



NASHVILLE SYMPHONY
YOUNG PEOPLE'S CONCERTS

THE FIREBIRD SUITE
GRADES 3-4



Nashville
Symphony

MUSIC **EDUCATION** CITY



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LETTER FROM THE CONDUCTOR



Welcome to the Nashville Symphony's Young People's Concert: The Firebird! I am excited to be exploring such an important and beautiful piece of music with you. Originally composed as a ballet, this program is a wonderful opportunity to explore the relationship between music and dance. Based on an old folk tale, Stravinsky's Firebird also offers us a way to discover the intersections between literature, storytelling, music and history. Experiencing the full Firebird Suite, performed by a full orchestra of talented musicians, will be truly memorable.

This study guide was put together by the Education staff at the Nashville Symphony, to help you prepare your students for the performance. The lessons provide an in-depth study of the concepts and music that will be explored in the concert. In addition, all of the activities align with specific Common Core and National Arts standards. I encourage you to use this guide in your classroom before or even after the concert.

In the back of this packet you will find a survey for the students and yourself, which we encourage you to fill out and send to us. It is our wish to provide the best resources and the best concert experience possible—we welcome your feedback and suggestions!

We look forward to seeing you at the Schermerhorn Symphony Center to hear Nashville's own beloved orchestra!

Sincerely,

Vinay Parameswaran

STANDARD EQUIVALENCIES

Lesson #1: Introduction to the Orchestra

Core Curriculum Standard: English Language Arts

3-5.RI.6

Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

3-5.SL.4

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

National Arts Standard: Music

SPI2.1.1

Imitate a steady beat using body percussion or instruments.

SPI6.2.1

Identify, by sight and sound, classroom instruments and classify into families.

SPI7.2.1

Discuss and demonstrate appropriate audience member behavior in a classroom setting.

Lesson #2: Compose Your Life

Core Curriculum Standard: English Language Arts

3-5.RL.7

Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

3.RI.7

Use information gained from illustrations (e.g. maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why and how key events occur).

National Arts Standard: Music

SPI8.1.1

Discuss similarities between music and dance and visual art.

STANDARD EQUIVALENCIES

Lesson #3: Mythical Madness

Core Curriculum Standard: English Language Arts

3-4.RL.3

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g. a character's thoughts, words, or actions).

3-5.RI.9

Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

National Arts Standard: Music

SPI 8.1.1

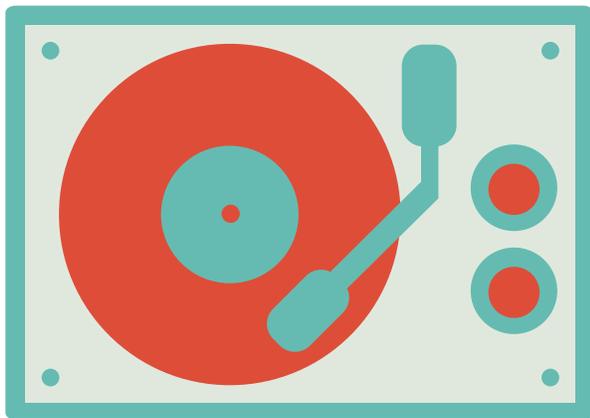
Discuss similarities between music and dance and visual art.

.....

SPI 6.1.2

Create a pictorial representation of different section of complex forms of music.

MUSIC RESOURCES



The Nashville Symphony is pleased to partner with NAXOS. NAXOS has provided exclusive access to their online NAXOS Music Library for teachers using the Young People's Concert Curriculum Guides. Instructions on how to play the music included in all of the lesson plans will be emailed to you when you register for the concert.

Lesson #1 Activity #2

Listening excerpts on
<http://nsokids.org>

Lesson #2 Activity #1

“Dance Infernale”
from *The Firebird*, Stravinsky
.....
Fugue in G Minor BWV 578, Bach
.....
“Allegro Con Brio” from *Symphony*
No. 5 in C Minor, Beethoven

Lesson #3 Activities #1 & #2

The Firebird Suite, Stravinsky

OTHER MEDIA

DVD:

“The Firebird” *Stravinsky and the Ballets Russes*. Dir. Denis Caiozzi. Conductor Valery Gergiev. Perf. Mariinsky Orchestra and Ballet. BelAir Media, 2008. Film.

Books:

“The Tale of the Firebird, Tsarevich Ivan, and Gray Wolf.” *Koshka’s Tales: Stories from Russia*. James Mayhew. Kingfisher Books.

“The Firebird.” *Stories from the Classical Ballet*. Belinda Hollyver. Viking Books.

The Golden Mare, the Firebird, and the Magic Ring. Ruth Sanderson. Little, Brown and Company.

CONCERT PROGRAM



“Russian Sailor’s Dance” from *The Red Poppy*

Reinhold Glière

The Firebird Suite (1919 Version)

Igor Stravinsky

LESSON PLAN #1: INTRO TO THE ORCHESTRA

Overview of Lesson #1

Activity #1: The Conductor and Concertmaster (30 minutes)

Activity #2: The Orchestra (15 minutes)

Lesson Plan #1 Assessment (30 minutes)



Time needed

1 hour 15 minutes



Materials

Articles on the conductor and concertmaster (pages 17-18)
Photo of the Nashville Symphony (page 19)
Copies of orchestra seating arrangement diagram (page 20)
Copies of blank orchestra seating diagram (page 21)
Crayons or markers, scissors (optional)
6 Listening excerpts (page 6)



Standards

Common Core Standards: 3-5.RI.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

3-5.SL.4 Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Music Standards: Standard 2.0 Playing Instruments: SPI 2.1.1 Imitate a steady beat using body percussion or instruments. 6.0 Listening and Analyzing: SPI 6.2.1 Identify, by sight and sound, classroom instruments and classify into families. 7.0 Evaluating: SPI 7.2.1 Discuss and demonstrate appropriate audience member behavior in a classroom setting.s



Objective

Students will explore, review, and enrich their understanding of the basic elements of the symphony along with the roles of the conductor and concertmaster.

ACTIVITY #1: FOLLOW THE CONDUCTOR



Time needed

30 minutes



Objectives

To understand the roles of the conductor and concertmaster, and how they work in relation to the entire orchestra



Materials

Pages on the conductor and concertmaster

1. Show your class a photo of the Nashville Symphony. Explain to the class that they will be visiting the Nashville Symphony. All symphonies have a conductor and a concertmaster (point to them on the photo).
2. Verbally assess their knowledge by asking, “What do you know about a conductor? How about a concertmaster?” Formulate ideas and have a student display them by writing on a board or a piece of paper.
3. Share and discuss the information about the conductor and concertmaster in the resource section with the class. Compare that information with the ideas gleaned from the students. Where can they find other sources of information?
4. After you have finished the discussion, stand in front of the class. Explain you are the conductor and today the students will “follow your lead.”
5. Have kids clap a steady beat. Students must follow the conducting as you change tempos, crescendo, decrescendo, etc. using your hands to signal the changes.
6. Now try using a song the class knows, whether it is “Row Your Boat” or a song you’ve been working on in class. As the conductor, change the tempo to make the song faster or slower, or change the dynamics of the song, encouraging the students to become louder or softer.
7. When they are comfortable with the exercise, have a few students take turns being the conductor.
8. Also assign students to take turns as the concertmaster. These students will emphasize what the conductor is signaling through body language (convey excitement when the beat is faster, or adopt a lazy manner when it gets slower, etc.).
9. If you have access to YouTube, play your students this video called “Conduct Us” where musicians encourage people passing by to conduct them. View here: http://www.youtube.com/watch?v=5_cbnBak8RI

ACTIVITY #2: THE ORCHESTRA



Time needed

15 minutes



Objectives

To become familiar with the standard arrangement of the orchestra



Materials

Diagram of the orchestra:

one copy per student

Listening excerpts on <http://nsokids.org>

Copies of the blank orchestra diagram

1. Pass out the orchestra diagram to each student. Explain that this arrangement is often called Standard Orchestra Seating Arrangement.
2. Discuss with the students: Why do you think the orchestra is arranged this way? Tell the students that other arrangements exist. What would it sound like if the percussion section was in the front?
3. Ask the students: If you were to create your own orchestra, would you change anything or rearrange the sections? Individually or in teams, have the students rearrange the orchestras and present to the class, explaining the reasoning behind their arrangements. The students can write in the names of the instruments, color code the instrument families, or cut out the instruments from the first diagram to rearrange them on the blank copy.
4. Ask the students to name their special orchestra seating diagram. Is it designed for a certain type of music?
5. OPTIONAL: After the discussing orchestra placement, play excerpts from <http://nsokids.org/> and have students identify different instruments in the orchestra by listening only.

Lesson Plan #1 Assessment

In this exercise, the students will mime the act of going to a symphony. Cast the students in various “roles” of a symphony concert: the conductor, the concertmaster, the musicians, the ushers and the audience. Practice acting out the “script” of a symphony concert with the students. Have “the audience” enter the classroom and the ushers show them to their seats. Practice concert etiquette (such as turning off cell phones). Include the entrances of the orchestra, the concertmaster, and the conductor. Play a short piece of music on CD or online and let the musicians and conductor mime their roles of playing and conducting the music. At the end of the piece, hopefully the audience will applaud. Or better yet, maybe the audience will give a standing ovation!

LESSON PLAN #2: COMPOSING MUSIC

Overview of Lesson #2

Activity #1: Name that Composer (40 minutes)

Lesson Plan #2 Assessment: Composer Collage (20 minutes)



Time needed

1 hour



Materials

Biographies of the composers Stravinsky, Beethoven, Bach (pages 22-23)
Composer Chart (page 24)
Blank pages of paper
Coloring implements
Music excerpts (page 6)



Standards

Core Curriculum: 3-5.RL.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

3.RI.7 Use information gained from illustrations (e.g. maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why and how key events occur).

Music Curriculum: Standard 8.0 Interdisciplinary Connections: SPI 8.1.1 Discuss similarities between music and dance and visual art.



Objective

To become familiar with the lives, careers and music of three important composers

ACTIVITY #1: NAME THAT COMPOSER



Time needed

1 hour



Materials

Biographies of the composers (optional: print copies for the students)

Paper and coloring/drawing implements

Composer worksheet

1. Divide the students into small reading groups. Have the groups pass around the composer biography, each reading one paragraph. Or, one volunteer can read the whole passage. In order to engage active listening skills, have the students “doodle” based on the information that stands out to them. For example: a student might draw a pair of ballet shoes when they hear that Stravinsky liked writing ballets.
2. As the students finish drawing their reactions, play the music of each composer so that the students can hear each composer’s work. Selections can be found on the online playlist.
3. After listening to the music, instruct the students to take turns showing their drawings to the class. How did the music they heard relate to what they drew? What did they learn about the composer?
4. As an entire class, have the students work together to complete the composer chart in the teacher resources section. If you have a computer lab at school, students could research a new composer online and fill out the research table with new information. A great online resource is Classics for Kids: <http://www.classicsforkids.com/composers/>

Lesson Plan #2 Assessment

Working together as a class, create a “collage portrait” of Igor Stravinsky. Draw or collect pictures of things the students associate with the composer, using the student drawings from the previous exercise for inspiration. For instance: the collage might include ballet slippers, pictures of red “fiery” birds, a piano, or even pictures that indicate celebrity, such as paparazzi cameras or pictures of modern day music celebrities.

LESSON PLAN #3: MYTHICAL MADNESS

Overview of Lesson #3

Activity #1: Coloring the Music (40 minutes)

Activity #2: Find the Firebird (20 minutes)

Assessment (10 minutes)



Time needed

1 hour 10 minutes



Materials

Ballet Synopsis (page 25)
Biography of Igor Stravinsky (page 22)
Listen and Draw worksheets (page 26)
“WANTED: The Firebird” worksheet (page 27)
Firebird Suite excerpts (page 6)



Standards

Core Curriculum: 3-4.RL.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g. a character’s thoughts, words, or actions).

3-5. RI.9 Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Music Curriculum: 8.0 Interdisciplinary Connections: SPI 8.1.1 Discuss similarities between music and dance and visual art. 6.0 Listening and Analyzing: SPI 6.1.2 Create a pictorial representation of different section of complex forms of music.



Objectives

Students will become familiar with “Firebird” by analyzing parts of the fairytale
Explore the “Firebird” fairytale.
Students will use descriptive words to analyze music

ACTIVITY #1: LISTENING EXERCISE



Time needed

40 minutes



Materials

Biography of Stravinsky
Ballet synopsis of The Firebird
Listen and Draw Worksheet
Coloring Utensils
Firebird Suite excerpts

1. Ask students what they recall about the composer Stravinsky and record their answers on the board. If the students are having trouble recalling information review some of Stravinsky's biography.
2. Play the following sections of The Firebird Suite (the numbers are the track listings on the online playlist).
 6. The Firebird Enters Pursued by Ivan
 7. The Firebird's Dance
 11. The Princesses Play with the Golden Apples
 - 16./17. Kastchei the Immortal Enters and Fights with Ivan
 21. Infernal Dance of Kastchei
 25. Kastchei's spell is broken by Firebird and Ivan, the people awaken, General Thanksgiving!
3. As they listen, tell the students to draw whatever character and actions they imagine in the appropriate box on their "Listen and Draw" worksheet.
4. When finished, have students pair up with the person to the right of them and then share their ideas about the story. Who were the key characters? What was the main conflict? How did the story end?
5. Read the story of the Firebird ballet and have the students compare what they imagined to the actual characters in the story. OPTIONAL: If you have the time and the resources, you can watch the ballet itself on DVD (see the additional resources on page 7).
6. Explain that the Firebird is a folk tale. A folk tale is a story that is passed down from generation to generation through storytelling. Every culture has folk tales and its own oral tradition. The Firebird is a Russian folk tale.
7. Optional: Compare the music and the students' drawings to different storybooks of the folk tale. Additional resource suggestions are on page 7.

ACTIVITY #2: "WANTED: THE FIREBIRD"



Time needed

20 minutes



Materials

Copy of the Firebird Ballet Synopsis
Copies of "Wanted: The Firebird" blank poster
Coloring utensils

1. Review the Firebird story together. The Firebird is an interesting character. She mystifies the prince and helps to set the enchanted characters free, but she also breaks the rules and challenges authority. In some versions of the folk tale, the Firebird often steals the Golden Apples from the Enchanted Garden.
2. Have students design their own "Wanted: The Firebird" poster that Kastchei the Immortal might put up around the palace. As the students are drawing, you can play additional selections from the Firebird Suite for them.

Lesson Plan #3 Assessment

Ask the class as a whole prompting questions, such as "Why does a certain section of The Firebird Suite sound happy?" "What makes a piece of music sound angry or suspenseful?" Allow students to pick a song that they know and explain how it makes them feel and why. For example: Sara Bareilles song "Brave" is uplifting and happy because the song has an upbeat tempo and a positive message.

TEACHER RESOURCES: THE CONDUCTOR AND CONCERTMASTER

The Conductor

Standing on the podium in front of the orchestra, with his or her back to the audience and a baton in hand, is the conductor. Also known as the Maestro or Maestra, the leader of the orchestra is in charge of interpreting the music and keeping the orchestra together as they play. She or he will study the music score, making certain adjustments and clearly relaying ideas to the musicians. The conductor also plans rehearsals, chooses guest artists and, most importantly, chooses the music the orchestra will play. One of the important skills a conductor must have is to know about all the instruments in the orchestra in order to be able to direct all of the musicians.

The Concertmaster

During the beginning of a concert, you will see all but one of the musicians sitting in their seats, waiting. After a moment, a solitary violinist will walk out and signal the musicians to tune their instruments. Once the instruments are tuned, this violinist will sit in the seat closest to the left of the conductor. The conductor, and often the guest soloists, will shake the hand of this person before and after the concert. This is the concertmaster!

The concertmaster is the representative and leader of the Orchestra, second to the conductor. For a full orchestra, the concertmaster is also the leader of the first violin section, and will often make decisions regarding the bowing. If there are any solos for the violin, the concertmaster will play them (unless there is a guest soloist). Most importantly, the concertmaster conveys to the musicians how the conductor would like them to play during a concert—all through body language! He or she acts as a messenger without words from the conductor to the other musicians.

When attending a concert, keep these questions about the conductor and concertmaster in mind:

What did you think of the conductor?

How does the concertmaster interact with the conductor?

How would you describe the conductor? Were they expressive, passionate, controlled, excited?

How does the concertmaster convey the dynamics of the music to the other musicians?

If there is a guest soloist, how does he or she interact with the conductor?

TEACHER RESOURCES: INTERVIEW WITH THE CONCERTMASTER

Here is an interview (taken from the September 2011 issue of InConcert) with the Nashville Symphony's Concertmaster, Jun Iwasaki!



What's your hometown? Although I was born in Tokyo, Japan, and raised in Illinois, my hometown is Dallas, Texas, now. My parents still live there, and that's where I go when I go "home."

What's your earliest musical memory? Hearing my parents play music every night as I went to bed. My father is a cellist, and my mother is a pianist. I believe it actually helped me fall asleep when I was young.

What person has had the greatest influence on you as a musician, and what have you learned from them? I would have to say my father. He has taught me so much about music and what it takes to be a professional musician.

Could you describe the job of concertmaster, and what do you see as your particular role with the Nashville Symphony? The concertmaster has many job descriptions. The easiest way to explain it would be that they are the liaison between the conductor and the orchestra. My job is to help convey what the conductor wants the orchestra to do without speaking. Ways to do this include body language and eye contact with other players. I hope to bring a sense of chamber music to the Nashville Symphony because in my opinion an orchestra is just a larger version of a chamber ensemble.

What made you want to join the Nashville Symphony? It was a combination of things. I thought it was time for me to explore new challenges, and when the Nashville Symphony approached me, I was happily surprised with

what they had to offer. They have a great orchestra, a great hall and wonderful support from the city, which are all important to a healthy symphony in any city.

What music do you enjoy playing for fun? I enjoy playing all sorts of music. The last couple of years, I have been playing on and off with the band Pink Martini [who are based in my former home, Portland, Oregon], and I have helped record some albums with them. It was a lot of fun and gave me the opportunity to play different styles of music.

What music do you enjoy listening to – classical and otherwise? I love listening to jazz. Mostly because I admire jazz musicians for what they can do with improvisation. It's something I've always been curious about and love listening to when I get a chance.

If you weren't an orchestra musician, what would you be doing? Most likely, I would be pursuing a cooking career. I love eating and the process of getting food onto the table.

What did you do this summer? Besides getting ready for the move, I played in different festivals throughout the summer. Most of the festivals involved playing chamber music and teaching to some extent.

What are you most looking forward to performing this season? There are so many to look forward to this season, but some include Yo-Yo Ma, Béla Fleck, Emanuel Ax and Mahler's Fourth.

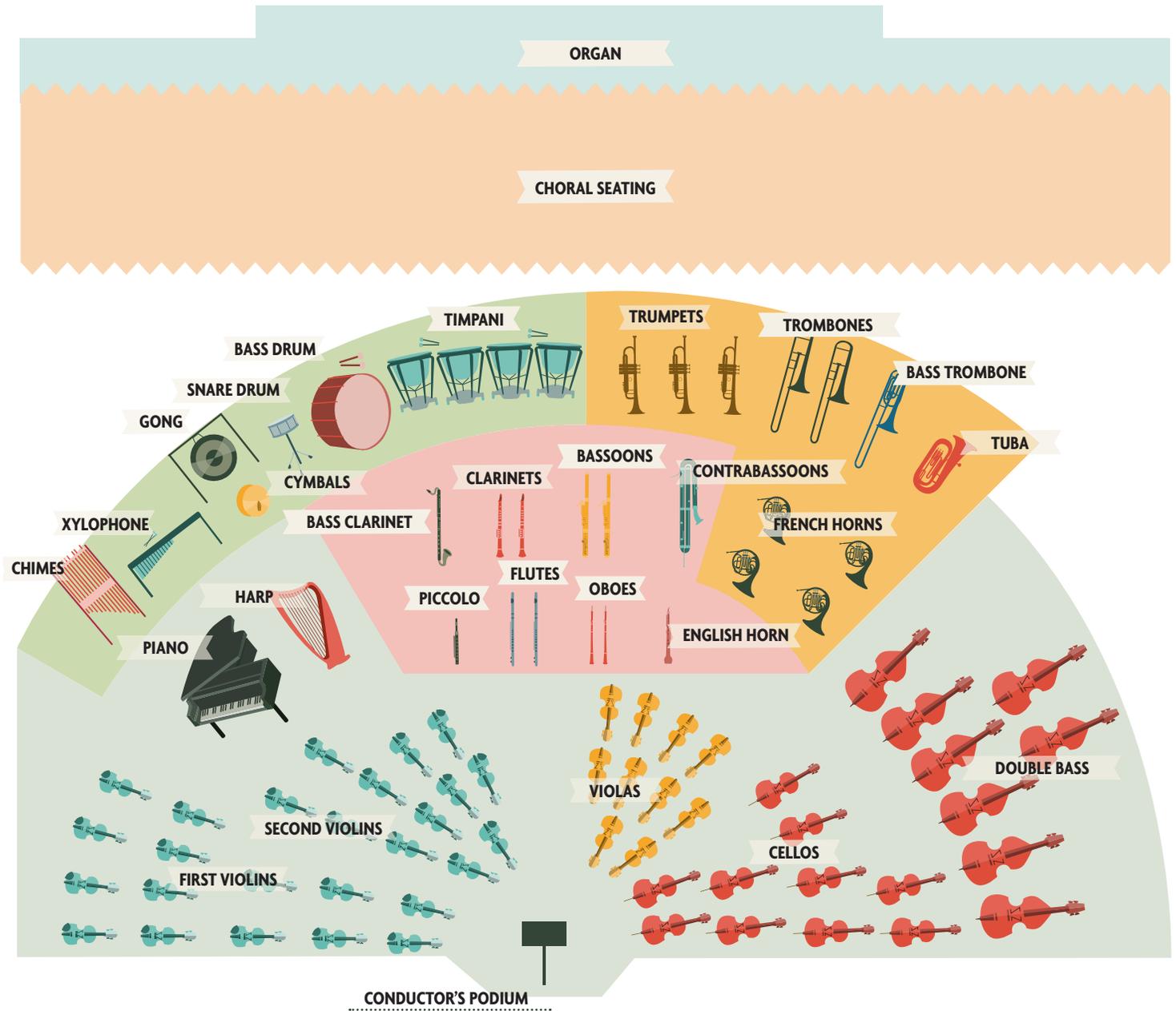
TEACHER RESOURCES: PHOTO OF THE NASHVILLE SYMPHONY



Additional Resources: If you have access to YouTube, show your class a short video of the Nashville Symphony. Here, our Music Director explains why he loves going to concerts:

https://www.youtube.com/watch?v=BHBFoW2pkN4&list=PLak1YPD2MnhQu_vObA6NluxnpP57zpMUqY

TEACHER RESOURCES: ORCHESTRA SEATING DIAGRAM



WOODWIND FAMILY



BRASS FAMILY

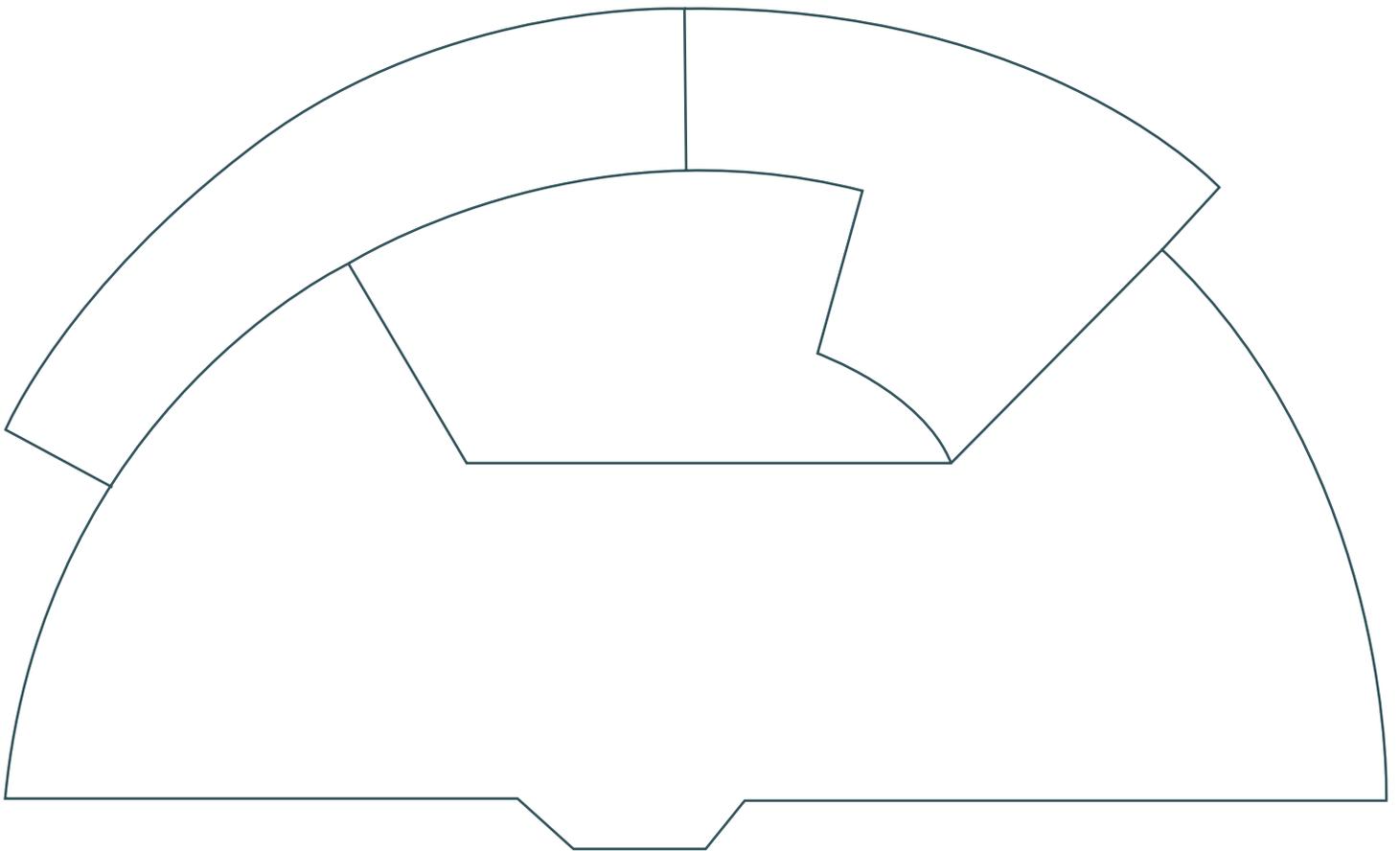
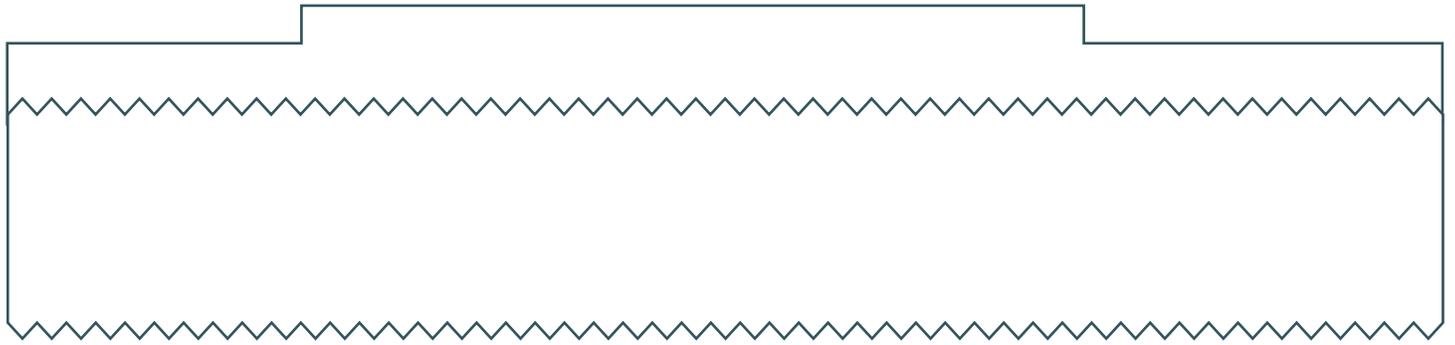


PERCUSSION FAMILY



STRING FAMILY

TEACHER RESOURCES: BLANK ORCHESTRA SEATING DIAGRAM



TEACHER RESOURCES: COMPOSER BIOGRAPHIES

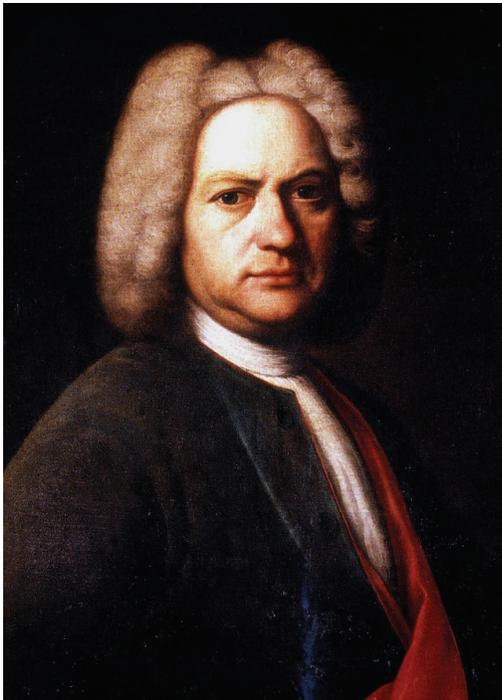


IGOR STRAVINSKY

Stravinsky was born near Saint Petersburg, Russia on June 17, 1882. As a young boy he studied piano, music theory and composition, but was encouraged by his parents to study law. By 1905, he had abandoned his law studies and had begun studying music full time. He studied with the Russian composer Rimsky-Korsakov, composer of *Flight of the Bumblebee*. In 1909, Stravinsky saw two of his orchestral pieces performed in Saint Petersburg. This performance was heard by the world-famous dance choreographer, Sergei Diaghilev.

In the same year, Diaghilev invited Stravinsky to compose music for the Ballets Russes, a Russian ballet company he had formed in Paris. Working with Diaghilev, Stravinsky composed the music for *The Firebird*, *Petrushka*, *The Rite of Spring*, and *Pulcinella*. Stravinsky quickly became famous while working with the Ballet Russes. At the outbreak of World War II, Stravinsky sailed for America, where he became known as one of the greatest composers of the 20th century.

Stravinsky died on April 6, 1971 at the age of 88, in New York, NY.



JOHANN SEBASTIAN BACH

Johann Sebastian Bach is one of the greatest composers to have ever lived. Bach was born in Eisenach, Germany on March 31, 1685 and died in Leipzig on July 28, 1750 at the age of 65. He grew up in a family full of musicians and was taught music initially by his father, who directed the town musicians. At the age of 14, Bach was awarded a choral scholarship in Northern Germany. While attending school he was known as a wonderful organist. This ability would serve him the remainder of his life as he served as Kapellmeister (director of music) to members of the German royal family as well as many churches. While he was playing the organ all across Germany, he wrote many amazing pieces of music. His most well known works are the *Brandenburg Concertos*, *St. Matthew's Passion*, *The Mass in B minor*, and *The Well-Tempered Clavier*.

During his life he was known as a great organist, singer and instrumentalist, but not as a great composer. Following Bach's death, his music was largely forgotten. The German composer Felix Mendelssohn rediscovered Bach's music and is responsible for its revival. We have him to thank for the understanding of how truly great the music of Bach is.

TEACHER RESOURCES: COMPOSER BIOGRAPHIES



LUDWIG VAN BEETHOVEN

Beethoven was baptized in Bonn, Germany on December 17, 1770; his exact day of birth is not known. As with many composers, Beethoven was taught music from a young age by his father, who was a professional singer and who taught private lessons on piano and violin. Beethoven lived in Bonn, working as a violist in the court orchestra, until the age of 22. He moved to Vienna, Austria in 1792 to study with Joseph Haydn. By 1803, his First and Second Symphonies were performed by orchestras. With the debut of these two symphonies, Beethoven was recognized as one of the most important young composers in Vienna. During this rise in fame, he began experiencing a loss of his hearing that initially was in the form of tinnitus, a ringing in the ears. That led to the eventual total loss of hearing by 1814.

Beethoven's most well known works are his 9 symphonies, 5 piano concertos, 32 piano sonatas, and his 16 string quartets. He has influenced every composer that has lived since his death and is widely regarded as one of the greatest composers in history.

Beethoven died on March 26, 1827 in Vienna, and an estimated 20,000 people attended his funeral procession.

TEACHER RESOURCES: COMPOSER CHART

COMPOSER'S NAME	YEARS LIVED	COUNTRY/NATIONALITY	FAMOUS PIECE	SOMETHING INTERESTING ABOUT COMPOSER
STRAVINSKY		RUSSIA	THE FIREBIRD	
BACH		GERMANY		
BEETHOVEN				
RESEARCH NEW COMPOSER				

TEACHER RESOURCES: FIREBIRD BALLET SYNOPSIS

The ballet opens in a shadowed garden. The music swells along with golden light as the Firebird appears, flitting in and out of the garden with vivacious energy.

When the Firebird flies away, a prince named Ivan climbs over a wall to discover the garden and the tree of golden apples, which stands at the center. He is amazed by the enchanted garden, and further astounded when the Firebird appears again (in some versions, she is there to steal some of the golden apples). Ivan catches her, and the two dance together in a lively pas du deux (a ballet dance for two people). The Firebird tries to escape, but the prince holds fast. She begs for her freedom by offering the prince a feather from her plumage. He agrees and lets her go, much to her joy.

After she dances away, the prince is surprised once again by the appearance of thirteen princesses, who dance in the garden and toss the golden apples back and forth. The prince is smitten by the sight of the most beautiful of the princesses. The prince and the lovely princess fall in love as they dance together, but she and the other princesses soon bid the prince goodbye. Trouble appears soon after when Ivan tries to open the gates to follow them. Enchanted creatures of all shapes and sizes pour out of the gates and capture him! A gnarled and scowling sorcerer, called Kastchei the Immortal, appears. He tries to cast a spell on the prince, but the prince pulls out the feather and calls on the Firebird for help.

The Firebird flies to the prince's aid, bewitching the gargoyles and other creatures. She engages Kastchei as the prince finds a magic egg that contains the sorcerer's life force. Once Ivan breaks the egg, Kastchei and all of his enchantments are destroyed.

The darkness fades to a brightly lit garden with a palace in the background. Newly awakened soldiers (once enchanted creatures) and freed princesses dance together in a ceremonial courtship dance. The prince and the lovely princess appear in fiery red robes—the new rulers of a kingdom free of the evil Kastchei.

TEACHER RESOURCES: COLORING MUSIC ACTIVITY

<p>The Firebird Enters Pursued by Ivan</p>	<p>The Firebird's Dance</p>
<p>The Princesses Play with the Golden Apples</p>	<p>Kastchei the Immortal Enters and Fights with Ivan</p>
<p>Infernal Dance of Kastchei</p>	<p>Kastchei's spell is broken by the Firebird and Ivan, the people awaken, General Thanksgiving!</p>

WANTED

FIREBIRD ON THE LOOSE!

PRE-CONCERT QUIZ

Before the concert, discuss concert “etiquette”—how to behave—with your class. When do you clap? What do you do with your cell phone? What is the camera policy at the Schermerhorn? You can also fill out this quiz before you leave for the concert:

Name: _____ Date: _____

School: _____

Have you ever been to a concert before?

- a. Yes
- b. No

How often do you listen to classical music?

- a. Almost never
- b. Once in a while
- c. At least once a week
- d. Every day

Do you play any musical instruments?

- a. Yes _____
- b. No

What do you think the Young People’s Concert will be like?

- a. Boring
- b. Okay
- c. Exciting

Why? _____

Who is the Concertmaster of the Nashville Symphony?

- a. Vinay Parameswaran
- b. Jun Iwasaki
- c. Kelly Corcoran

List some things you learned about Igor Stravinsky

- a.
- b.
- c.

POST-CONCERT QUIZ

Share your experience with the Symphony! You can mail your pre- and post-concert quizzes to The Education Department at **1 Symphony Place, Nashville, TN 37201**. You can even add a personal letter! We would love to hear from you.

Name: _____ Date: _____

School: _____

Did you enjoy the concert?

- a. Yes
- b. No
- c. Kind of

Do you want to come back for another concert?

- a. Yes
- b. No

Do you think you will listen to classical music more often?

- a. Yes
- b. No

Which instrument(s) did you like the most?
Are there any instruments you want to learn to play?

What was your favorite part of the concert?

- Which piece was played before The Firebird?
- a. *Symphonie Fantastique* by Berlioz
 - b. "Russian Sailor's Dance" from *The Red Poppy* by Reinhold Glière
 - c. "4'33" by John Cage

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