



Alan Gilbert
Music Director

PETRUSHKA

Character and Setting in Music



**SCHOOL DAY
CONCERTS**

Resource Materials
for Teachers

Education at the New York Philharmonic

The New York Philharmonic's education programs open doors to symphonic music for people of all ages and backgrounds, serving over 55,000 young people, families, teachers, and music professionals each year. The School Day Concerts are central to our partnerships with schools in New York City and beyond.

The New York Philharmonic is working with the New York City Department of Education to restore music education in the City's schools. The pioneering School Partnership Program joins Philharmonic teaching artists with classroom teachers and music teachers in full-year residencies. Thousands of students are taking the three-year curriculum, gaining skills in playing, singing, listening, even composition. The Philharmonic also takes part in extensive teacher training workshops.

For over 80 years the Young People's Concerts have introduced children and families to the wonders of orchestral sound. On four Saturday afternoons, the promenades of Avery Fisher Hall become a carnival of hands-on activities, leading into a lively concert. The fun and learning continue at home through the Philharmonic's award-winning website Kidzone!, full of games and information designed for young browsers.

To learn more about these and the Philharmonic's many other education programs, visit the website, nyphil.org/education, or go to the Kidzone! website at nyphilkids.org to start exploring the world of orchestral music right now.

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Welcome to the School Day Concert!

This guide is designed to help you prepare your students for the School Day Concerts at the New York Philharmonic. It features five units, each focusing on the fundamental aspects of listening while exploring different pieces on the program. A compact disc with the music you will hear accompanies the guide. Your students will enjoy the concert and learn a great deal more in the process if you prepare them for as many of the pieces as possible.

To help you implement the units presented here, we also offer a teacher workshop where our Teaching Artists will guide you through the lessons.

School Day Concerts

FOR ELEMENTARY SCHOOL TEACHERS

Teacher Workshop:

Monday, April 12, 2010
4:00 to 6:00 p.m.

Concerts:

Thursday, May 20, 2010
10:30 a.m. and 12:00 p.m.

FOR MIDDLE SCHOOL AND HIGH SCHOOL TEACHERS

Teacher Workshop:

Tuesday, April 13, 2010
4:00 to 6:00 p.m.

Concerts:

Wednesday, May 19, 2010
10:30 a.m. and 12:00 p.m.

FOR TEACHERS IN THE SCHOOL PARTNERSHIP PROGRAM

Teacher Workshop:

Thursday, April 8, 2010
4:00 to 6:00 p.m.

Concerts:

Friday, May 21, 2010
10:30 a.m. and 12:00 p.m.

All teacher workshops take place at Avery Fisher Hall
4th Floor, Helen Hull Room
132 West 65th Street, Manhattan

The Program

IGOR STRAVINSKY *Petrushka* (1947)

VERY YOUNG COMPOSERS Suite of New Works

Alan Gilbert, conductor
Theodore Wiprud, host



Petrushka:

Character and Setting in Music

What are the elements of a story? Character, setting, theme, plot, point of view – do these have their counterparts in music? Indeed, composers use all of these and more. Understanding how Igor Stravinsky – at once a master and a revolutionary – tells a story like *Petrushka* reinforces lessons for readers and writers as much as for music students. *Petrushka* is a rich work that rewards study at any level, from elementary on up. You will find here ideas and music both to challenge and to entertain your classes, and what they hear is likely to stay with them their whole lives.

The lessons in this booklet work together with the School Day Concert to enable your students to put their ears to good use in the concert hall. They will enter into a thrilling world of sound empowered to make their own sense of what they hear.

This booklet is divided into five Units, each with its own group of Activities. Each Activity is presented with an approximate timing, and every teacher can adjust the lesson plans according to their students' background and their own teaching style. Elementary Extensions suggest ways to take each concept further at the grade school level. Middle & High School Extensions provide ways to challenge those at the secondary level and/or those studying music.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected on the big screen. To make the most of the opportunity, play the enclosed CD for your students and carry out as many of the lessons in this book as you can. Enjoy the lessons, indulge in listening, and have fun at your School Day Concert – see you there!

Theodore Wiprud

Director of Education

Igor Stravinsky and his Ballet *Petrushka*

Igor Stravinsky (1882–1971)

is regarded as one of the most important and influential composers of the 20th century. His long and prolific career produced many brilliant masterpieces that challenged audiences and musicians alike.

Stravinsky revolutionized symphonic sounds by using and combining

instruments in unconventional and surprising ways. His music was considered inherently Russian and distinctly modern, much due to his rule-breaking orchestration, harmony, and form.

Born in Russia, Stravinsky moved to Switzerland, France, and the United States during his lifetime. In 1910, Stravinsky was discovered by the Parisian impresario Serge Diaghilev, director of the Ballets Russes. Diaghilev commissioned four ballets, *The Firebird*, *Petrushka*, *The Rite of Spring*, and *Pulcinella*, which have all become core classics of the orchestral and ballet repertoire.

The ballet *Petrushka* (1911; revised in 1947) was born from music originally conceived as a piano concert piece. Diaghilev thought the music would be brilliantly suited for his ballet company. Stravinsky chose the Russian puppet story of *Petrushka* and completed a score for large orchestra, closely collaborating with director Alexandre Benois and choreographer Michel Fokine. In his music, Stravinsky exploited layered textures, folk songs, dissimilar sections, and odd harmonic progressions. Stravinsky used a revolutionary idea in *Petrushka* – bitonality. Previously, composers would write compositions in one key (such as a symphony “in B-flat major”), but Stravinsky experimented with mixing two keys at the same time.

The ballet premiered with the extraordinary dancer Vaslav Nijinsky, pictured above as as Petrushka. The production was generally considered a success though some audiences, critics, and musicians were not yet ready for the revolutionary sounds of Igor Stravinsky.



Blueprint for Teaching and Learning in the Arts

The Blueprint for Teaching and Learning in the Arts is a guide for arts educators in New York City public schools. The Music Blueprint defines five strands of learning:

- Making Music
- Music Literacy
- Making Connections
- Cultural Resources
- Careers and Lifelong Learning

This Resource Materials for Teachers provides lessons that address all five strands. In the course of these lessons, your students will make music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and of course take advantage of an important community resource, the New York Philharmonic.

Very Young Composers

Created by the New York Philharmonic's Young Composers Advocate Jon Deak, **Very Young Composers** enables students with limited musical backgrounds to compose music to be performed by Philharmonic musicians. Available only to schools in the School Partnership Program, at no cost, Very Young Composers culminates in astonishing works revealing the power of children's imaginations, played by ensembles of Philharmonic musicians, or even by the full Orchestra on School Day Concerts.

Making Score

Created as a groundbreaking program by the **New York Youth Symphony**, Making Score provides aspiring composers under age 23 with a series of rigorous seminars in composition. Based on an advanced level study of orchestration, score reading, compositional technique, and a full spectrum of musical styles and genres, students work with prominent guest speakers who bring their expertise directly to the students. Topics covered include strings, woodwinds, brass, keyboard, percussion, vocal, electronics, Broadway, film music, and scoring. In addition to an orchestration session with American Composers Orchestra and workshops with ETHEL Quartet and the wind quintet Space Lab, students work one-on-one with a mentor to help realize individual compositions to be given premieres in Symphony Space. These new works are performed by musicians from the New York Youth Symphony's programs in Orchestra, Jazz Band and Chamber Music.

Unit 1

Elements of Story

Activity 1

What Do We Know about Stories? (10 minutes)

Aim: Students will activate prior knowledge about stories.

Lead a group brainstorm about stories, drawing upon prior knowledge, and make a list of story elements. *What makes a good story? What does it have to include? What do you know about character, plot, and setting? What makes a really interesting character? What is the role of the audience?*

A quick reference list of story elements:

Plot - the sequence of events or actions in a story, including essential conflicts and resolutions.

Character - a person, or sometimes animal, that takes part in the plot.

Setting - time and place in which a story takes place.

Theme - the central meaning or subject of a literary work.

Point of view - the perspective or vantage point from which a literary work is told, or the way in which an author reveals characters, actions, and ideas.

Activity 2

How Can Music Tell a Story? (5 minutes)

Aim: Students will connect story elements to music, through discussion.

Lead your students in a brainstorm to get them thinking about connecting to music and imagining how music might represent elements of story. *How could music convey elements of story? How could a certain setting be created? How would the music sound? Which instruments work best for certain characters? How would you "musicalize" a story you know?*

Consider the musical elements your students might know such as instruments, melody, rhythm, dynamics, tempo, etc.

Middle & High School Extension (15 minutes)

Name a song containing lyrics that “speak to you” on a deep level. A “good song” often shares many of the same qualities as a “good story.” Which of these “good story” qualities does this song have?

- One or more interesting people are described in the song.
- The song describes a conflict.
- The events described in the song are exciting or suspenseful.
- Some aspect of the song’s story is believable and realistic.
- The song generates an emotional response.

How does the music behind the lyrics provide an “emotional setting” that supports the lyrics of this song?

Examples of songs that share the qualities of a “good story” AND contain music that supports the lyrics:

- “It Kills Me” by Melanie Fiona
- “Waiting on the World to Change” by John Mayer
- “On My Own” from *Les Misérables* by Claude-Michel Schönberg

Activity 3

Listening to *Petrushka* (10 minutes)

Aim: Students will develop their listening skills and begin to explore Stravinsky’s music.

The Shrovetide Fair is the opening section of the ballet *Petrushka*. Give students guiding questions before they listen. Students may listen silently, draw, or write during their listening.

Listen to Track 1: The Shrovetide Fair

First listening:

*What kinds of things do you imagine when you hear this music?
What kind of a story do you think the music might be beginning to tell?
What do you hear that makes you imagine that?*

Second listening:

If this music were in a movie what would be happening and what would you be seeing? What in the music makes you think that?

Third listening:

If you had to match this music to a book or story you already know, which would it be? Why?

Activity 4

Exploring the *Petrushka* Story (15 minutes)

Aim: Students will hear and analyze elements of the *Petrushka* story through listening and reflection.

Read your students the following synopsis. (Possible vocabulary to pre-teach: **fair, folk dance, enchanted, arrogant, masquerader, peasant, metaphor/symbol, apathetic, stunned**)

Synopsis of *Petrushka*

Part 1. The Shrovetide Fair

The story begins with a busy scene of the Russian winter celebration (before Lent, like Mardi Gras) – the Shrovetide Fair. In this wintry carnival there are performers, vendors, and lots of carnival rides. The action of the carnival is suddenly interrupted by the old Showman who introduces the Fair’s main attraction – the puppet show. This is, however, unlike any other puppet show – it’s magical! The Showman plays his enchanted flute and casts a spell to bring his three puppets to life: the Moor, the Ballerina, and the clown, Petrushka. Once the puppets have awakened, the crowds are amazed and the puppets perform a lively Russian folk dance for their audience.



Part 2. *Petrushka*’s Room

Now we go behind the curtains of the show to see what the puppets’ secret lives are really like when no one is looking. We see Petrushka, the clown, alone in his cold, dark room. Although he is a puppet, he feels human emotions and is very sad because he is controlled by the mean, old Showman who locks the puppets up. Petrushka cries in despair. No one believes that his feelings are real. No one understands his love or the pain he feels. The Showman even hangs up a picture of himself in Petrushka’s room to remind Petrushka who the master is and that Petrushka is just a puppet.

Petrushka is also in love – in love with the beautiful Ballerina. When she enters Petrushka’s room, he tries to tell her of his love by dancing to win her affections. But the Ballerina rejects Petrushka because he is just a clumsy, ugly clown. Petrushka collapses in sorrow.

Part 3. The Moor's Room

In this scene, we enter the Moor's Room. Unlike Petrushka's room it is spacious, beautifully decorated, and very comfortable. The handsome Moor is lazy, arrogant, and not very smart. He is relaxing and enjoying tropical fruits.

The Showman puts the Ballerina in the Moor's Room. She is attracted to his handsome appearance and rich clothes. She flirts with the Moor by putting on a little show for him, dancing and playing a toy trumpet. The Moor is won over and they dance a waltz together. Poor Petrushka can hear their merriment in his room and his jealousy drives him crazy. He makes his way out of his room and into the Moor's room to rescue the Ballerina. He tries to fight the Moor, but Petrushka is too small and weak and is chased out of the room by the Moor. Poor Petrushka runs for his life.

Part 4. Back to the Outside World, The Shrovetide Fair

Our story ends where it began as we return to all the action and people at the Shrovetide fair. An audience is gathered at the center stage to watch the final shows of the fair – dances by Wet Nurses, a Peasant and his bear, and Masqueraders dressed as a devil, goat, and pig. Finally, rushing onto the stage are the puppets, but instead of a show it is the Moor chasing after Petrushka with his sword! The Ballerina frantically tries to stop the Moor and save Petrushka, but she is unsuccessful. Petrushka dies and it begins to snow. The audience is shocked and horrified. The police get the Showman who shows the crowd that it isn't real – Petrushka is just a stuffed doll.

The crowd disappears and night falls. As the Showman starts to drag Petrushka's body off the stage he is stunned to see the ghost of Petrushka who is angry that the crowds were fooled. The story ends with a question – who is real and who is not?

Reflection Questions:

What is the message of the story? What is the role of an audience? What does it mean to be human? Do we have a responsibility when we hear something terrible happening? What kind of relationship do you think the Moor and the Showman have? What do you think Petrushka's ghost is saying to the Showman at the end? Why?

Middle & High School Reflection Topics:

Relationships/love triangles Being controlled
Unrequited love Dependence on a master/authority figure
Being bullied/made fun of

Elementary Extension (30 minutes)

Turn the *Petrushka* story into story board format. Fold a piece of paper 4 times to create 8 boxes in all. Have students make an illustration in each box (like a comic strip) and use one sentence to describe what is happening.

Middle & High School Extension (15 minutes)

After reading the synopsis above, select a modern-day theme song to represent each of the four parts above.

Examples:

Part 1 – Shrovetide Fair	“Party in the USA” by Miley Cyrus
Part 2 – Petrushka's Room	“Welcome to My Life” by Simple Plan
Part 3 – The Moor's Room	“I Can Transform Ya” by Chris Brown
Part 4 – Conclusion	“Hate in a Puddle” by Illogic

Next, on YouTube, find and watch a clip from each part of *Petrushka*. Then, mute the volume and watch the clips a second time, but with the modern-day theme songs sounding in the background.

How does watching the clips with modern-day music change your watching experience (compared to watching the clips with Stravinsky's music playing)? How does watching with the modern-day music affect your experience of the setting?

Unit 2

Exploring Character

Activity 1

Relating to Characters We Know (25 minutes)

Aim: Students will describe character traits and personalities of several individuals and use instruments to create musical portraits.

Review character traits, reminding students that this is not describing what a character physically looks like, but rather their personality, values, and attitudes. Each student should choose a character from a book they'd like to explore. On a piece of paper, students should describe the character traits of their book's character. *Reader's/Writer's Workshop connection* – draw a large heart and write the character traits as pieces of a puzzle.

For example: Nancy

smart	altruistic	shy
playful	outgoing	rude
funny	bossy	nervous
kind	generous	spiteful

Students should then brainstorm how their character might be represented musically. Consider high notes, low notes, fast, slow, smooth, jumpy, etc. Using recorders or other instruments, students can improvise music to represent their character. Model and encourage students to document or notate their ideas.

Have students pair and reflect. *How was this character represented musically? What suggestions could you give to your partner about how they could add to or enhance the character traits?*

Elementary Extension

Students practice making inferences by developing character theory with evidence. Analyze the character and identify feelings, traits, etc. Example for traits: Gilly is mean (basic), or Gilly is nasty to people because she has a lot of pain inside her heart (advanced). Example for theory based on feelings: Gilly has a difficult relationship with her mother.

Activity 2

Who Is the Character Petrushka? (10 minutes)

Aim: Students will activate prior knowledge about puppets and identify Petrushka's emotional journey through the story.



What do we know about puppet stories? What do they mean? How is a puppet show different from a human play?

Brainstorm stories with jesters, puppets, clowns, etc.

Thinking back to the story of the puppet Petrushka in Unit 1, what do we know about the character Petrushka?

Create a chart. *What were all the feelings he went through?*

Listen to the following two musical excerpts portraying the character Petrushka. Discuss how Stravinsky creates musical contrasts to depict the different emotions of Petrushka.

Track 18: Excerpt 1 (Petrushka's Room)

In this excerpt, Stravinsky uses the piano to represent Petrushka. *What kinds of character traits or feelings can you hear in the music?*

Track 19: Excerpt 2 (Petrushka's Room)

Now we hear Petrushka when the Ballerina (with whom he is in love) comes to his room. *How has the music changed to show us another side of Petrushka's character?*

Middle & High School Extensions (15 minutes)

Lead discussions or give writing prompts about the following topics:

1. The Clown Archetype

How has the clown archetype been used in stories throughout history? From Shakespeare to modern sitcoms, court jesters and clowns have been used to make people laugh, cry, and communicate in a subversive way using humor. Wearing masks helps allow them to satirize and convey truth by otherwise socially unacceptable ways of communicating.

What is a class clown? What does this behavior represent and what role does it play in the classroom environment? What is the psychology of the class clown?

2. Social Masks



What is a social mask? How do we wear masks and what do they mean about our true selves?

Read the poem "We Wear the Mask" by Paul Laurence Dunbar.

Why do people feel they have to wear masks?

What is this poem really about? (research online)

How does the poem itself wear a mask with regard to its true subject matter?

3. Masking Identities

Watch the claymation video Ident at:

<http://www.youtube.com/watch?v=UtdHN0Rc7ck>

Describe the different masks the main character wears. How does the main character feel about wearing (so many) masks? The last scene takes place outside the dark maze in the sunny outdoors.

What does this change of scene symbolize? What does the end of the claymation suggest about human nature? Why do you think the only real human in this film is a clown?

Activity 3

Listening to Stravinsky's Other Characters (15 minutes)

Aim: Students will learn a melody and draw an image when listening to the Moor's music.

The Moor

In the Moor's room we hear the strong, sinister, and brutish sounds of the Moor's character. Like a tiger pacing his cage, the orchestra snarls with sudden outbursts. Later we hear the handsome and suave side of the Moor in smooth, exotic sounds of reedy winds, accompanied by string and harp plucking, along with cymbals and bass drum.

Try playing the Moor's theme on the recorder or another melody instrument:



Listen to Track 5: The Moor's Room

How does Stravinsky create the Moor's character in his music? What do you picture as you listen to this music? How is this different from Petrushka's music? Students may draw an image when listening to the Moor's music and/or make a Venn diagram to compare and contrast the Moor's and Petrushka's music.

Activity 4

The Ballerina's Theme (15 minutes)

Aim: Students will make predictions about the Ballerina's music and compare and contrast listening to their predictions.



The Ballerina

Stravinsky brings us a surprising characterization here. The Ballerina is pretty, shallow, and easily influenced. She is attracted to the external. In her attempts to flirt with the Moor she chooses a toy trumpet to play as she dances to charm the Moor. Have partner-sharing time before

listening to make predictions about the Ballerina's music.

Listen to Track 6: Dance of the Ballerina

First listening:

How does this meet or challenge your expectation of music for a ballerina?

Second listening:

What do you like and what would you change about Stravinsky's choices? Why? Does the music sound more like a doll or a human dancing? What makes you think that?

Unit 3

Scenes: Setting and Action

The setting for Stravinsky's *Petrushka* is the Shrovetide Fair, a Russian carnival celebration before Lent. Students will explore this scene, and others, and how music can portray these pictures in sound.

Activity 1

Creating a Class Carnival (45 minutes)

Aim: Students will create a class carnival by working in groups to compose sounds and structure sections and transitions.

Part 1 – Composing Elements of a Carnival

Lead a group brainstorm about things your students would want to include in an imaginary carnival. *What sounds, images, people, animals, etc. can you imagine?* Make a chart of responses.

From this list, groups of students choose a carnival item and may use their voices, percussion, or recorders to compose music to represent their carnival element.

Part 2 – Street Cries

Now demonstrate and discuss street cries with your students. Street cries are usually calls, chants, rhymes, or songs hollered by merchants selling their goods. For example:

- At a carnival one might hear: “Step right up, check out the show!”
- At a baseball game: “Popcorn, peanuts – getchya fresh popcorn, peanuts!”
- On a street corner: “Extra, extra! Read all about it!”

In small groups, allow students to use their voices to make up and practice their own street cries for an imaginary class carnival. *What kind of characters would be calling these out? Why do they want people's attention?* Consider using short and repetitive ideas and emphasize that these street cries should not be using a “speaking voice,” but should more closely resemble a “singing voice.”

Next, have students try transferring their street cry to recorders, or another melody instrument, mimicking its melodic contour and rhythm.

For example, “Check it out! Flying acrobats!” could be played like this:



Part 3 – Putting It All Together

Now that your students have carnival sounds from Part 1 and street cries from Part 2 it's time to make some decisions about how to put them all together in sections.

How should it begin? What would make a good ending?

Experiment with all the groups playing simultaneously in one section, and then putting a spotlight or focus on just one solo group in another section (such as one side of room plays, or no one plays except a few students). This could be thought of as transitioning from the big picture to a small moment.

Experiment with sudden shifts or gradual transitions.

Create a map or score of your piece and perform.

Middle & High School Extension

Discussion: Generating Suspense

What generates suspense and tension in literature?

Unexpected Events: things continue the same way for a period of time and the audience expects them to go on in that way and, suddenly, they change.

Cliffhanger: the reader is given a certain amount of information, but this information is incomplete and left unresolved for a substantial period of time.

Dramatic Irony: a reader or viewer or some characters know something that another character does not know.

*What generates suspense and tension in music? Where do you hear suspense and tension generated in *Petrushka*? How did Stravinsky achieve this effect?*

Activity 2

Listening to The Shrovetide Fair (10 minutes)

Aim: Students will listen and use a T chart to answer questions about The Shrovetide Fair.

Listen to Track 1: The Shrovetide Fair

What things are similar to, or different from, our class carnival piece? How did Stravinsky create the sounds of busy and energetic crowds? Which instruments do you hear mimicking street cries? How does Stravinsky transition from section to section?

(See page 24 for three musical notations of Stravinsky's street cries.)

Activity 3

Making Predictions and Listening to a Magical Scene

(15 minutes)

Aim: Students will make musical predictions and use a Venn diagram to compare and contrast their predictions to Stravinsky's piece.

Review the section of the *Petrushka* story (in synopsis Part 1, page 6) when the old Showman reveals his mysterious puppet show and casts a spell using a magical flute to bring his puppets to life.

Brainstorm and chart students' predictions about how this musical scene might sound. *How can an orchestra make mysterious sounds? How could the instruments make magical sounds? How might Stravinsky make music to represent the old Showman and what do we know about his character?*

Listen to Track 2: The Showman's Booth

Make a Venn diagram to compare Stravinsky's music with students' predictions. *How were our predictions similar to Stravinsky's music? What things were different? What surprised you? How did you imagine the scene as you heard this music?*

Activity 4

Feeling and Hearing Action (20 minutes)

Aim: Students will role-play a small action, or scenario, and compose music to the action they choose. Students will identify similarities and differences between two action scenes.

Review how action is an important element of storytelling. Write a bunch of action phrases on small pieces of paper to be put in a hat (for example, putting on a jacket, getting on a bus, opening up a present). Student volunteers draw papers and act out the action phrase on the paper. Encourage students to elaborate their movements rather than just present a short, simple response. Students try to guess the action by the movements. As the game goes on, encourage students to get specific about their observations and support their answers with details about the movements they see. *How are students using different body parts? What are the speeds of the movements? Do you see small, quiet movements or big and bold movements? Are they smooth, jagged, graceful, proud, etc.?*

In small groups, students choose their favorite action. Using a selection of different percussion instruments, students can musically represent this action. Consider details like tempo, dynamics, orchestration, etc. Students may choose to incorporate their movement as they play. Share and reflect. Remind students that *Petrushka* is a ballet and that the music is very much inspired by movement.

Listen and compare and contrast these two parts of the *Petrushka* story that have vivid scenes with action:

- The Moor angrily chases *Petrushka* out of his room: Track 20
- The awakened puppets perform their "Russian Dance": Track 3

Reflection Questions:

*What do you imagine happening as you hear this music? What kinds of action or movements do you think of? What do you hear that makes you think that? How would you describe the tempo, dynamics, instruments, feelings, etc.? How are the two examples different? How can you connect the *Petrushka* music to our class compositions? What kinds of tools do composers have to help listeners imagine action in their music?*

“Down the Petersburg Road,” from Dance of the Nurses

C A Bb A G F C A D D C C A D D C

“At My Doorstep,” from Dance of the Nurses

G G C C C C B G G G C C C C B D B A A A A B B D B A A A A B

What kinds of things do you notice about these folk songs? What kinds of patterns do you see and hear? What words might you imagine to go along with the melodies?

Activity 4

Listening For Folk Songs in Petrushka (10 minutes)

Aim: Students will listen to Stravinsky’s folk songs and use guiding questions as they listen.

Listen to the following examples in which Stravinsky uses the folk songs above in his music:

- Track 21:** “Dalalin, dalalin”
- Track 22:** “A Wondrous Moon Plays Upon the River”
- Track 23:** “A Wooden Leg”
- Track 24:** “Down the Petersburg Road”
- Track 25:** “At My Doorstep”

Reflection Questions:

How did Stravinsky use the orchestra to play these folk songs? How did he make changes to the songs? What kinds of accompaniments and backgrounds did he use? Why did Stravinsky use pre-existing folk songs in his music for Petrushka? Is this stealing? Why or why not?

Unit 5
Combinations and Collisions

Activity 1

Exploring Layers with Speech (15 minutes)

Aim: Students will use language to create layers using two sentences and speaking them differently.

Stravinsky makes dazzling layered effects by combining musical material in different ways.

As a class, pick a topic and construct two sentences that the students would enjoy using for a musical exploration. For example, “Winter is the best season, but only when there’s snow.” and “We can’t wait to have a snowball fight on the playground!” Try speaking the sentences separately and then split the class in half and speak the two at the same time.

Now brainstorm and experiment with different ways of combining and contrasting the different parts. Ideas could include:

- one group speak slowly and the other fast
- one group only uses one word and turns it into a repeated pattern
- the groups use different dynamics (volumes)
- the groups perform the sentences with different emotions
- one group chants, the other sings
- groups alternate their words

Perform and reflect.



Activity 2

Listening to Examples of Stravinsky's Layering (10 minutes)

Aim: Students will listen to how Stravinsky creates layers, musically.

Listen to Track 26: Excerpt 9 (The Shrovetide Fair)

In this excerpt we can hear the melody played on clarinets, fluttering accompaniments in the flutes and piano, and even a countermelody on celesta.

Listen to Track 27: Excerpt 10 (The Shrovetide Fair)

In this excerpt we hear a rapid succession of musical ideas. Stravinsky uses the full orchestra in a variety of ways to create layered effects.

Listen to Track 17: Apparition of Petrushka's Double

Fading sounds of The Shrovetide Fair and the "Petrushka" theme played on trumpet.

Middle & High School Extension

Explain that there are many ways that composers create the feeling of layers – like using contrasting rhythms in different voices. At the turn of the century, composers like Stravinsky experimented with contrasting keys in different voices – a technique called *bitonality*. You can hear this on Track 28: Excerpt 11.

When a single melody is played in two keys at once, a new color emerges – even a sense of schizophrenia. Listen to the opening of Petrushka's Room (Track 4) to hear the famous "Petrushka Chord" – combining the keys of C and F#.

The image shows a musical score for two staves. The top staff is for Clarinets, marked 'Molto meno' and '(Clarinet)'. The bottom staff is for Bassoon, marked '(Bassoon)'. The music is in a bitonal style, with the top staff in C major and the bottom staff in F# major. The tempo is 'Molto meno' and the dynamics are 'p' (piano) and 'mf lamentoso' (moderato-forte, lamentoso).

On one page, write out a playable melody (such as *America* or *Viva La Musica*) for transposed instruments in C, Bb, Eb, F, and in bass clef. Start with playing in

unison – all instruments read their appropriate transpositions (flutes in C, clarinets in Bb, etc.). You can refer to this arrangement as "home base." Experiment with instrument groups trading their lines. For example, if all instruments are on their "home base" part, but the flutes play the Bb clarinet/trumpet transposition, major 2nds are created. Try different instruments reading other transposition parts to create 2nds, 3rds, 4ths, etc. Discuss the change in feel and sound with each new interval/key combination.

Activity 3

Listening For Folk Songs in Petrushka (10 minutes)

Aim: In groups of 4 to 6, students will create their own version of a "mashup" (two songs played at the same time).

Currently, there is a growing pop music trend called a "mashup." A mashup is the blending of two different songs.

Create your own class mashup by singing or playing two different songs at the same time. The choices are endless – a couple of mashup examples:

- "Hot Cross Buns" + "Twinkle, Twinkle Little Star"
- "My Country 'Tis of Thee" + "The Star Spangled Banner"
- Beyonce's "Halo" + "Single Ladies"

It may take a little practice, but don't give up!

Perform and reflect.

Middle & High School Extension

To generate ideas about how the class can create a mashup, watch clips on YouTube such as a mashup-focused episode from the hit television show, *Glee*.

Activity 4

Listening to Stravinsky's "Mashups" (10 minutes)

Aim: Students will listen to how Stravinsky "mashes up" music.

Listen to Track 28: Excerpt 11

(Waltz. The Ballerina and the Moor)

In this excerpt, Stravinsky combines two characters' themes/melodies – Ballerina's waltz and Moor's theme (see page 13 for notation).

Listen to Track 10: Dance of the Peasant and the Bear

Here Stravinsky combines the representation of two characters using instruments – the Peasant (clarinets) and his Bear (tuba).

Listen to Track 29: Excerpt 12 (Dance of the Nurses)

Now Stravinsky combines the two folk songs – "Down the Petersburg Road" and "At My Doorstep" (see page 20 for notation).

Extra recorder tunes

1. Flute street cry from The Shrovetide Fair

D G D G— D G— D G G A D C A G D D G G A D C A G D G D G— D

2. Cello street cry from The Shrovetide Fair

A C D C D C B A D C B A B D C B A

3. High winds street cry from The Shrovetide Fair

A A A A A A A A A A D C B A G B A

How to Have a Great Day at the Philharmonic

Before You Come...

- Leave food, drink, candy, and gum behind – avoid the rush at the trash cans!
- Leave your backpack at school, too – why be crowded in your seat?
- Go to the bathroom at school – so you won't have to miss a moment of the concert!

When You Arrive...

- Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
- Settle right in and get comfortable! Take off your coat and put it right under your seat.
- If you get separated from your group, ask an usher to help you.

On Stage...

- The orchestra will gather on stage before your eyes.
- The concertmaster enters last – the violinist who sits at the conductor's left hand side. Quiet down right away, because this is when the players tune their instruments. It's a magical sound signaling the start of an orchestra concert.
- Then the conductor will walk on. You can clap, then get quiet and listen for the music to begin.
- Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he turns around toward the audience, then that piece is over and you can show your appreciation by clapping.

Listening Closely...

- Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
- See if you can name which instruments are playing by how they sound.
- Listen for the melodies and try to remember one you'll be able to hum later. Then try to remember a second one. Go for a third?
- If the music were the soundtrack of a movie, what would the setting be like? Would there be a story?
- Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert – let your friends listen in their own ways.



The New York Philharmonic

The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently plays about 180 concerts every year. On May 5, 2010, the Philharmonic will give its 15,000th concert – a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra’s first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885–86 season, with a series of 24 “Young People’s Matinees.” The programs were developed further by conductor Josef Stransky, who led the first Young People’s Concert in January of 1914. The Young People’s Concerts were brought to national attention in 1924 by “Uncle Ernest” Schelling, and were made famous by Leonard Bernstein in the 1960s with live television broadcasts.

Meet the Artists

Alan Gilbert, conductor



In September 2009 Alan Gilbert began his tenure as Music Director of the New York Philharmonic, the first native New Yorker to hold the post. For his inaugural season he introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg, and The Mary and James G. Wallach Artist-in-Residence, held by Thomas Hampson; an annual three-week festival; and *CONTACT!*, the New York Philharmonic’s new-music series. This season he led the Orchestra on a major tour of Asia in October 2009, with debuts in Hanoi and Abu Dhabi. He also took the Philharmonic to nine cities on the EUROPE / WINTER 2010 tour in February 2010, in addition to conducting world, U.S., and New York premieres. Also in the 2009–10 season, Mr. Gilbert became the first person to hold the William Schuman Chair in Musical Studies at The Juilliard School, a position that includes coaching, conducting, and hosting performance master classes. In June 2008 Mr. Gilbert was named conductor laureate of the Royal Stockholm Philharmonic Orchestra, following his final concert as its chief conductor and artistic advisor. He has been principal guest conductor of Hamburg’s NDR Symphony Orchestra since 2004, and he has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; the Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich’s Bavarian Radio Symphony Orchestra, Amsterdam’s Royal Concertgebouw Orchestra, and Orchestre National de Lyon.

Theodore Wiprud, host



Theodore Wiprud has been Director of Education at the New York Philharmonic since October 2004. Mr. Wiprud is a composer, educator, and arts administrator. He was most recently at the Brooklyn Philharmonic and the American Composers Orchestra, as well as the Orchestra of St. Luke’s, working to develop their different education programs. Mr. Wiprud has worked as a teaching artist and resident composer in a number of New York City schools. From 1990 to 1997, Mr. Wiprud directed national grantmaking programs at Meet The Composer, Inc., supporting the creative work of hundreds of composers. His own music for orchestra, chamber ensembles, and voice is published by Allemar Music. Mr. Wiprud earned his Bachelor’s degree in Biochemistry at Harvard, and his Master’s degree in Theory and Composition at Boston University. He studied at Cambridge University as a Visiting Scholar. His principal composition teachers have been David Del Tredici and Robin Holloway.

School Day Concert CD

Track Listing

Igor Stravinsky *PETRUSHKA* (1947)

- 1** The Shrovetide Fair
- 2** The Showman's Booth
- 3** Russian Dance
- 4** Petrushka's Room
- 5** The Moor's Room
- 6** Entrance of the Ballerina
- 7** Waltz. The Ballerina and the Moor
- 8** The Shrovetide Fair (Evening)
- 9** Dance of the Nurses
- 10** Dance of the Peasant and the Bear
- 11** Dance of the Gypsy Girls
- 12** Dance of the Coachmen
- 13** The Masqueraders
- 14** The Fight: The Moor and Petrushka
- 15** Death of Petrushka
- 16** The Police and the Showman
- 17** Apparition of Petrushka's Double
- 18** Excerpt 1 (Petrushka's Room)
- 19** Excerpt 2 (Petrushka's Room)
- 20** Excerpt 3 (Waltz. The Ballerina and the Moor)
- 21** Excerpt 4 (The Shrovetide Fair)
- 22** Excerpt 5 (The Shrovetide Fair)
- 23** Excerpt 6 (The Shrovetide Fair)
- 24** Excerpt 7 (Dance of the Nurses)
- 25** Excerpt 8 (Dance of the Nurses)
- 26** Excerpt 9 (The Shrovetide Fair)
- 27** Excerpt 10 (The Shrovetide Fair)
- 28** Excerpt 11 (Waltz. The Ballerina and the Moor)
- 29** Excerpt 12 (Dance of the Nurses)

All tracks courtesy of Sony BMG Music Entertainment.



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