turned purple. Police arrived to break up fights. Hardly a note of the music could even be heard.

Igor Stravinsky, who had written the music, left the theater and took a taxi to a park. “I have never again been that angry,” he said.

The most wonderful event of the year to Stravinsky when he was a child was the coming of spring: “The violent Russian spring that seemed to begin in an hour and was like the whole earth cracking.”

Otherwise, said Stravinsky, “I do not like to remember my childhood.”

His father, an opera singer, has an uncontrollable temper, and Stravinsky was frightened of him. Nor was he close to his mother. (even after he was famous, she could scold him until he almost cried for not writing music like the composers she liked), or his piano teacher (a “blockhead”).

Stravinsky saw Tchaikovsky’s The Sleeping Beauty at age eight, started piano lessons, and was soon spending six nights a week at the theater. Later, his parents insisted that he go to law school, but encouragement from his music teacher gave Stravinsky the idea of leaving law for music.

Stravinsky was one of very few composers who reached success overnight, in his case with The Firebird, a ballet based on old Russian legends. And after The Rite of Spring, which some say changed the whole course of music, he was world famous for the rest of his life. He developed self-confidence and a large ego. To amuse himself, he kept a file of pictures of conductors in ridiculous poses.

Stravinsky supported himself through composing. When asked about the high fees he charged, he explained, “I do it on behalf of my brother composers, Schubert and Mozart, who died in poverty.”

Always in search of the quiet he needed to compose, Stravinsky left Russia for Switzerland, then Paris, and finally California, where he lived in Hollywood. He married his cousin and childhood sweetheart, Catherine Nosenko. One of their four children, Soulima, was a pianist who later toured with his father. After Catherine died, Stravinsky married Vera Sudeikin, a painter.

“My music is best understood by children and animals,” Stravinsky claimed. When in a new city, he always visited the zoo first. He smoked cigarettes in a long holder made of an albatross beak. His house was full of birds.

His work habits were compulsively neat. His writing desk had carefully arranged erasers, bottles of five different colored inks, glittering steel rulers, writing instruments (some of his own invention), and a pile of dictionaries (he knew four languages).

When lunch—perhaps rare roast beef, dark bread, and Italian espresso—was ready,
Mrs. Stravinsky would clap her hands in the hall beneath his studio. If he was ready, he would clap his hands, too.

He relaxed by playing card games, going to movies, standing on his head (he said he cleared his brain), and sunbathing nude. He wore a battered green beret, even to bed, and had a vast collection of silk scarves. Superstitious, he wore sacred medals pinned to his underwear.

Stravinsky had many illnesses, including tuberculosis. But he must have been stronger than he seemed, because he lived until he was eighty-nine. He is buried in the Russian corner of an Italian cemetery.

**Musical Notes**

♫ In 1940, Stravinsky was the only living composer whose music was used in Walt Disney’s movie *Fantasia*. *The Rite of Spring* accompanies animated scenes of erupting volcanoes, prehistoric forests, and battling dinosaurs.

♫ Stravinsky liked challenges and was always accepting difficult commissions. He once wrote a piece called *Do Not Throw Paper Towels in Toilet* and also wrote a polka for fifty elephants wearing ballet tutus.

♫ Stravinsky was one of the few composers whose complete works were recorded mostly under his own supervision - thus leaving a guide to how he wished his music to be played.

1. My initials are I.S.

2. I lived between 1882 and 1971.

3. My native country was Russia. Later I lived in France and America.

4. I came from a musical family. My father sang bass in the opera. My mother was a fine pianist.

5. I could improvise on the piano quite well by the time I was nine years old.

6. The composer, Peter Tchaikovsky, was one of my childhood idols.

7. As a young man, I studied law. However, I continued composing music during this time period.

8. I am remembered today as a musical innovator (look up this word if it is new to you). My music is known for its complex rhythms.

9. In 1910, I completed my first ballet, THE FIREBIRD, based on a Russian folk tale. It became an overnight success! You will learn about this music and the ballet during this month.

10. The RITE OF SPRING is music I wrote for a ballet which tells the story of primitive rituals (look up this word) and dances in prehistoric, pagan Russia.

11. The RITE OF SPRING was so unlike any music that people had heard before that, at its premiere (look up this word) in 1913 in Paris, the audience got very disturbed and broke out in a riot!

12. I am considered to be a master composer of the twentieth century called the CONTEMPORARY PERIOD of music history. This is the time period containing your and your parents’ life spans.

Student Name: ___________________________________________ Teacher: ________________________________
Composer’s Name: I ___________________________ S ________________________________
How You Found Out:

Bonus I: In ballet, female dancers often dance en pointe. What does this mean?

Bonus II: Who is Ring Katschei in THE FIREBIRD ballet?

Bonus III: List any CDs or tapes you find in your family’s music collection or in any library that contain music composed by me. Bring in the ones you have listened to for extra credit.
Brief Notes on “The Firebird”

by Marc Mandel

Born in Russia, Igor Stravinsky (1882-1971) was one of the most important composers of the twentieth century; after leaving Russia, he later took French and then United States citizenship. Constantly experimenting, he wrote ballet scores, symphonies, concertos, piano music, opera, choral music, and songs in different styles throughout his long career. In the first part of the twentieth century, the young composer gained an international reputation by composing several ballet scores for very large orchestra—The Firebird (1910), Petrushka (1911), and The Rite of Spring (1913)—incorporating dissonance, harsh rhythms, and other musical effects the likes of which had never been heard. From the standpoint of the audience, the most famous of these events early in Stravinsky’s career was the premiere of The Rite of Spring in Paris on May 29, 1913, which caused a near riot; it was all the musicians and dancers could do to finish the performance, given the catcalls, whistles, and other noises emanating from the audience, which not only caused a major disturbance, but also made it hard for the dancers to hear the music. Fortunately, The Firebird, Stravinsky’s first important work, while no less inventive, caused no such problems, since the musical style was much less outlandish to contemporary listeners. Further, it was based on a story that was both familiar and comfortable, unlike the primitive ritual of pagan sacrifice that was at the center of The Rite of Spring and called forth from Stravinsky appropriately primitive-sounding music.

The Firebird was first performed on June 13, 1911, in Paris by Serge Diaghilev’s Russian Ballet. Just as the ballet’s story is based on a Russian folk tale, so much of the music is based on Russian folk tunes. The different sections of the score evoke the characters, places, and events of the story—the dark and mysterious garden of the evil sorcerer Kashchei; the young prince Ivan, who, with the help of the magical Firebird, will defeat Kashchei and his army of evil monsters; and the mysterious, spirited Firebird, without whose help Ivan would be forever turned to ice like the rest of Kashchei’s helpless, unlucky victims. But the story of course ends happily, with some of the most well-known music ever created.

Having composed the complete ballet score, which lasts about 45 minutes, Stravinsky later linked excerpts from the complete score to create a shortened version for use in the concert hall. It is this twenty-minute concert suite that will be heard in conjunction with the Underground Railway Puppets’ presentation of Stravinsky’s Firebird in these concerts. The music of this version includes the score’s best-known episodes, including the atmospheric scene-setting introduction that sets the stage in Kashchei’s enchanted garden; the Firebird’s dance; the dance (based on an actual folk song) of the thirteen enchanted princesses who are among Kashchei’s prisoners; the “infernal dance” of Kashchei’s monsters; the “Berceuse” (lullaby) played when the sleeping Ivan, in a dream, learns from the Firebird how to defeat Kashchei; and the wonderfully sustained finale, which grows from a quiet theme in the horn to music of great brilliance and power for the full orchestra.
Long ago in a distant Land there lived a prince named Ivan. His kingdom bordered a dark, forbidding forest. Ever since he was a boy, Ivan had heard stories about a tree of unsurpassed beauty hidden deep within the forest. It was said that magical, golden fruit grew from its branches, but whoever had gone to find this tree never returned. Seasons passed.

The snowy blanket of winter melted to reveal a new, green growth of spring. One day Ivan, now a young man, decided to go in search of the magic tree. He entered the woods, but as he wandered deeper and deeper, the undergrowth tangled about his legs, making it difficult to go on. Soon night fell and stars appeared, twinkling through the twisted branches. Just when he was too tired to search any farther, he noticed a golden glow in the distance. Quietly, he crept towards the light.

He found himself in a glorious garden, and there, in the center, stood the magic tree bearing golden fruit.

“If only I could have just one piece of fruit”, Ivan thought.

Suddenly, a flash of light streaked across the sky. It soared back and forth and landed near the magic tree. The light transformed into the most dazzling creature he had ever seen-half woman, half bird, with feathers bright as flames. A Firebird!

Prince Ivan watched her from the shadows. Then he leapt forward and captured her in his arms. Terrified, the Firebird struggled to break free. Turning and twisting, she beat her wings frantically against her captor.

“This wild creature was meant to be free,” he thought to himself. Gently, Ivan released his grasp. “Fly away,” he whispered.

Instantly, the Firebird flew up into the air. Ivan bowed in respect and bade the Firebird farewell. But the Firebird, grateful for Ivan’s kindness, removed a brilliant red feather from her tail and gave it to him.

“This feather is a magic charm. You need only wave it in time of need and I will come to you,” she said. And with that she vanished into the night.

While Ivan stood motionless, he heard the sound of approaching voices. Quickly, he hid behind a bush. Ten beautiful maidens appeared, singing a haunting melody. Entranced by their beauty, Ivan stepped from his hiding place to greet them, but they drew back, frightened.

“I mean you no harm,” Ivan said quietly.

The most beautiful maiden stepped forward.

“Who are you?” Ivan asked.

“We are princesses, who came here to find the magic tree, and were taken prisoner by the evil sorcerer, Katschei. This is his garden and his magic tree. Everything here belongs to him, even us. We can never escape.”

Touched by the princess’s story, Ivan reached out to her. The maidens danced and sang songs of joy. For that moment they seemed so happy, and Ivan was determined to save them all.

Just then, the sky darkened and a crash of thunder boomed overhead.

“Katschei!” cried the princesses fearfully. The beautiful princess gave Ivan a parting kiss and fled with her friends into the forest. Then the whole earth began to tremble and the ground opened to reveal the most terrifying sight of all. Katschei! And with him were the most hideous of monsters.

Katschei signaled his monsters to attack. From all sides, they lashed out at Ivan, and he knew he would soon be overpowered.

Then Ivan remembered the red feather. Exhausted, he managed to pull it from his pocket and wave it in the air. Suddenly, a brilliant light appeared. The Firebird had returned!

She quickly handed Ivan a golden sword, then swirled and circled in the air, hypnotizing the monsters. Ivan lunged at Katschei and killed him.

The princess ran to Ivan and together they bowed in gratitude before the Firebird. As the first rays of morning glistened through the forest, the Firebird rose in the air and flew away into the mist.

Prince Ivan and the princess returned to his kingdom and were married. Often in the evenings, just as the sun began to set, Prince Ivan would walk alone to the edge of the forest and remember...
Firebird

Scene I

A golden apple tree grows within the walled garden of the evil magician Kastchei. The Firebird, attracted by the gleaming fruit, flies into the garden. In the background, a forbidding melody rumbles like an approaching storm, warning trespassers of danger.

Ivan Tsarevitch, a young Russian prince, peers over the wall at the golden tree and discovers the Firebird. He climbs the wall and aims his crossbow at the marvelous bird as she darts past him, her feathers blazing red and orange. Blinded by her brilliant plumage, Ivan is unable to shoot, and he hides to wait for a better opportunity. When the creature stands still, he aims again, but the Firebird catches sight of him and flees. Ivan retreats to the shadows.

Thinking him gone, the Firebird returns to dance. She is a magnificent creature, strong and beautiful—the most exotic being the simple prince has ever seen. He recognizes how special she is, and no longer wishes to destroy her.

"But I must capture her," he thinks.

As she reaches for a golden apple, the prince seizes her. The Firebird is terrified and at first remains motionless, but then, in a frantic attempt to free herself, she flutters her arms wildly. Gently restraining them, Ivan tries to reassure the agitated Firebird. Praying that he intends her no harm, she slowly relaxes. Ivan pulls her toward him and, hoping she will trust him, loosens his hold. The Firebird stands quietly. Ivan lifts her high above his head, and she waves her arms as if in flight. As the flutes play an exotic melody, conjuring up visions of the Orient, they dance.

"Now will you give me my freedom?" she begs, her body bent in submission.

"If that is what you wish," Ivan answers.

As he frees her, she plucks a feather from her breast and presents it to the prince.

"Take this. It will call me to you side if ever trouble finds you."

Tucking the magic feather in his pocket, Ivan watches in awe as the Firebird flies away.

Ivan now senses a new presence in this enchanted garden and hides once again. Like visions in a dream, twelve beautiful maidens dressed in white emerge from the shadows. They pose silently for a moment and then form two lines, creating a passageway for the loveliest of all, Princess Unearthly Beauty. She, along with her attendants, is held captive by evil Kastchei the Immortal. Ivan, hypnotized by the princess's loveliness, watches silently as the maidens gather golden apples from the tree and toss them about in the moonlight. The night breezes rustle their skirts, and the music is comforting.

Dancing alone, surrounded by her friends, the princess takes her turn to toss an apple in the air. Prince Ivan boldly steps forward to catch it. She stares at him wide-eyed, then backs away, shy and afraid.

Removing his cap, Ivan bows. "Please don't leave. Here's your apple."

The princess accepts the apple from the handsome youth. Six maidens encircle Ivan and six surround the princess. They call to one another from their separate circles and then move closer, each with six attendants in tow. At first the maidens hold them back, but they finally allow the two to meet. At last Princess Unearthly Beauty dances for Ivan and he finds her irresistible. With a kiss, their love is sealed.

A trumpet call pierces the night. Faint at first, it grows louder, sounding its cry again and again. The music quickens, urgently summoning the captive maidens, and they flee in fear for their safety. The princess runs after them.

"Why do you run? What danger are you in?" Ivan calls to her.

"You mustn't follow. Beware of the evil that lies here. Kastchei, our master, will turn you to stone if you trespass further. Farewell."

She disappears through the castle gates, which close fast behind her.
Scene II

Ivan's love has made him fearless. Determined to follow the princess, he pulls on the gates with all his might. As the music increases in fury, the gates fly open, unleashing a swarm of horrible monsters, slaves of the evil Kastchei. In terror, Ivan dashes for the garden wall, but Kastchei's soldiers seize him before he can escape. As they hold him, members of the captive court enter the garden.

Suddenly the deformed and hideous beasts prostrate themselves on the ground, and soldiers, swordsmen, and harem girls bow low. Kastchei the Immortal enters the garden. He is a living skeleton, supporting his ancient bones with a walking stick. Ivan stares with apprehension at Kastchei's long white hair and beard, his majestic crown, and royal cloak. Beckoning with his terrible claws, Kastchei calls Ivan to him, and the prince reluctantly inches forward.

"The Firebird will protect me," he suddenly remembers. "I have nothing to fear."

Prince Ivan faces the horrible Kastchei and spits at him in disgust. The Immortal One is enraged. Kastchei's followers curse the prince and demons jump on his back. As Ivan stands, restrained and helpless, the princess and her handmaidens enter the garden and beseech their master to spare him.

"Never! I shall turn him to stone on this very spot!" howls Kastchei.

Ivan wrests his arms free from his captors and, pulling the magic feather from his pocket, waves it in the air. Instantly, the Firebird flies into the garden, and within seconds she has all of Kastchei's monsters whirling in circles. As she dances in the center of their mad spinning, the music grows fiercer. Everyone in Kastchei's powers—soldiers, demons, and slaves—dances to the Firebird's command. Even the poor maidens and their princess are drawn into the frenzy. With feet pounding and heads bowed, the captive court is driven by the urgent music. Helpless to interfere, Kastchei watches his subjects bend to the will of the Firebird and sink to the ground. Finally, even the great Kastchei is forced to his knees.

The Firebird, alone in the center of the fallen bodies, stands erect and majestic. She points to Kastchei and his court and orders them to rise. A sultry lullaby is heard as, one by one, the Firebird consigns them to sleep. Harem girls, soldiers, monsters, and maidens fall to the earth. Only Kastchei successfully fights to stay awake. Dancing among the prostrate court, the Firebird beckons Ivan Tsarevitch. He steps from the shadows, amazed at the scene he has witnessed.

"Hidden in a casket in that tree lies a golden egg, the source of Kastchei's power, the container of his immortal soul. Destroy that and you free the princess," the Firebird tells him.

Prince Ivan rushes to the hiding place, finds the box, and seizes the egg. Kastchei, in horror, staggers toward the prince, but before he can reach him, Ivan raises the huge egg overhead and throws it to the ground. As it shatters, so does Kastchei's immortal soul. The evil one falls dead.

Scene III

The sun shines on the spires and roofs of a brilliantly colored city. The kingdom, freed from the curse of Kastchei, prospers. Prince Ivan is to marry the Princess Unearthly Beauty today, and her handmaidens will be wed to the knights of the Russian court. The music resounds triumphantly as the royal procession gathers.

Dressed in their coronation robes, Prince Ivan and his bride are declared Tsar and Tsarina of Holy Russia. Ivan raises his scepter high to a cheering throng and expresses the hope and exaltation of his people embarking on a bright new future.

the curtain falls

"Dance Me a Story"
Using Videotapes of the Ballet

Fostering Higher Order Thinking

Several videotaped versions of the Firebird Ballet are available from area libraries through interlibrary loan, for purchase, or in the BSO Firebird Kit. Three videos which provide excellent opportunities for comparative analyses are:

- **DANCE THEATRE OF HARLEM**
  - John Taras, choreographer
  - Stephanie Dabney, Firebird

- **THE ROYAL DANISH BALLET**
  - Glen Tetley, choreographer
  - Mette Honningen, Firebird

- **THE ROYAL BALLET**
  - Michel Fokine, choreography
  - Margot Fonteyn, Firebird

These videos of the ballet can be used to stimulate students to employ the higher order thinking skills of analyzing and evaluating. (See “Taxonomy of Higher Order Thinking.”)

**Suggestions for Use**

1. Use a video call sheet such as the one included for the Dance Theatre of Harlem version (or create your own) in order to focus attention on specific sequential elements of the choreography of a single production.

2. After becoming familiar with the videos, the teacher can select specific aspects of two or three videos for focused, comparative viewing. Videos can be shown in part or in full depending on the amount of available class time.

   Some possible points of comparisons could be:
   - the different concepts of the stage scenery
   - the costuming
   - the quality of the movements, e.g., literal, stylized
   - interpretation of the Firebird folk tale story

3. Students can view one or more videos and write critical reviews from the point of view of entertainment critics for the newspaper. Their critiques should discuss how each ballet version stands up to a set of evaluative criteria established and discusses before the viewing(s) takes place.

4. If two VCR playback set-ups are available, turn off the TV monitors' sound and **play two versions of** the same part of the ballet **simultaneously** side by side asking students to discover the commonalities as differences between the two choreographic interpretations. Permit students to review the two excerpts as many times as they need to in order to make rich comparisons.

   Some possible excerpts to compare are:
   - any pas de deux (duet) between Ivan and Firebird
   - Princesses Round Dance
   - Infernal Dance of Kastchei
   - Berceuse
   - Finale

4/998, Sandra Nicolucci
THE “MIGHTY SEVEN”
Taxonomy of Higher Order Thinking
(Minnesota Arts Curriculum Framework)

EVALUATING
making musical judgements

SYNTHESIZING
creating music through
improvising, composing, arranging

ANALIZING
theoretically, historically, culturally

APPLYING
reading, notating music

PRODUCING
making music through
singing, playing, moving, conducting

COMPREHENDING
listening to music

KNOWING
memorizing music and recalling facts
VIDEO CALL SHEET

THE FIREBIRD BALLET
music composed by Igor Stravinsky
danced by Dance Theatre of Harlem

Name: ____________________________ Date: ____________________________
Teacher: __________________________

You are about to see a complete ballet performed! Have you ever seen a ballet before? Which one? ____________________________

Preread the Call Sheet before you begin viewing. Be sure you understand all the terms used and understand what to watch and listen for.

Before the ballet begins, the narrator will tell the Russian folk tale about the magic Firebird and Prince Ivan's adventure in the enchanted forest.

Enjoy the Firebird Ballet!

GUIDE NUMBER DESCRIPTION OF THE MUSIC AND DANCE

Introduction & The Enchanted Garden of Kastchei

1 Prince Ivan enters the forest. Stravinsky wrote music that is:

- majestic
- joyful
- mysterious
- energetic

The music begins: (circle all that apply)

- with low pitches
- with high pitches
- legato (smooth and connected)
- staccato (short and disconnected)
- harmony
- octaves

Dance of the Firebird

2 When the Firebird first appears, the dance can be described as a

- solo
- duet (pas de Deux)
- trio
- quartet


Capture of the Firebird by Prince Ivaq

3 The music can be described as: (circle all that apply)

- legato at the start
- staccato at the start
- faster tempo (speed) than the Intro
- slower tempo (speed) than the Intro

When the Firebird spins as she dances, she is sometimes supported by:

- a magic tree
- her wings
- Prince Ivan

The Firebird's movements can be described as:

- heavy
- graceful
- light
- awkward

Which character provides “lifts” (lifts a dancer off the ground)?

- Ivan
- Firebird

Pleading of the Firebird for Release

4 As the Firebird dances solo while trying to escape, her music is played mostly by

- woodwinds
- strings
- brass
- piano

When Prince Ivan and the Firebird dance a duet (pas de deux), their music can be described as: (circle all that apply)

- legato
- staccato
- woodwinds play melody
- strings play melody

At the end of this section, the Firebird gives Prince Ivan:

- an enchanted apple
- a feather
- a magic spell

Appearance of the Thirteen Princesses

5 As the thirteen princesses enter, their music is: (circle all that apply)

- staccato at the start
- legato at the start
- heavy in quality
- light in quality

What instrument plays the melody when Princess Vasilisa dances solo?

- trumpet
- harp
- clarinet
- oboe

The overall visual design of the choreography is:

- symmetrical
- not symmetrical
**Sudden Appearance of Prince Ivan**

Prince Ivan appears before the princesses. The music to announce his appearance begins with:

- blasting trumpets
- tremolo strings
- rolling drums
- piano chords
  (one note played very fast)

The mood created by the music when Ivan first appears is:

- frightened
- majestic
- mournful
- joyful

**Round Dance of the Princesses and Ivan**

Prince Ivan joins the Princesses in their dance. The music can be described as:

- legato
- staccato

What is happening between Ivan and Vasilisa?

As the dance ends, Ivan and Vasilisa are surrounded by:

- floating feathers
- golden apples
- shimmering hands

**Infernal Dance of King Kastchei**

Words to describe the music accompanying the dance of Kastchei and his demons:

(circle all that apply)

- majestic
- tension
- calm
- accents
- staccato
- legato
  (stronger beats)

Compared to the Round Dance, Kastchei's dance music is: (circle all that apply)

- harsher
- smoother
- louder
- faster
- slower
- quieter
- more accents
- fewer accents

How would you describe the overall design of the demons choreography?

- symmetrical
- not symmetrical

How does Ivan call the Firebird to his rescue?

- shouts
- waves a feather
- throws an apple
**Berceuse**

The music is a lullaby. It puts the evil demons into a sleeping trance. Who dances the solo and casts the spell?

Fire bird  
King Kastchei  
Vasilisa  
Ivan

The melody of the **Berceuse** is:

legato  
staccato

What does the Firebird do when the harp glissandos (sweeps)?

flies away  
waves a feather  
spreads her wings

During the **Berceuse**, the Firebird dances en pointe (on toes):

all of the time  
most of the time  
a little  
never

**Royal Wedding & Finale**

As the marriage procession begins, the music starts out with

horns and tremolo strings  
drum rolls with pizzicato strings

(plucked)

The music gradually:

crescendos  
 diminuendos

(gets louder)  
(gets softer)

The mood of the music is: (circle all that apply)

majestic  
mysterious  
calm  
joyful  
tense

The overall design of the choreography is:

symmetrical  
not symmetrical

Which character makes a dramatic entrance at the end of the ballet?

Kastchei  
Ivan  
Fire bird  
Vasilisa
PERSONAL REFLECTIONS AFTER THE VIEWING

Write your impressions of the **music** composed by Stravinsky.

Write your impressions of the **choreography** performed by the Dance Theatre of Harlem.

Write your impressions of the **costumes** and stage scenery.

**Evaluate the overall performance** as if you were a critic writing a review for a newspaper. Would you recommend this ballet to your readers? Why or why not?
Interesting Facts About Ballet

Ballet originated from court dancing in 17th century Europe. Initially, dancers wore heeled shoes which restricted elevation and articulation of the foot, needed for jumps and beats. At the end of the 18th century these shoes were discarded in favor of heelless sandals or slippers. Dancers of the Romantic period of ballet, which began at the start of the 19th century, emphasized an ethereal airiness. Ballets were often about the relationships between mortals and other-worldly creatures such as nymphs and sylphs. One choreographer used wires to float the ballerinas above the stage. Dancing on point, on the tips of the toes, was another way for dancers to achieve this ethereal quality. Point dancing began around 1821.

Professional ballet dancers have the strength, endurance and flexibility of professional athletes. The rotation of the legs (turn out) required for ballet is not easily developed. Loose, open hip sockets are necessary as well as consistent training begun at an early age.

Michel Fokine (1880-1942)

The Russian-born American ballet dancer and choreographer Michel Fokine was one of the most innovative forces in early 20th-century ballet. The revolutionary five principles of reform that he published in 1914 became accepted features of ballet. Fokine’s liberation and reformation of ballet had its greatest impact in the United States, where his classic works from the Ballets Russes—The *Firebird, Petrushka, Carnaval, Les Sylphides*—were absorbed into the repertoires of several major American companies.

The son of a prosperous, middle-class merchant, Mikhail Mikhaylovich Fokine was born on April 26, 1880 in St. Petersburg, Russia. In 1889 young Mikhail was enrolled at the St. Petersburg Imperial School of Ballet. He showed an early talent for dance as well as abilities in such areas as music, painting, and stage design. He made his debut with the Imperial Russian Ballet, (now the Kirov Ballet) on his 18th birthday. In 1905 Fokine created a brief solo work for Russian ballerina Anna Pavlova, “The Dying Swan,” which became legendary.

In 1909 Fokine joined Sergei Diaghilev’s Ballets Russes in Paris as chief choreographer. His years there were the most creative of his career, but in 1914 Fokine returned to Russia. He moved to Sweden with his family in 1918 and later established his home in New York City. There he founded a ballet school and continued to appear with his wife, Vera Fokina. He became a United States citizen in 1932, but European engagements took him abroad almost yearly. He died in New York City on August 22, 1942.

Ballet Terms

**adagio.** A dance designed particularly to enable a ballerina, generally assisted by a male partner, to display her grace, sense of line, and perfect balance. Also a generic term for a series of exercises designed to develop grace, sense of line, and balance.

**arabesque.** A pose in which the dancer raises one leg, with the knee straight, directly behind the body.

**attitude.** A pose in which the dancer raises one leg directly behind the body with the knee bent at a right angle. The knee is then as high as or higher than the foot, and the foot points to the dancer’s side.

**ballerina.** A principal woman dancer of a ballet company; *prima ballerina*, the star dancer.

**ballet blanc, or white ballet.** A ballet in which the dancing is considered purely classical.

**ballon.** The ability to hold a pose in the air.

**barre.** A wooden pole, usually fixed horizontally to a wall, that dancers hold for support in certain exercises.
choreographer. A person who composes ballets or other dances. 
corps de ballet. Those dancers who perform only in the group numbers. 
danseur. A male dancer; premier danseur, the star male dancer. 
danseuse. A female dancer. 
divertissement. A group of short dances inserted in a classical ballet. They usually have little to do with the plot. 
entrechat. A jump in which one foot crosses in front of the other and then behind while the dancer is in the air. Entrechats are numbered from deux to dix (two to ten) according to the number of movements performed, with each crossing of the legs counted as two movements. 
fouette. A turn in which the dancer, standing on one foot, uses the other leg in a circular whiplike motion to pull the body. 
jeté. A jump from one leg to the other; grand jeté, a great jump. 
maitre de ballet, or ballet master. A person, generally associated with a specific company, who composes ballets and other dances and who is responsible for the training of dancers and the maintenance of their technique. 
pas. A single step or combination of steps forming a dance; pas de deux, a dance for two persons that in classical ballet has an adagio, in which the male dancer supports the ballerina in slow movements; a solo dance for each; and a coda, or ending, in which the couple dance apart and together with all their technical skill. 
pirouette. A complete turn on one foot, with the swing of an arm providing the force. 
plié. A full bending of the knees in any of the five positions. In all positions but second and fourth ouverte the heels will come off the ground; demi-plié, a half-bending of the knees without raising the heels off the ground at any time. 
port de bras. A generic term for a group of exercises designed to make the arms move gracefully. The term also refers to any specific movement of the arms. 
tutu. The very short skirt that was first worn by ballerinas in Romantic ballets of the 19th century. 

Some Notable Ballet Figures

Baryshnikov, Mikhail (born 1948). Born in Riga, Latvia. Dancer and director who, by the 1980s, had become a popular idol as the result of stage, television, and film appearances. Trained by Aleksander Pushkin in Leningrad, he danced with the Kirov and Bolshoi ballets. While on tour in Canada he defected to the West in 1974. He performed with many companies, notably the American Ballet Theatre. He was its artistic director from 1980 until his abrupt resignation in 1989. His films included “The Turning Point” (1977), “White Nights” (1985), and “Dancers” (1987). He also starred in the play “Metamorphosis” (1989). 
Camargo, Marie (1710-70). Born in Brussels, Belgium, of Spanish descent. Ballerina credited with the 90-degree turnout and entrechat-quatre. Her innovations included shortening her costume so that her unusually difficult footwork could be seen by the audience. She also expanded her technique by removing the heels of her slippers. She wore long, close-fitting undergarments that became the basic ballet tights. Very popular, she had many gourmet dishes named for her by the chef Escoffier. She was mainly associated with the Paris Opera. 
d'Amboise, Jacques (born 1934). Born Joseph Jacques Aheam in Dedham, Massachusetts. Energetic dancer who skillfully interpreted both classical and character roles. At the age of 15 he joined the New York City Ballet and became one of its premier dancers and choreographers. He founded the nonprofit National Dance Institute in order to bring dance into the public school classroom. His film performances include “Seven Brides for Seven Brothers” (1954) and “Carousel” (1956). 
Fonteyn, Margot (1919–91). Born Margaret Hookham in Reigate, England. Ballerina long associated with London's Royal Ballet. She made her debut in 1934, soon becoming prima ballerina. She created many roles in ballets choreographed by Frederick Ashton, including “Apparitions” (1936), “Symphonic Variations” (1946), and "Ondine" (1958). In the 1960s she began a celebrated performing partnership with Rudolf Nureyev.
A Musical Vocabulary

ACCOMPANIMENT-the background or subsidiary parts of a musical score, against which the more important parts are heard

BALLET-a performance by a group of dancers in a theater, usually with costumes and scenery, to the accompaniment of music

COMPOSER-someone who writes music

CONCERT-a musical performance played for an audience

CONCERTMASTER-the first violinist of an orchestra, seated just to the conductor's left and responsible for certain aspects of the musical preparation for a concert

CONCERTO-a piece of music in which an instrumental soloist is highlighted against an orchestra and usually consisting, like a symphony, of several movements

CONDUCTOR-the person who leads a group of musicians in performance by giving signals related to the tempo, dynamic range, and character of the music

FINALE-the last movement of a piece of music

HARMONY-the simultaneous combination of musical notes, forming the vertical texture of music

MELODY-the horizontal arrangement of notes into a tune, forming the horizontal texture of music

METER-the basic grouping of beats and accents in a piece of music

MOVEMENT-a section of a larger piece of music, whether from a symphony, concerto, or suite, and having particular characteristics of tempo and mood

RHYTHM-the grouping of sound in accented patterns of notes to provide a musical "beat"

SCHERZO-a movement of a symphonic work, generally quick and light in character and often in triple meter; the word means "joke" in Italian

SCORE-the written-down form of a piece of music, with all the parts set out in relation to each other

SUITE-a selection of musical pieces usually lasting several minutes each and played one after another, related in musical style and content and sometimes excerpted from a larger piece of music

SYMPHONIC POEM-a piece of music for orchestra based on a literary or descriptive source

TONE POEM-a piece of music for orchestra which tells or suggests a story

SYMPHONY-a large-scale piece of music for orchestra and consisting usually of four sections, called movements

TEMPO-the speed at which a piece of music moves

THEME-the musical material, usually having a recognizable melody, shape, or rhythm, on which a work is based
Why is the year 2000 so important to Symphony Hall?

Symphony Hall, home of the Boston Symphony and Boston Pops orchestras, opened its doors in 1900. So, in just three years, this magnificent historic building will be 100 years old!

Symphony Hall is considered one of the finest concert halls in the world, because of its acoustics. Henry Lee Higginson, who founded the BSO in 1881, hired Wallace Clement Sabine, a physics professor at Harvard, to work with the architects, and Symphony Hall became the first hall in the world designed according to scientific acoustical principles.

In preparation for the celebration of Symphony Hall’s 100th birthday, the BSO has already started “sprucing up” the building. If you have been to Symphony Hall before, you might notice that the auditorium looks brighter, that there are new exit signs, and that the statues around the second balcony are now lit from behind. Great care has been taken, however, not to tamper with anything that might alter the wonderful acoustics.

We hope you will be joining in the grand 100th birthday celebration in October 2000!

1. There is only one composer whose name appears in the Symphony Hall auditorium. Can you find it (hint: it’s on a plaque)?

2. Can you think of three things that didn’t exist in 1900 that have been added to Symphony Hall since it originally opened?

3. How did you travel to Symphony Hall today? How might you have traveled from your school or home to Symphony Hall in 1900?

4. Do you think Symphony Hall will be around to celebrate its 200th birthday? How do you think Boston will look in the year 2100?
The Ten Commandments of Concert Etiquette

I. **THOU SHALT NOT TALK**
The first and greatest commandment. It also includes whispering during the music.

II. **THOU SHALT NOT HUM, SING, NOR TAP THY FINGERS OR FEET**
The musicians do not need your help, and your neighbors need silence. Learn to tap your toes quietly inside your shoes - it’s a good exercise to reduce toe fat.

III. **THOU SHALT NOT HAVE ANYTHING IN THY MOUTH**
Gum and candy are not allowed.

IV. **THOU SHALT NOT WEAR WATCHES WITH ALARMS NOR JANGLE THY JEWELRY**
You may enjoy the sound, but the added percussion is disturbing to everyone around you.

V. **THOU SHALT NOT OPEN AND CLOSE THY PURSE NOR RIP OPEN THY VELCRO™ WALLET**
The best plan is to leave purses, backpacks, etc., at school or on the locked bus.

VI. **THOU SHALT NOT SIGH WITH BOREDOM**
If you are in agony, keep it to yourself. Your neighbor may just be in ecstasy, which should also be kept under control.

VII. **THOU SHALT NOT APPLAUD BETWEEN MOVEMENTS**
You may think the music is over, but it is not. You don’t want to be the only one clapping.

VIII. **THOU SHALT NOT EMBARRASS THY TEACHER NOR THY SCHOOL**
Remember that you are representing your school and you want to be on your best behavior. There are many eyes looking at YOU!

IX. **THOU SHALT NOT READ NOR PLAY WITH A TOY IN THY POCKET**
To listen means just that. Use the time to turn on a “video screen” in your mind and create a story to the music you’re hearing.

X. **THOU SHALT NOT GO TO THE CONCERT DETERMINED THAT THOU ART GOING TO MATE THE MUSIC**
You may be surprised - millions of people all over the world enjoy classical music, and if you give yourself a chance, you might, too!
Following is a small listing of available books and resources related to music for teachers and students:

**BOOKS**

**Composers**


**General Music**


**Dance**


**The Firebird**


**VIDEOS**


**Firebird**, Royal Danish Ballet, choreographed by Glen Tetley; Mette Honningen, Firebird. Home Vision ($29.95) 1-800-262-8600. Available at Concord Public Library, VIDEO 792.842 Stravinsky, circulation # 3-4863-00379-9336.

