
Metamorphosis: From Myth to Music

Teacher's Resource Guide

Tafelmusik

The Tafelmusik Baroque Orchestra

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Welcome

Welcome to Tafelmusik's 2005 Education Concert program.

We believe that the baroque music experience, and the stories of classical literature, can be as fresh and exciting for your students today as they were for their original audiences. The resources in this guide will help your students to engage with this timeless material, and to extend and deepen their experience of the Tafelmusik Metamorphosis concert. We hope that you will take time to explore the information, lessons, and activities, and that you enjoy playing the accompanying compact disc for your students.



Jeanne Lamon



Music Director of Tafelmusik since 1981, JEANNE LAMON has been praised by critics in Europe and North America for her virtuosity as a violinist and her strong musical leadership. Under her direction, Tafelmusik has achieved international stature and is considered one of the best ensembles in its field.

She has received many awards and honours, including the Order of Canada. Even with a busy performing and conducting career, Ms. Lamon still finds time to teach. She is on the faculty of the University of Toronto and Royal Conservatory of Music.

Acknowledgments

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Using the Teacher's Resource Guide

The lessons in the *Lessons and Activities* section provide a number of ways for students to explore the rich content in this resource and the concert program. As you begin the unit:

- Start a *Metamorphosis Portfolio* for each student to collect the student sheets, individual drawings, written responses, and research materials that will be generated during the unit.
- Establish a *Metamorphosis Word Wall* and post interesting vocabulary as you come across it during the unit.
- Read one *Metamorphosis story* to your students every day, either from the collection included here in the Stories section, or from your own resources. See the lesson *Metamorphosis: Shape Shifters of the Story World* for suggestions.
- Explore the *CD* by listening to a new selection each day, being sure to share any information from the liner notes with your students.
- Share the four performer biographies with your students before they attend the concert, to help the students to develop a personal connection with the artists.
- Additionally, you may wish to work towards a Metamorphosis Festival in your own school as a culmination for the unit. Plan to display the artwork and stories you will develop, perform the movement and dance pieces, and share a Louis XIV-style feast.

About the Recording: *Alcione* by Marin Marais

A recording of the incidental music for Marais' opera *Alcione* has been included as part of the *Metamorphosis: From Myth To Music Teacher's Resource Guide*. It provides an excellent and engaging introduction to baroque music for you and your students. The music is recorded by Le Concert des Nations, an orchestra that plays on baroque instruments, as Tafelmusik does. Three of the selections will be played at the student concert:

- # 6 Bourrée pour les Bergers et les Bergères
- # 20 Marche pour les Matelots
- # 24 Tempête¹

You will find more information about the opera and the music in the following lessons, and in the helpful liner notes for the recording. There is also a short entry on Marais in the Composers chapter of this resource. It is interesting to note that this opera introduced double basses to French opera for the first time. The Tempête piece is the most famous baroque storm music, and is sure to be a favourite with your students.

We hope that you will explore the whole recording with your students, and will keep these resources for future use.

¹ Note: "Tempête" is spelled on the Tafelmusik concert program as "Tempeste" which is an older French spelling.

Concert Information

What to Expect at the Concert

In Toronto, Tafelmusik performs in the sanctuary of the historic Trinity-St. Paul's United Church. Your students will be interested in the striking architecture of the building so do



take time to provide some background if you are attending the concert at this venue.

The concert lasts 55 minutes. Please plan to arrive 15 minutes ahead of time.

Your students should use the washrooms before or after the concert as they should not leave the auditorium during the performance. Remind students that they must not bring anything to eat or drink into the performance hall.

About the Orchestra

The Tafelmusik Baroque Orchestra, led by Music Director Jeanne Lamon, is one of the world's leading orchestras performing on period instruments, which means that all of their instruments were either made in baroque times, or are reproductions of these old instruments. The members of the orchestra study how music was played in the seventeenth and eighteenth centuries, and many of them spend time researching and teaching the music as well as performing it.

The Tafelmusik Chamber Choir joins the orchestra for many concerts, and also specializes in period performance. The orchestra was founded in 1979 and the choir in 1981. Tafelmusik performs 50 concerts a year in Toronto and tours extensively around the world. There are 71 recordings, of which 7 have won Juno Awards for Best Classical Album.

You can learn more about the orchestra from the *Tafelmusik Teacher's Guide* or by visiting www.tafelmusik.org.

Did you know...

Trinity-St. Paul's United Church started its life in 1889 as the Trinity Methodist Church. It is a beautiful stone building, designed by Edmund Burke, who designed the Bloor St. Viaduct, the downtown Simpson's (now The Bay), and many other Toronto landmarks. Through the years many famous Canadians have been associated with the church, including Prime Minister Lester B. Pearson and soprano Lois Marshall. The extensive church buildings are now home to many organizations involved in neighbourhood outreach, social justice activities, educational forums, support services, and the performing arts. The organ was built in 1941 by renowned organ builders from Québec, Casavant Frères. (Visit their website at www.casavant.ca to find out more about pipe organs.)

Concert Program

TAFELMUSIK BAROQUE ORCHESTRA

Jeanne Lamon Music Director

METAMORPHOSIS: FROM MYTH TO MUSIC

with R.H. Thomson, actor

Entry of the Stars & Tambourin (from *Castor and Pollux*) Jean-Philippe Rameau

Marche pour les Matelots (from *Alcione*) Marin Marais

The Story of Echo

Echo Symphony (from *The Fairy Queen*) Henry Purcell

The Story of Acis & Galatea

From *Acis & Galatée* Jean-Baptiste Lully

Menuet - Prélude pour Galatée - Marche: Entrée de Polipheme

From *Alcione* Marin Marais

Tempeste - Bourée

The Story of King Midas and the Contest of Pan and Apollo

Marche en Rondeau (from *Alcione*) Marin Marais

Adagio & Presto (from *Concerto for Oboe in D Minor*) Alessandro Marcello

John Abberger *oboe*

Last movement of "Summer" (from *The Four Seasons*) Antonio Vivaldi

Christopher Verrette *violin*

Tambourins (from *Alcione*)

Artist Portraits

Alison Mackay



Photo: Gylla von Tiedemann

Alison has played violin and double bass with Tafelmusik since 1979. She was for many years a member of the Toronto Consort, a group with whom she still occasionally collaborates.

Alison is artistic co-director of the Metamorphosis Festival, a city-wide and multidisciplinary celebration of transformation and the arts; among her many other responsibilities, she has designed Tafelmusik's Metamorphosis school concerts and associated outreach activities. Alison has also developed a number of Tafelmusik's other education programs, including the *Four Seasons Mosaic*, a project recently turned into a short film by Toronto's Media Headquarters in collaboration with the CBC.

We caught up with Alison recently, and we asked her some questions.

How old were you when you started to make music?

I was 5 when I started to play my first instrument, the piano. At first I played by ear, then I went for lessons after another year or so. I started to play the cello when I was 13, then moved to double bass as an adult.

What made you decide to choose the double bass?

I love being at the very bottom of the orchestra - you hear the music in a different way down there!

Did you have a favourite classroom teacher? Who was it and what made him or her special?

I loved my grade 5 teacher, Miss Walker because she was very interesting and very kind. I saw her again in 2002, 40 years after I was in her class. I showed her the class picture from that year and she still remembered the name of every single person in the class.

How much practising did you have to do when you were learning?

When I was little I practised half an hour every day. Then I moved to an hour, then to lots of hours when I decided to be a professional musician.

How much practising do you do now?

When the orchestra is preparing for a concert we practise together 6 hours a day. If I have a hard part to prepare I have to practise a lot by myself. But double bass players don't have as many notes to learn as violinists!

Other than music, what kinds of things are you interested in?

I like making things a lot, knitting and sewing and spinning and dyeing wool. I like to cook and read and ride my bicycle.

What's your favourite piece of music?

My favourite piece of music is the 4th Brandenburg Concerto by Bach.

Do you only like old music, or are there other kinds of music you listen to?

I like all sorts of music, folk and jazz and pop and more modern classical music.

Chris Verrette



Photo: Gary Beechey

Violinist Chris Verrette has been a member of Tafelmusik since 1993. In addition to his work with Tafelmusik, he performs with many of North America's leading historical performance ensembles, including the King's Noyse, Apollo's Fire, Seattle Baroque Orchestra, and the Newberry Consort. He is a founder of Indianapolis's

Ouabache Ensemble and the Chicago Baroque Orchestra. He is a regular guest at North American music festivals, including those in Bloomington, Boston, Elora and Monadnock. At home in Toronto, he often appears with The Musicians in Ordinary.

Chris graduated from Indiana University, where he was awarded the first ever performer's certificate on Baroque Violin as a student of Stanley Ritchie. Chris has also been busy in the recording studio: not only has he participated in the making of over 20 recordings with Tafelmusik, he has also made a number of recordings of chamber repertoire with other groups. If Jeanne Lamon is unavailable, Chris acts as the orchestra leader, so you may see him sitting in the "concert master" position.

We had a conversation with Chris recently, and here's what else we learned about him.

How old were you when you started to play the violin?

I was nine.

Why did you choose it?

I liked both the sound and the look of the violin.

Did you have a favourite classroom teacher? Who was it and what made him or her special?

I think (in high school) it was one of my history teachers, Mr. Baxter. He cut through nonsense and jargon, but always defined important terms carefully and precisely (I thought of him immediately when the US declared war on terrorism); I think he had strong political opinions of his own which I don't necessarily share, but he encouraged intelligent debate, always with reference to major themes. Come to think of it, my favorite college profs were a lot like that, too!

How much practising did you have to do when you were learning?

I never kept count particularly, and it wasn't consistent from day to day, partly due to other playing activities, on more than one instrument.

How much practising do you do now?

Again it varies depending upon what is on my plate. If I am responsible for a major solo piece, I probably do about 2 hours of practice on top all the other playing I do. In the interest of efficiency, I try to make all my playing function as practice by paying attention to my technique and my posture whenever I'm playing the violin.

Other than music, what kinds of things are you interested in?

Food and drink, bird watching, and history.

What's your favourite piece of music?

There are too many good ones to choose from, but Bach's Brandenburg Concertos and Mahler's Symphonies score very highly. Of course, the correct answer to this question is "the one I am playing at the moment" and I try to adopt that attitude as much as possible.

Do you only like old music, or are there other kinds of music you listen to?

Mostly classical (from several centuries, so that's a lot.) I also like jazz and always find "world music" of interest, although I don't listen to it much for recreation.

John Abberger



Photo: Gary Beechey

John is one of North America's leading oboists on historical oboes. He is principal oboist with Tafelmusik Baroque Orchestra in Toronto and with San Francisco's American Bach Soloists. He performs regularly throughout the world with these and other leading ensembles, including the Philharmonia Baroque Orchestra, the Handel and Haydn Society, Aston Magna, the Portland Baroque Orchestra and the New York Collegium.

John is a native of Orlando, Florida. He got his training at Louisiana State University and the Juilliard School; as well, he holds a performer's certificate in Early Music Performance from New York University. John teaches historical oboe at the Faculty of Music, University of Toronto.

Especially for this teachers' guide, we asked John some questions about himself. Here's what we learned.

Tell us about your early musical experiences.

I played the piano at age 8, the clarinet at age 11, and finally the oboe at age 13. There was no one else playing the oboe in my school band at that time. I soon discovered what the oboe could do in an orchestra, however, and that fuelled my interest. When I was in grade nine a new band director came to my school. He was himself an oboist, and he encouraged me to take the instrument up as no one was playing it in the band at that time. He gave me my first lessons, and continued to be an inspiration to me with his wonderful enthusiasm for the oboe, and for great music.

How much did you practice then – and how much do you practice now?

I thought I practised a sufficient amount when I was in high school. When I announced a desire to pursue music professionally, however, my teacher told me I would have to work much harder if I wanted to try for a career in music. I was told years later, that I changed my ways considerably as a result of this advice. Now my practice habits are related to what I have to do. I almost never stop practising altogether (except for summer vacation), but sometimes I have more difficult music to learn than at other times.

Do you have non-musical hobbies? What do you like to do when you're not playing the oboe?

I enjoy cooking, gardening, and spending time with my family. I spend a lot of time reading about music in order to broaden my musical knowledge as much as possible, however.

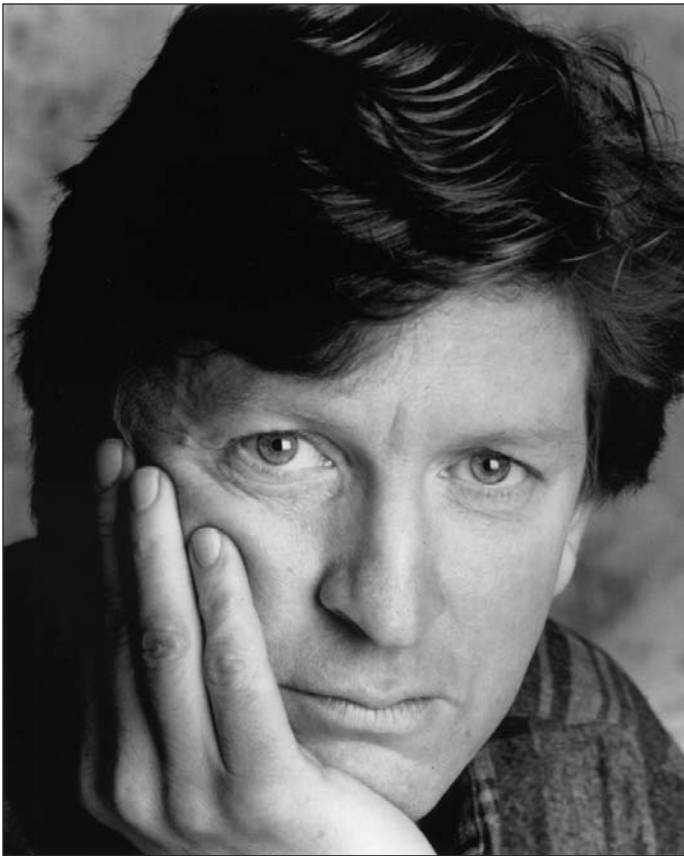
What's your favourite piece of music?

My favourite piece of music is the one I'm playing at any given moment. I don't have a single favourite piece of music. There are too many great works that enrich me every time I hear or perform them. I don't think I could ever choose only one.

I like all kinds of music, and I am always interested in trying to understand how different kinds of music speak to us, sometimes with similar messages, sometimes with different ones. I admit to a bias for Western European and American “serious” music, however.

R.H. Thompson

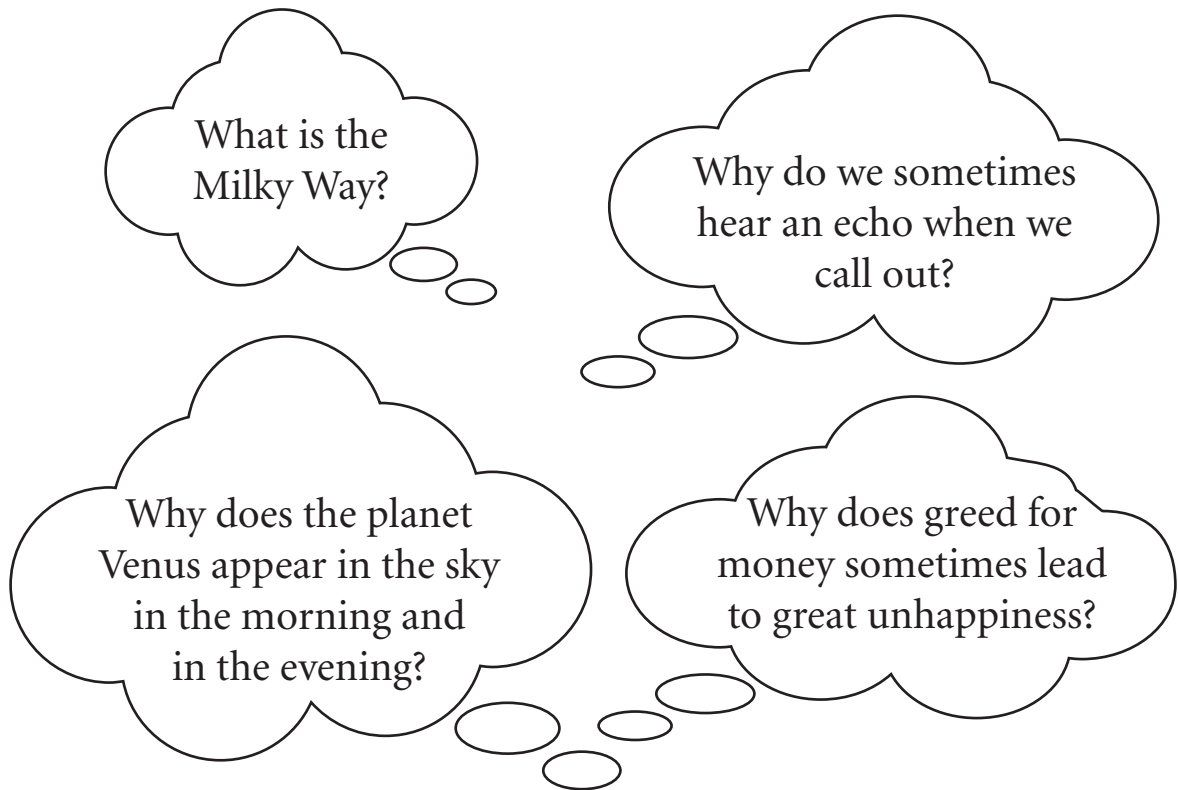
As an actor, R.H. Thomson has achieved wide recognition through a series of memorable roles on stage, screen, and television. He wrote and performed in the acclaimed play *The Lost Boys*, and has directed extensively. As a broadcaster, he is known as the host of *Man Alive*, a television program about spiritual issues. A prominent cultural activist, he co-chaired the Working Group on Cultural Policy for the 21st Century of the Canadian Conference of the Arts (1996), and spoke on behalf of culture at meetings parallel to the Free Trade Area of the Americas (FTAA) summit in Quebec City in April 2001. He may be well known to you and



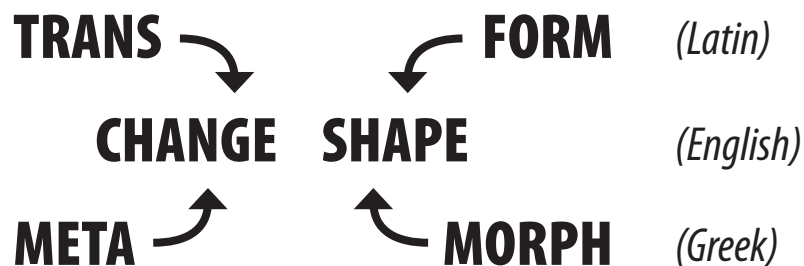
your students as the character, Jason, in *The Road to Avonlea*. His work takes him across Canada to perform with different theatre companies; he makes his home in Toronto.

Metamorphosis: An Introduction

From the beginning of time people have told stories in order to answer questions about how the world works.



A great storyteller can answer these questions in a wonderful way by using his or her imagination to create magical places and people. Sometimes these people change their shape, turning into trees or stars or rivers. The word, *metamorphosis*, is an ancient Greek word that means *changing shape*. (The plural form of the word is *metamorphoses*).



From the beginning of time, people have used music, art and dance to help tell their stories. When you come to see us at Tafelmusik, we'll be using baroque music to tell metamorphosis stories that baroque composers loved.

What is baroque music?

“Baroque” is the word used to describe music composed in Europe between 1600 and 1750.

What baroque composers will we hear at the concert?

We'll be playing music by Jean-Phillipe Rameau, Antonio Vivaldi, Henry Purcell, Marin Marais and Jean-Baptiste Lully. Some of these composers, such as Vivaldi and Purcell are still famous today. Some of the others are less well known. To read more about these composers, see the last section in this guide.

What stories did baroque composers love most?

Baroque composers loved the stories of the Greek myths as they were told by a Latin Poet named Ovid.

Who was Ovid?

Ovid was born in a town near Rome in 43 BC. He had an older brother who was born exactly one year before he was. He says in one of his poems that even in those days they had special birthday cakes that were set on fire as an offering to the gods. This may be the origin of our custom of putting birthday candles on a cake!

Ovid wrote a wonderful collection of over 200 stories in which people are changed into birds, or animals or stars. He gave his book the title, *Metamorphosis* - “Changing Shape”. We're going to tell three of these stories in our concert.

When he was 64, Ovid became a refugee – he had to leave his country and live the rest of his life thousands of miles away from his home. For the rest of his life he continued to create stories and poems which he sent back to his family and friends in Rome.

Which of Ovid's stories will I hear at the concert?

We're going to tell three stories:

The Story of Echo and Narcissus from Book III of the *Metamorphoses*

The Story of Acis and Galatea from Book XIII of the *Metamorphoses*

The Story of King Midas from Book XI of the *Metamorphoses*

To read some of these stories from Ovid, and some Metamorphosis stories from other cultures, see the Stories section of this guide.

How did baroque composers use music to tell stories?

Baroque composers invented a musical way of telling a story that is called opera. Some of the earliest operas were based on stories by Ovid.

Baroque operas have 3 groups of performers:

1. Singers

Singers become the characters in the story and they act out the plot on stage. Instead of speaking to each other, they sing the words.

2. Dancers

Baroque operas contain as much ballet as singing. Baroque people loved to dance and their favourite music was dance music. The opera music that is not sung is either music for dancing or music to cover changes of scenery. The music on the CD of *Alcione* that accompanies this guide is just the dance and incidental music – imagine how long the whole opera must have been!

3. Instrumentalists

Did you know that orchestras were invented by baroque composers to play in operas? For the first time, composers put more than one instrument together on a line of music in order to make a louder, fuller sound that could fill an opera theatre. You can find out much more about the baroque orchestra, and about Tafelmusik, by reading the *Tafelmusik Teacher's Guide* or visiting www.tafelmusik.org.

What was baroque dance like?

People in baroque times loved to dance. Kings, queens, princes, dukes and very wealthy families had their own orchestras that played in the evenings for dancing. People took lessons in order to learn the steps for dances such as the bourrée, menuet, sarabande, passepied, and gigue. You can hear all these types of dances on the *Alcione* CD.

Dancing at parties wasn't free form the way it is today – you had to learn how to make basic steps, and then where to move on the floor. When you listen to the music you will notice that whole sections are usually repeated. One typical pattern is:

A	A	B	B	A	B
----------	----------	----------	----------	----------	----------

Sometimes there is a change in the instruments playing the music for the different sections – the composer might give the B section to the oboe and bassoon, or add a drum on the repeat of the A section. As you listen to the music for each dance, see if you can work out the pattern!

The strong rhythmic pulse typical of dance music is one of the most important characteristics of baroque music. The bourrée, for example, is a lively dance with a strong beat in 2. The march from *Alcione* has a strong beat in 3. Baroque composers liked this strong dance beat so much that even music they wrote for important and serious ceremonies often makes you want to get up and boogie!

You will find out more about baroque dance in the lesson *Back to Baroque*. (pg. 33)

How can music tell a story?

Music can create atmosphere.

Sometimes at the beginning of a story the narrator describes the place where the story is set, or the time of day or the weather. At the beginning of an opera, the composer sets the scene. If the story is taking place in the countryside, the music might sound like folk dancing or bird songs. If it is taking place in a king's palace, the music might feature trumpets and drums.

Music can paint character.

In our concert you'll hear about a character called Polyphemus, a huge monster who plays on a flute because he is in love. In the music that portrays Polyphemus, you'll hear his big galumphing steps and his high little flute. The music is quite funny, in keeping with the humour in the story.

Music can give us the experience of the story.

In our concert you'll hear music for a storm from an opera called *Alcione* by Marin Marais, based on a story from Ovid's *Metamorphoses*. The storm is very central to the story of that opera and the music vividly creates the sound of the storm. To learn more about this music, see the lesson *Tempest in a Baroque Teapot* later in this guide.

The Stories

There are stories in every culture that tell how the world came to be as it is. A few more are referenced in the lesson *Metamorphosis: Shape Shifters of the Story World*. We encourage you to explore these with your students.

Echo and Narcissus

Metamorphosis Book III – Ovid



We all know what an echo is, when the sound of your voice comes bouncing back to you in a big room, or across a valley. According to the old Greek myths, Echo was once a girl. She had a strange affliction, which was that she could not say anything on her own, she could only repeat the last words of the person who had just spoken to her. The Queen of the Gods had made her this way, because Echo had once been such a chatterbox.

One day Echo met a handsome young man named Narcissus, and she fell madly in love. All her thoughts were of Narcissus; she felt like she was burning up, and she could not sleep at night. But Narcissus was only in love with himself.

One day, she followed him into the woods where Narcissus had gone hunting with a group of friends. Narcissus lost track of his friends in the deep woods, but hearing a rustling in the trees, he cried out,

“Who’s that? Is anybody here?”

And Echo replied, “Here! Here! Here!”

Narcissus, alarmed, said,

“You stay where you are. Let me come to you!”

*And Echo longingly answered,
"Let me come to you!"*

*Narcissus, still seeing no one, shouted,
"Come out! Let me see you!"*

*Echo could not have replied more willingly.
"Let me see you, let me see you!" she cried, and
she ran out of the trees toward her beloved.*

*But Narcissus started to run away, shouting,
"Go away. I would rather die
than let you touch me!"*

*And all poor Echo could reply was,
"Touch me! Touch me!"*

Narcissus ran quickly out of the wood, and Echo, completely humiliated, went to a nearby cave to weep. The story then says that she lived out the rest of her life in lonely caves, where she finally died, and that now only her voice is left, which can still be heard repeating the last words of anyone's voice.

One day Narcissus came to a hidden pool in the forest, tired and thirsty from hunting. He stooped down to drink and saw his own image in the water. He thought it was some beautiful water spirit living in the water. He stood gazing with admiration at the bright eyes, the curly locks, the rounded cheeks, the ivory neck, the well-formed shoulders, the glow of health and exercise over all. He fell in love – with himself. He brought his arms near to embrace the beloved image but it fled at his touch.

However it returned almost instantly and Narcissus could not tear himself away. He lost all interest in food or rest as he hovered over the edge of the fountain. He begged the lovely spirit, "Why do you run away from me? Surely I do not disgust you – the nymphs all love me! You yourself hold out your arms to me and smile at me when I approach."

With this and much more he languished at the fountain, gradually losing his colour, his health, and his beauty. Loyal Echo stayed near him, however, and when he exclaimed, "Alas! Alas!" she answered him in the same words.

Narcissus pined away and died. The nymphs prepared a funeral but when they came for his body it was nowhere to be found. In its place was a flower, purple inside and surrounded by white leaves, which is still called by the name of Narcissus. So whenever you hear an echo, or see your own reflection in a pool of water, think of sad Echo and the unfortunate Narcissus.

Acis, Galatea and Polyphemus

Metamorphosis Book XIII – Ovid

Galatea was a beautiful sea-nymph, and she was in love with a handsome young man called Acis. Polyphemus was a cyclops, a huge monstrous creature with one eye in the middle of his forehead. He lived in the regions surrounding volcanic Mount Etna on Sicily. He was the terror of all passing ships; his bloodlust was infamous, and his savagery horrible. Imagine Galatea's horror when one day she discovered that Polyphemus had fallen in love with her. The giant, in his new passion, spent more time fussing about his appearance than dismembering sailors. He tried straightening his wild hair with a rake, and trimming his ferocious beard with a pruning hook. Peering into the tidepools, he practised making his fierce face look pleasing and smart.



But Galatea loved a handsome young man called Acis. She watched Polyphemus climb out on a lonely point, and sing of his lovesickness to the sea: "My fair Galatea, slimmer than the alder bush, friskier than a young kid, smoother than cream cheese - if only you wouldn't avoid me! If you knew me better, you'd learn to love me! I have a lovely cave in the mountainside, cozy in winter, and shady in the summer. I have gardens bursting with juicy fruit - strawberries, grapes and waxy plums - and more sheep than you can count. When we live together, I shall give you pets to play with, not boring ones like a rabbit or a songbird, but a pair of twin cubs I found recently, stolen by me from a shaggy bear.

HOW DO YOU SAY "ACIS AND GALATEA"?

There are lots of ways of pronouncing old languages like Greek and Latin, but we say "Acis" like "aces" in cards and "Galatea" like "sALAd" and "idEA".

I know I'm hairy, but is that so bad? A tree without leaves is ugly, and men look good with beards. Does it matter that I have only one eye? The sun himself looks down on all the earth with only one eye. In fact, I had a look at myself in a reflecting pool the other day, and I liked what I saw.

Now if I thought you didn't have a boyfriend I could perhaps endure this torment, but why do you turn to that boy Acis? He's only sixteen, and his face is barely covered in a light down. He may be proud of himself to have you for a girlfriend, but if I meet him, I'll tear out his guts, scatter some of his limbs over the fields, and

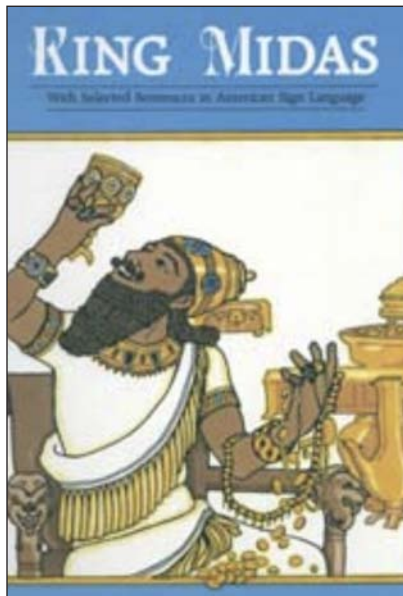
throw the rest over the sea where you swim! Ah, I am so angry, I feel like Mount Etna is erupting in my heart!"

With these words, Polyphemus rose to his feet, and stormed about the fields. Suddenly, the giant spied Acis and Galatea together in a secret grotto by the sea. "This shall be the last of your secret meetings!" he cried. And, wrenching a huge rock out of the side of the cliff, he hurled it at the young people. Galatea slipped into the ocean, but the stone crushed Acis completely as he tried to flee. Galatea looked in horror as from under the huge rock blood began to seep. The redness of the blood gradually changed colour, first to muddy brown, then cleared completely. She touched the rock, and it broke in two. From the gap a cascade of waters sprang up, and in the middle appeared a boy with horns on his head, wreathed in rushes, and sea-green in colour. It was Acis, transformed into a river.

People say that the mouth of the volcano of Mt. Etna is Polyphemus' one dreadful eye, and that when the volcano is restless it is Polyphemus, still raging against poor doomed Acis.

King Midas and the Golden Touch

Metamorphosis Book XI – Ovid



King Midas was the king of Phrygia. He did a great favour for Bacchus, the youngest of the gods, and in return, Bacchus gave King Midas the right to choose a gift for himself. King Midas foolishly said, "Grant me this wish - that whatever I touch will be turned to gold!"

Bacchus rolled his eyes at this wish, but he granted Midas's request. Midas went off cheerfully, delighted that his wish had been granted, not realizing the misfortune about to fall on him.

He tested things out by touching this and that. He could hardly believe it when he broke a green twig off from a low-growing branch of an oak tree and the twig turned to gold.

He touched a clump of earth and it turned to golden ore. The ears of corn he brushed turned to golden metal, and the same thing happened with an apple he plucked.

He rejoiced in his good fortune and exulted in his new powers. But then his servants set tables

in front of him piled high with meats and loaves of bread. When he touched a piece of bread it grew stiff and hard; if he bit hungrily into a piece of meat, a sheet of gold encased it as soon as it came in contact with his teeth. Worst of all, when he embraced his own beloved daughter, she turned into a cold gold statue.

Wretched in spite of his riches, Midas prayed for an escape from his wealth, now hating what he had desired so much. He cried out, "I have been greedy - please forgive me and save me from this disaster!"

Bacchus took pity on him and instructed him to travel to a foaming river near the city of Sardis. "Go to the river's source and where the spring bubbles up in great abundance plunge your head and body in the water and wash away your crime!" King Midas did as he was told and his power to transform things passed from his body to the river. Even now this river passes over a vein of ore so rich that it gleams with gold when the river moistens its soil.

Additional Metamorphosis Stories to Explore

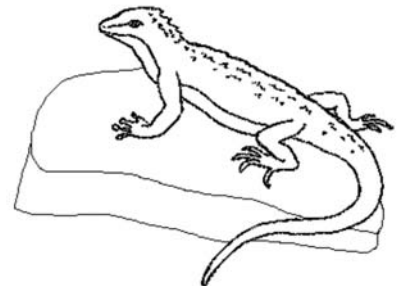
The Mocking of Ceres

Metamorphosis Book V – Ovid

Ceres was the Earth goddess and she had a lovely daughter, Persephone, who was kidnapped by Pluto to become his queen in the underworld. When Ceres learned that Persephone had gone missing, she searched desperately throughout the world for news or traces of her daughter's disappearance. As she wandered, she came to a poor straw-roofed cottage, thirsty and tired, and asked for a drink of water.

An old woman appeared at the doorway, offering the goddess a sweet brew, garnished with toasted barley. The earth mother was drinking deep, when a saucy little boy came tearing around the corner, and seeing a strange old woman at the cottage door, mocked her for drinking so greedily. Incensed at this uncalled-for insult, the goddess tossed what remained of her drink at the boy, drenching the foolish prattler.

Suddenly, his cheeks lost their boyish smoothness, and were covered with coloured spots.



His arms became another pair of legs, his body shrank, and grew a stubby little tail - he had turned into a tiny lizard. The old woman cried out in bewilderment, but as she reached out to catch the creature, it scampered away into a crevice in the stones. There it hides still, known by the shape of its blotches as the star-spotted lizard.

Philemon and Baucis

Metamorphosis Book VIII – Ovid



Once upon a time, Jupiter and his son Mercury were travelling on the earth disguised as mortals. The two gods went to a thousand homes looking for somewhere to rest, and found a thousand homes bolted and barred against them. One house, however, showed kindness and took them in. It was a humble dwelling, roofed with thatch and reeds from the marsh. An old woman named Baucis and her husband Philemon had been

married in that cottage in their youth, and had grown grey in it together. They lived in poverty, but contentment; it made no difference in that house whether you asked for master or servant - the same people gave the orders and carried them out.

When Jupiter and Mercury reached the home, the old man set chairs for them and invited them to rest their tired limbs. Baucis stirred the ashes on the hearth, blowing on the fire until it burst into flame. Philemon took a two-pronged fork and lifted down a side of smoked bacon from the blackened rafters. He cut a piece of the dried meat and began boiling it in water with vegetables to make soup. As they cooked, the old couple chatted of this and that, so their guests would notice no delay.

Then they seated their visitors on a couch of willow wood with cushions stuffed with soft grasses. Baucis wiped the surface of the wooden table with stalks of fresh mint, and placed there wild cherries picked in the autumn and preserved in wine, endives, radishes, a piece of cheese, lightly roasted eggs, and the hot soup. There was wine too, and for dessert, nuts, figs, wrinkled dates, plums, fragrant apples, black grapes and shining honey comb. Above all, there was cheerful company and hospitality far beyond their means.

In the midst of the meal, the couple was astonished to see that the pitcher of wine never ran out. Suddenly Philemon and Baucis recognized their divine guests and were struck with terror. Falling on their knees, they begged forgiveness for the plainness of the meal. Jupiter said to them, "You alone in this inhospitable town have shown us kindness. Come with us, and you will see what is to become of your fellow citizens."

With that, the gods took them to the top of a nearby hill, and Philemon and Baucis watched in amazement and sorrow as their town was drowned under a flood. Their own cottage, however, rose above the waters and was changed into a temple: thatch gleamed and became gold; columns appeared where wooden corner posts had stood; earthen floors were turned to marble.

Then Jupiter spoke. "Excellent man and woman, let us grant you one favour. What would you wish for?" Philemon and Baucis consulted together for a moment and then replied, "We would like to serve in this temple as your priests. And since we have lived in companionship all our lives, we pray that we may die at the same instant so that we will never have to see the other's funeral."

Their prayer was granted. Philemon and Baucis served as priests for the rest of their lives until, one day, bowed down with the weight of years, they were standing in front of the sacred steps of the temple when Baucis saw Philemon starting to put forth leaves, and Philemon saw foliage enveloping Baucis. While the tree tops grew over their faces, they exchanged their last words, and cried at the same moment, "Farewell, sweet heart!" Then bark grew over their lips and closed their mouths forever. They can still be seen growing together, an oak and a linden tree in the hill country of Phrygia.

Arachne the Weaver Girl

Metamorphosis Book VI – Ovid

Arachne was a young woman from a poor part of Greece. Her father made a modest living dyeing wool; her mother had passed away. Despite her humble upbringing, Arachne was famous in her country for her skill as an artist. Inspired by her father's trade, she became a weaver, and there was nothing she could not render in beautiful tapestries, embroideries and garments. People travelled from far and wide, not only to admire her creations, but to watch her at work, so graceful and skilled was she, seated at the wooden loom with her shuttle and her gorgeous threads, her deft hands flying in and out of the warp.

Arachne claimed to have had no teacher. People suggested she should at least acknowledge Minerva, the goddess of all the useful arts, but Arachne replied, "Let the goddess herself come and see if she can create better than I."

High on Olympus, Minerva overheard these proud boasts. Disguising herself as an old woman, she descended to earth, and entered Arachne's studio. "Arachne," she said, "although I am an old woman, I have good advice for you. Pay homage to the goddess, and ask her pardon for your proud words. She will forgive you."

"Be gone, old woman," retorted Arachne. "Not only is your body wizened like dried fruit, your mind is grown feeble. Give your advice to your own daughters. I still say, Minerva is afraid to challenge me. Why else is she avoiding me?"



"She has come!" cried the goddess, and dropping her disguise, Minerva appeared in her majesty. Arachne blushed, but did not tremble. The challenge was joined, and the two women set to weaving.

What a scene now ensued in Arachne's humble workplace! Both women set up their frames and crossbeams, stretched the warp of sturdy threads, and began to work

the shuttles, weaving radiant colours and forms into the cloth. Those who were there that day say that neither woman paid the other the least attention, so intent were they on bringing to life what was at first only in their minds.

Have you ever seen a rainbow, how the colours merge imperceptibly into one another, yet from one end to the other there is the whole sweep of the spectrum? Such was the brilliance of the scenes portrayed by Minerva, showing the noble gods of Olympus meting out justice and supplying gifts for humankind.

Yet who could deny that Arachne's weaving was equally magnificent, and even more lifelike, though she had chosen to show the gods at their worst – causing pain and torment to humankind.

Finally the goddess turned to examine Arachne's work. Enraged at the girl's skill and success, the goddess tore to pieces the tapestry which showed the gods' crimes. Then she turned on

Arachne and hit her three times with the boxwood shuttle. Arachne could not stand the pain, but, spirited to the end, took a thread and made a noose with which to hang herself. Then Minerva pitied her, and sprinkling the juice of aconite on her, said, "Go on living, wicked girl, spinning and hanging by a thread, you and all your descendants".

As she spoke, Arachne's body shrivelled until all that was left was a little belly, her slender fingers transformed into spindly legs. She was changed into a spider, busy with her spinning, as spiders still are today.

The Story of Phaeton

Metamorphosis Book I – Ovid



Young Phaeton was a handsome and confident boy who, though brought up alone by his mother Clymene, was secure in the knowledge that his father was none other than Apollo, the sun-god himself. One day, however, a school chum teased him saying, "You

are a fool to believe that nonsense about your father being a god. You're so conceited about someone who is not your father at all!"

Back at home, Phaeton's shame poured out. "And to make it worse, mother, I stood there saying nothing at all!" He cried, "Give me proof that what you say is true, that my father is actually Apollo." Clymene pointed to the brilliant sun above them. "I swear that you are the child of the sun which you behold." She turned to her son. "But you may gather proof for yourself, Phaeton. Go to your father's palace in the east and ask him."

So Phaeton set out, travelling ever eastward across Africa and India until he came to the glittering palace from which the sun-god begins his daily journey across the sky. Entering his father's presence, the boy was dazzled. There was the god dressed in purple, seated on a throne of flashing emeralds. Round about him were the hours, days, years and generations in their appointed rows. The boy stood trembling at the strangeness of it all till the sun-god addressed him.

"Why have you come, my son."

"Give me proof," the boy replied, "that I am indeed your son."

Then the god came down off his throne, and embraced Phaeton. "You are right to claim me as your father. To clear away all doubts, ask me any favour you could ask, and I will grant it you."

Scarcely had Apollo spoken than the boy asked to be allowed to drive his father's chariot, to have one day in charge of the winged horses and carriage of the sun. Apollo drew back, and his bright head shook with regret. "You do not know what you are asking, my son. Even Jupiter cannot control those creatures. I will not go back on my promise, but you can change what you ask. The journey across the sky is wildly difficult, the horses uncontrollable, the path full of dangers, the heights dizzying. Ask for some other favour, I beg you!"

But Phaeton, ignored his father, so eager was he to get into the driver's seat. Still Apollo protested, but time ran out. Rosy dawn was showing in the east as the winged horses were led from their stables; they snorted and pawed the ground impatiently.

But in a moment Phaeton would regret his choice. The horses sensed that something was wrong with the chariot: their burden was too light, and like a unsteady ship that has no cargo, the chariot shot into the air as if it were empty. Phaeton looked about him, but earth was by now far away, and in a panic he dropped the reins. At this the horses began to careen about the sky, leaving their normal path. The chariot veered about frantically, and Phaeton, distracted with terror, saw the giant creatures of the skies - the Bull, the Crab, the Lion, the Scorpion - menacing from every side. The sun-chariot went now too high, starting fires in the heavens, now too low, creating firestorms on earth. Mountaintops melted, rivers and lakes dissolved in horrible hisses of steam; even Neptune, the god of the sea, shrank as far underground as he could creep.

Finally Earth herself raised her voice and cried to Jupiter that if he wished to destroy her, he should do it now with his thunderbolts rather than with this tortured, scorching heat. Was he so angry with her, she who sustained all earthly creatures, that he should devise so horrible an annihilation?

Jupiter heard her cry, and seized a thunderbolt, launching it at the famous chariot. Across the heavens flew pieces of the smashed axle, shreds of harnesses, bits of the shattered wheels. The horses broke free and escaped from their severed reins, but Apollo's son, with flames searing from his glowing locks, hurtled down through the air, leaving a long trail behind him, like a star which flashes in the heavens, and in a moment is consumed. He plunged into the river Eridanus (the Po) and the gods turned him into a swan.

The Fall of Icarus

Metamorphosis Book VIII – Ovid

King Minos of Crete had in his palace a disgusting monster called the Minotaur, half-man and half-bull, which fed on human flesh. He kept it hidden within a famous maze built for him by Daedalus of Athens, the greatest architect and engineer of his time.

Daedalus later fell out of favour with the king and was imprisoned with his son Icarus in a tower. They longed to return to Athens. He said, "The king may block my way by land or across the ocean, but he does not own the air; the sky is open, and that is how we shall travel."



With these words he set his mind to create wings for the two of them. He laid down a row of feathers, beginning with tiny ones, and gradually increased their length so that the edge seemed to slope upwards. Then he fastened the feathers together in the middle with thread, and at the bottom with yellow wax. He bent them round into a gentle curve to look like real birds' wings.

When Daedalus had put the finishing touches on his invention, he prepared his son for flying with this advice: "I warn you, Icarus, you must follow a course midway between heaven and earth. If you go too high, the sun will scorch your feathers; if you fly too low the water will make them too heavy. Maintain a course between these two. Let me be your guide, and be sure to follow me!"

With trembling hands he fastened the wings onto his son's shoulders. He kissed the boy (whom he was never to kiss again) and raised himself on his wings. Like a mother bird who has brought her babies out of their nest for the first time, he flew in front, showing anxious concern for his son. He urged him to follow closely, and at first Icarus obeyed.

But Icarus, drawn on by his eagerness for the open sky, left his guide and soared upwards. He came too close to the blazing sun, and it softened the wax that bound his wings together. The wax melted. He moved his bare arms up and down but without their feathers they had no purchase on the air. Even as he called out his father's name, he plunged into the deep blue waters. And his father, a father no longer, cried, "Icarus, Icarus! Where are you?" Over and over he cried, "Icarus, Icarus! Where have you gone?" Then, seeing feathers on the water, he cursed his own inventive skill.

Afterwards, on the island which now bears Icarus' name, Daedalus built a tomb for his son.

Sedna

The Inuit Goddess of the Sea²



As the legend goes, Sedna was a beautiful Inuit girl who lived with her father. She was very vain and thought she was too beautiful to marry just anyone. Time and time again she turned down hunters who came to her camp wishing to marry her. Finally one day her father said to her "Sedna, we have no food and we will go hungry soon. You need a husband to take care of you, so the next

hunter who comes to ask your hand in marriage, you must marry him." Sedna ignored her father and kept brushing her hair as she looked at her reflection in the water.

Soon her father saw another hunter approaching their camp. The man was dressed elegantly in furs and appeared to be well-to-do even though his face was hidden. Sedna's father spoke to the man. "If you wish to seek a wife I have a beautiful daughter. She can cook and sew and I know she will make a good wife." Under great protest, Sedna was placed aboard the hunter's kayak and journeyed to her new home.

Soon they arrived at an island. Sedna looked around. She could see nothing. No sod hut, no tent - just bare rocks and a cliff. The hunter stood before Sedna and pulled down his hood, letting out an evil laugh. He was a raven in disguise. She screamed and tried to run, but the bird dragged her to a clearing on the cliff. Sedna's new home was a few tufts of animal hair and feathers strewn about on the hard, cold rock. Her husband, the raven, flew off every morning, and every evening returned only with raw fish for her to eat.

Sedna was very unhappy. She cried and cried and called her father's name. Through the howling arctic winds, Sedna's father could hear his daughter's cries and decided to rescue her. He loaded up his kayak and paddled for days through the frigid arctic waters to Sedna's home. When he arrived Sedna was standing on the shore waiting. She hugged her father then quickly climbed into his kayak and paddled away. After many hours of travel Sedna turned and saw a black speck far off in the distance. She felt the fear well up inside of her for she knew her angry husband was following them.

The big black raven swooped down upon the kayak bobbing on the ocean. Sedna's father struck at the raven with his paddle but could not hit the flying bird. Finally the raven flapped

his wing upon the ocean. A vicious storm began to brew. The calm arctic ocean soon became a raging torrent, tossing the tiny kayak to and fro. Sedna's father became very frightened. He grabbed Sedna and threw her over the side of the kayak into the ocean. "Here," he screamed, "here is your precious wife! Please do not hurt me, take her!"

Sedna screamed and struggled as her body began go numb in the icy arctic waters. She swam to the kayak and reached up, her fingers grasping the side of the boat. Her father, terrified by the raging storm, thought only of himself as he grabbed the paddle and began to pound against Sedna's fingers. Sedna screamed for her father to stop but to no avail. Her frozen fingers cracked and fell into the ocean, and instantly turned into seals. Sedna attempted again hold onto her father's kayak. Again he grabbed the paddle and began beating at her hands. This time Sedna's hands, frozen by the arctic sea, cracked off. They drifted towards the bottom of the sea, but then turned into the whales and other large mammals. Sedna could fight no more and began to sink.

But Sedna did not perish. She became, and still is today, the goddess of the sea. Her companions are the seals, and the whales that sit with her at the bottom of the ocean. Her anger and fury against man is what drums up violent seas and storms. Hunters have a great respect for her. It is for this reason that after a hunter catches a seal he drops water into the mouth of the mammal, a gesture to thank Sedna for her kindness in allowing him to feed his family.

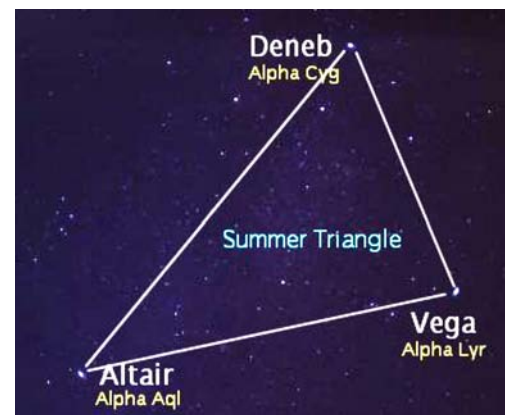
This is the legend of Sedna.

The Cowherd and the Weaver Girl

A Story from China

On one evening in late summer the stars Altair and Vega are high in the night sky and the Chinese tell the following story, of which there are many variations:

Once upon a time, on the east bank of the Heavenly River lived a girl who was a weaver. She spun threads using colours more gorgeous than anyone had ever seen, and she wove them into beautiful garments for the gods and goddesses. She worked hard year in and year out, never taking a rest. Her father, the high god



of heaven, thought that she should be spending time doing other things and he introduced her to a mortal, a cowherd, who was a hard-working nice boy.

The weaver girl fell in love with the boy. They got married to each other and lived happily in the cowherd's simple home.

But the weaver girl no longer had time for making beautiful garments, and the gods and goddesses grew angry. The high goddess of heaven decided to separate the married couple. She took out one of her hairpins and made a scratch across the sky to make a river that would keep them apart. This was the Milky Way. The weaver girl turned into the star "Vega" and the cowherd became the star "Altair". They sit on either side of the starry river, looking longingly at each other.

They are so grief-stricken that once a year all the magpies in the world take pity on them; they fly up into heaven to form a bridge so that the lovers may be together for a single night, the seventh night of the seventh moon. This is the night of Qi Qiao Jie, when Altair and Vega meet for a few hours.

Everyone hopes that there will be no rain that night because even a single drop of water will flood the River of Heaven and the magpies won't be able to bridge the gap. If there is no rain, it is possible to see the magpies, which look like stars, and to see the two bright stars meeting each other, giving hope to parted lovers all over the world.

How Fisher Went To the Skyland:

The Origin of the Big Dipper³ — A Tale From the Anishinabe

Fisher was a small animal but a great hunter. Hunting was difficult in those days because it was always winter. "Come with me," he told his friends, "We will go where the Earth is closest to Skyland. The Skyland is always warm and we will bring some of the warmth down to Earth."

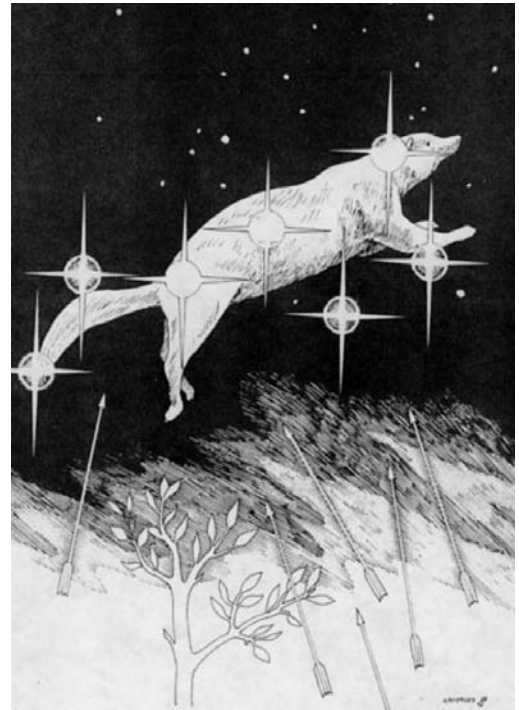
The Otter, Lynx and Wolverine traveled with Fisher up the mountains, closer and closer to Skyland. When they were very close Fisher said "We must jump up and break through to the land above the sky." The Otter jumped up and bumped his head on the sky. He fell on his back and slid all the way down the mountain. Lynx jumped up and bumped so hard it knocked him unconscious. Wolverine jumped up and bumped hard against the sky. He jumped again

and again until the sky cracked a little. He jumped again and broke through. Fisher jumped through after him.

They found Skyland to be a beautiful place, full of warmth and plants and flowers. They found cages full of birds which they released. The birds flew through the crack in the sky to the world below. The warmth of Skyland began to flow to the Earth and melt the snow.

The Sky-People came out of the lodges and said "Thieves! They are taking our warm weather!" Wolverine escaped back through the crack but Fisher started working to make the crack bigger. He knew that if it were too small the Sky-People might be able to patch it. The Sky-People began chasing him and shooting arrows. Although he was powerful, they eventually hit a fatal spot.

The great Gitchee Manitou took pity on poor Fisher because he had tried to help his friends. He healed him and placed him in the sky. Each autumn as Fisher is falling towards Earth the Sky-People try to patch the crack and Winter comes. Then in spring Fisher climbs back high in the sky and reopens the crack and Summer comes.



Story Footnotes

² From <http://www.hvgb.net/~sedna/story.html>, 3/31/05 (edited). You will also find a version of this story in *Keepers of the Earth* by Joseph Bruchac.

³ From <http://archiver.rootsweb.com/th/read/CHEROKEE/2003-08/1061371970>, 3/32/05. You will also find a version of this story in *Keepers of the Earth* by Joseph Bruchac.

Lessons and Activities

The following arts-infused lessons and activities will help you to introduce the concept of *Metamorphosis* and the experience of baroque music to your students.

Much of the music in the Tafelmusik concert you will be attending (including the music on the accompanying CD) was composed for Louis XIV and his palace at Versailles, which was a famous centre for baroque music, dance, art and spectacle. Louis particularly loved the myths of metamorphosis - even the gardens at Versailles were filled with statues and shrubbery in the shape of the characters your students will meet in our concert.

The following lessons are designed to meet a wide range of curricular goals, as the following chart indicates. You are encouraged to customize the lessons by incorporating your own particular curriculum expectations.

Curriculum Connections Matrix

	Language Arts	Science	Social Studies	Drama and Dance	Music	Visual Arts
<i>Back to Baroque</i>	✓		✓	✓	✓	✓
<i>Metamorphosis: Shape Shifters of the Story World</i>	✓		✓	✓	✓	✓
<i>Instruments: To Blow or Not to Blow</i>	✓	✓	✓		✓	
<i>A Tempest in a Baroque Teapot</i>		✓	✓		✓	

Back to Baroque

Lesson Focus

Over several sessions, students learn about baroque times using the court of Louis XIV at Versailles as a focus. They draw, listen to music, and create dances using their knowledge of the period.

Materials

I. *Alcione* [CD]

The King's Day: Louis XIV of France, by Aliko, New York: Thomas Y. Crowell, 1989, ISBN 0690045883 (from school or public library), or alternative⁴

Construction Paper and markers or pastels

Poster or colour photocopy of a picture of Louis XIV for bulletin board (optional), printed from *The King's Day* or a website below

Stick-on notes (3" x 4")

Student Sheet: Who Was Louis XIV?

Pictures of Versailles, either hard copies (e.g., from *The King's Day*) or bookmark:

<http://www.chateauversailles.fr/en/>

http://www.bc.edu/bc_org/avp/cas/fnart/arch/versailles.html

http://www.castles.org/castles/Europe/Western_Europe/France/france6.htm

II. Marche pour les Matelots, #20, *Alcione* [CD]

Word chart for the *Marche pour les Matelots*

III. Bourrée, #6, *Alcione* [CD]

Overhead or enlargement of the Baroque Dance Notation sheet

Dance Criteria Chart

Graph paper and pencils

Student Sheet: Life at Versailles

Student Sheet: A Letter Home

⁴ If you are unable to obtain this book, bookmark good pictures of Louis XIV on your classroom computer, or have another well-illustrated biography available such as Jessica Mitford's *The Sun King*. Two useful websites are <http://www.louis-xiv.de/louisold/louisxiv.html> and <http://www.chateauversailles.fr/en>.

Procedure

I. Finding Out About Louis XIV

- Distribute drawing materials to students.
- Read to the students:

“Louis XIV was every inch a king. He wore the curliest wigs, the richest robes, the rarest jewels, and the fanciest shoes in all of France.” When he arrived at a performance, the orchestra played music just for him. While you listen to some of that music, make a quick sketch of what you think King Louis XIV might have looked like.
- Play the first few selections on the CD as students work.
- Post the sketches and hold a gallery walk to share the ideas. Play the CD as students view the pictures.
- Show pictures of Louis XIV to them.
- Discuss: *Were your pictures like the pictures we have been examining? What did we guess right? What were the surprises?*
- Read *The King’s Day* to the students or incorporate as part of your reading program during the next few days. Alternatively or additionally, read the information sheet on Louis XIV.
- Post a picture of Louis XIV on your bulletin board. Each student writes something interesting about Louis on a stick-on note and adds it to the display.
- Add one or more pictures of the Palace of Versailles to your bulletin board. If possible, spend some class time exploring the websites listed above.

II. Listening and Singing

- Post a word chart for the Marche pour les Matelots. Read the words with students.
- Play the March (CD #20 up to :31). Ask students to find a quiet way to keep the beat as they listen. *What movement seems to fit this music?* After students offer suggestions, tell them that it is a march.
- With younger students, marching to the recording is appropriate. Switch to clapping the beat during the B section (at :16). Challenge them to hear the return of the A section at :48, when they can resume marching. Notice that an oboe plays a counter melody during the repetition of the A section.
- Older students can mime the movements sailors of this period might make as they work on a ship. Encourage repetitive beat-based movements (swabbing decks, pulling on anchor lines, climbing rigging, polishing deck rails and so on). Switch to a different movement for the B section of the piece.
- Explain that music in the baroque period was frequently based on movement, and that most of the pieces on the *Alcione* recording are actually dances that were part of an opera (a show where the story is told through singing and dancing).
- Sing the words with the recording.

- Share the following information:

This is one of the pieces you are going to hear the Tafelmusik Baroque Orchestra play when we go to the concert. It comes from an opera written in France in 1706. But this melody actually belongs to an old song that everyone in France would have recognized. In England this tune was called “The Female Saylor” - perhaps it originally told the story of a woman who dressed up as a man to follow the man she loved. Later on it became a popular Christmas carol.

- Over the next few weeks, enjoy singing this song with the recording whenever you need a break from routine. If you have a tambourine available, ask one student to play along quietly with the recording.

III. Experiencing Baroque Dance

- The following is best performed in a large open area such as the school gym. If necessary, push the desks back in the classroom to create space.
- Listen to the Bourrée from *Alcione*. *What kind of dance do you think this is?* Students will probably identify that the music is very lively and quick.
- Ask students to pat this pattern on their knees as they listen to the music: *pat, pat, pat, pause*. Once they are comfortable with this rhythm, ask them to move to the music, stepping in that rhythm. The pattern becomes right, left, right, pause, left, right, left, pause. You may wish to reinforce the rhythm on a tambourine or small drum.
- Move sideways, backwards, diagonally and in a circle, using the same Bourrée step pattern.
- Share the following information:

Baroque social dances were mostly partner dances. At the beginning of the dance, the pair faced the "presence" (king or other high-born person), and bowed or curtsied. Then they bowed and curtsied to each other. The dance was performed in symmetrical patterns, and always ended exactly where it started, with another bow/curtsey to the presence.
- Show the students the Baroque Dance Notation page, which comes from a baroque dance manual. Identify the symbols for man, woman, body-facing, bar-line, starting point, foot-direction. Explain that the movements on the diagram are linked directly to the music printed at the top of the page. Notice that the pattern for the man and woman are completely symmetrical.

Teacher Tip:

Try to schedule time for students to explore the video clips and pictures at:

<http://www.labelledanse.com/>

<http://memory.loc.gov/ammem/dihtml/diessay4.html>.

Seeing the elaborate costumes and intricate dance steps helps students to understand the baroque aesthetic. See also the details below for *The Man in the Iron Mask*.

- Ask students to work with a partner to create their own symmetrical patterns (mirror images), still using the bourrée step. Challenge them to figure out how to get back to their starting place by the end of the music. Post the following criteria on a chart:
- Ask volunteers to share their performances with the whole group.
- Give each pair of students a piece of graph paper to draw their bourrée patterns. Older students may be able to mark exactly 44 pas de bourrée (step units) while younger students can show just the pathway they used. Post and compare the diagrams.
- Students who are very comfortable with the dance step may like to try a more authentic version: step up onto the toes on beat one, perform beats two and three by walking on toes, then lower the heel to the floor again on beat four (the pause), bending the knee. Perform these steps twice as quickly. See the video clips on the websites suggested below for modeling of this step.
- Ask students to read the Student Sheet: Life at Versailles, and complete the Student Sheet: A Letter Home.

1. Start and end your dance with a bow/curtsey to the presence and your partner.
2. Move in symmetrical patterns (mirror images) throughout your dance.
3. End your dance in the same place that it started.

Additional Resources

- *Versailles 1685*: a computer game developed with the cooperation of the Versailles museum. It is a game of intrigue (appropriate for students) which recreates the palace of that year, complete with artworks that are now housed in the Louvre, buildings that have since been dismantled, and all the famous personalities of the time. The game is available from amazon.com.
- Versailles palace website: <http://www.chateauversailles.fr/en/>: has many pictures of the people, palace, treasures, and gardens.
- *The Man in the Iron Mask* [1976] is a swash-buckling fictional adventure set in the court of Louis XIV that is appropriate for student viewing. The video (available from the public library) has a short Baroque dance sequence showing the very elaborate costuming and setting.
- If students are interested in finding out more about dance steps and patterns, explore the complete original Dance Manuals from the period linked to: <http://memory.loc.gov/ammem/dihtml/diessay4.html>. This page provides the full dance notation for the Bourrée d'Achille: <http://www.hallvord.com/dance/bouree/>.
- *The Magic of Dance*, by Margot Fonteyn, New York: Knopf, 1979, ISBN 0394507789 (available from library) contains a well-illustrated chapter devoted to baroque dance.

Curriculum Connections

This lesson addresses the following curriculum expectations from *The Ontario Curriculum, Grades 1-8: The Arts/Music*.

Grade 4

Overall Expectations

- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language).

Creative Work

- sing and/or play in tune songs from a variety of times and places.

Critical Work

- express their response to music from a variety of cultures and historical periods

Grade 5

Overall Expectations

- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Creative Work

- sing or play expressively, showing awareness of different tone colours;

Critical Thinking

- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., computer graphics, charcoal drawings)

Grade 6

Overall Expectations

- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Knowledge of Elements

- sing and play in tune

Critical Thinking

- describe, through listening, the main characteristics of pieces of music from the Baroque and Classical periods
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., painting, computer animation).

Grade 7

Overall Expectations

- sing and play instruments with expression and proper technique
- communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- identify and perform music of a variety of cultures and historical periods.

Knowledge of Elements

- demonstrate the ability to produce the same pitch as others, vocally or instrumentally (e.g., while playing or singing in pairs, in sections, in a large group);

Critical Thinking

- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);
- identify ways in which the music industry affects various aspects of society and the economy (e.g., hair styles, clothing styles, values).

Grade 8

Overall Expectations

- sing and play instruments with expression and proper technique
- communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
- identify and perform music of a variety of cultures and historical periods.

Knowledge of Elements

- demonstrate the ability to produce the same pitch as others, vocally or instrumentally (e.g., in pairs, in sections, in a large group)

Critical Thinking

- describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify some major political events, social or philosophical movements, architectural or painting styles);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);

NAME _____



Student Sheet: Who Was Louis XIV?



Louis XIV was one of the most powerful kings that ever lived. He made all the rules, and controlled all the money in France. He was an Absolute Monarch.

But it was not like that when he was a little boy. He became king when he was only five years old so his mother Queen Anna, and prime minister ruled for him until he was old enough to rule for himself. Some French nobles tried to take the throne away from Louis, and he lived through some very frightening times.

What does your ten-year-old birthday picture look like? This is how Louis XIV looked when he was ten!



When Louis grew up and became the king properly, he wanted to keep the nobles right under his nose where they couldn't cause trouble, but he did not want to give them any real power in France. So he built a huge, beautiful palace called Versailles, and asked many of the noble people to come to live with him there.

Spring in December

Louis loved his gardens to be full of blooming flowers and dancing fountains. In the winter his gardeners would plant flowers in bloom from the greenhouse every day so that it would always be springtime wherever Louis walked!

At his first great party, he dressed as Apollo, the god of the sun, and all the noble people had to bow to him. From then on, he called himself the Sun King, and everyone was expected to obey him.



Louis' favourite activities were planning the building of his palaces, hunting, watching operas, and dancing. He put on many grand dances and operas to keep his court entertained and busy, and was a charming and amusing person to talk with.

But why is his leg always sticking out?

Louis always put his best foot forward in his portraits - he was very proud of his fine ankles!

It seems that Louis was interested in everything! He even had his ship-builders create smaller versions of their latest designs so they could test them on the huge "Grand Canal" created in the Versailles gardens. He worked hard to run France in the most efficient way he could. He also took a great interest in New France, as Canada was called at that time. He made sure that the colony was well organized and that there were enough soldiers to defend it. He even sent over boatloads of young women, nicknamed "Les Filles du Roy," (Daughters of the King) for the lonely young men of the colony to marry.

Louis' most important legacy to the modern world is the beautiful palaces, gardens, works of art, operas, and dances that he caused to be created. And now the treasures that were made to glorify the Sun King are viewed by people who travel from all over the world to see them. If you take a trip to France someday, what would you most like to see?



Louis, Louis, Louis

Alcione Selection # 20

(Lyrics, CW)

A Section CD 0:00 and 0:48

Louis was a king who ruled the whole of France,
Louis was a king who loved to sing and dance;
He held lots of parties, all in fancy dress,
Courtiers looked amazing but Louis looked the best.

B Section CD 0:16 and 1:04

Louis, Louis, Louis, Louis was the best,
Other kings had gold and riches; he had more than all the rest.
Louis, Louis, Louis was so finely dressed,
Other kings had silk and satin, his were better than the rest. *(End here 2nd time)*

Louis, Louis, Louis never was a pest,
Other kings had airs and graces, his were finer than the rest.
Louis, Louis, Louis never liked to rest,
Other kings were strong and mighty, but King Louis was the best!

(repeat)

At Christmas time, you can sing this nineteenth-century version of the same song.

Masters in this Hall

Lyrics, William Morris

A. Masters in this hall, Hear ye news today
Brought from oversea, And ever I you pray:

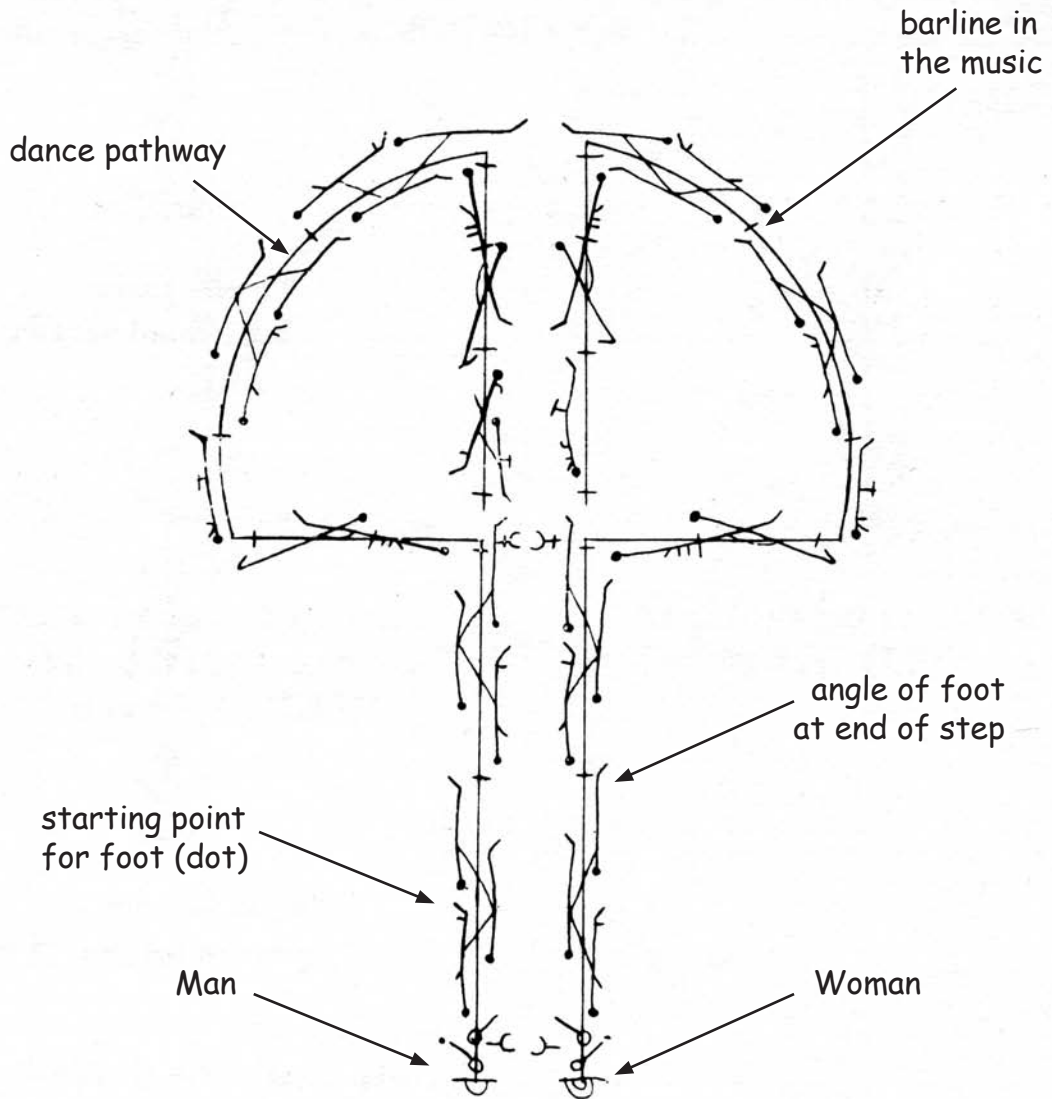
B. Nowell! Nowell! Nowell! Nowell sing we clear!
Holpen are all folk on earth, Born is God's Son so dear:
Nowell! Nowell! Nowell! Nowell sing we loud!
God today hath poor folk raised, And cast adown the proud.

You can find many more verses in the *Oxford Book of Carols* or other Christmas collection.

Baroque Dance Notation



la Bourée d'Achille.



NAME _____



Student Sheet: Life at Versailles



Imagine you are a member of the nobility living at Versailles, the glittering court of Louis XIV. Your life is very different from the life you have now.

Would You Want This Job?

You don't have what we would call a real job, but if you are very lucky you may have a title like, "The Royal Shirt-Holder." Every day you hold the king's shirt up for him as he gets dressed.

But Who Does the Laundry?

You spend most of your money on wonderful clothes so that you will catch the

king's attention at the many grand dances, operas, and other shows. In fact, before going out for an evening event you put on clothing, a wig, and headgear weighing *14 kilos!*

Even the men wear corsets, silk stockings, and high heels, so you can imagine how uncomfortable you feel by the end of a long evening.

Dancing for your Supper

You have another important job, which is to meet often with your dancing master and learn the complicated steps to the latest dances. He learns the

most up-to-date steps from a dancing master in Paris who sends him a written-out version.



At the ball, the King and the Queen dance the first dance together and then the Queen chooses a partner and dances alone with him, followed by the King who also chooses a partner to dance with. And so the evening goes, with only one pair of dancers dancing at a time - imagine how nervous you might be, wondering when it will be your turn to dance in front of all those eyes, and not knowing which dance it will be!

On With the Show!

Some nights there are wonderful operas - shows where the story is told through singing and dance. These are lavish productions with glittering costumes, elaborate scenery, and full orchestral accompaniments, all glowing in the light of hundreds of candles. Exciting stage effects are used so that gods and goddesses fly, ships are lost at sea, and people can mysteriously appear or disappear using trap-doors. Modern musicals such as *The Phantom of the Opera* or *The Lion King* use many of the same types of stage machinery, but now it is operated by electricity instead of person-power.

Metamorphosis: Shape Shifters of the Story World

Lesson Focus

Students explore stories of transformation through reading, acting, movement, and visual arts activities. They identify expressive detail that makes the stories vivid. Connections are made to metamorphosis in the lives of students and they create their own metamorphosis stories.

Materials

Simple props

Metamorphosis stories (do not use *The Fall of Icarus* for this lesson, as it is not a clear example of metamorphosis)

Additional Metamorphosis stories representing different cultures from your classroom resources, school library, or public library (optional), such as:

The Orphan Boy by Tololwa M. Mollel, Toronto: OUP, 1990. ISBN 0195407830. (Maasai)

The Native Stories from Keepers of the Earth by Joseph Bruchac, Saskatoon, SK: Fifth House Publishers, 1991. ISBN 0920079768 (First Nations)

How the Kiwi Lost His Wings from <http://www.nzbirds.com/Maorimyths.html>. (Maori)

The Camlet Flower from *The Dance and the Drum*, Elizabeth and John Paynter, London: Universal, 1974. ISBN 90038412 (Uruguay)

Student Sheet: Story Map Planner

Chart paper and markers

Alcione [CD]

Procedure

I. Morphing with Props

- Sit in a circle, with about five props in a pile in the center. These can be simple items from your classroom – a scarf, ruler, blackboard brush, newspaper and so on.
- As a student has an idea for using a prop, he or she jumps up and acts it out with a line or two of speech. Encourage students to use the props in ways that transform the article: for example, measuring something with a ruler would not qualify, but using it to conduct an orchestra, or as a cane to walk with, would.
- This game is a fast-response exercise in lateral thinking: encourage students to jump up as soon as they have an idea, and to try not to leave gaps between students.

Teacher Tip:

Repetition builds fluency so be sure to play this game again, varying the props on each occasion. This game is a great energizer when you need a short break.

II. Exploring the Stories

- Put the word “metamorphosis” on the board. Does anyone know what it means? It means literally “change shape” in Greek, so we use it to describe the life stages of butterflies, for example. Put the word on the Word Wall.
- *Can anyone say “change shape” in another language?* Challenge the students to come up with translations in a number of languages. Add these to the Metamorphosis Word Wall.
- *Did you know that the word “transform” means “metamorphosis” in Latin? In English we have three ways to say the same thing.* Add “transform” to the Word Wall.
- Discuss: *How does the idea of metamorphosis fit with the game we played with the props?*
- Model the use of the Story Map Planner, using a familiar story such as *Little Red Riding Hood*.
- Divide the class into groups of four students and give each group one copy of a story to read aloud. Each group uses the Story Map Planner to analyze its story.
- Ask each group to create a map of the story on chart paper, using a visual metaphor. For example, the story of *Acis and Galatea* might be mapped as a climb up a mountain.
- Share the maps with the assembled class.

III. Exploring Metamorphosis with Tableau

- This part of the lesson can be held in a large open space, such as a gym, or create space by pushing the furniture back in your classroom.
- Post the following criteria for creating effective tableaux and discuss them with the class:
- Ask each story group to choose three points in their story representing the beginning, the crisis and the resolution; create a tableau for each. For the third tableau, each student should be prepared to speak a line in role when the teacher taps his/her shoulder.
- Share and critique the tableaux using the criteria above.
- Return to rehearsing: refine the tableaux, incorporating the class suggestions, and find a way to move smoothly from one tableau to the next.
- Play the following selections from the CD for the students, explaining the origin of this music from Marin Marais’ 1706 opera, *Alcione*.
 - 9. Menuet pour les mêmes
 - 15. Sarabande pour la Prêtresse de Junon
 - 18. Airs I & II pour les magiciens
- Ask each group to choose one selection as an accompaniment for their tableaux sequence.
- Present the tableaux with the accompaniment.

Tableau

- Variety of levels
- Variety of facial expressions
- Variety of actions
- Point of focus

- Discuss: *How did adding the music change your tableaux?* Help students to articulate how music elevates and intensifies the mood of the performance. You can compare the experience to watching a scary scene from a movie without and then with the sound track.
- Share with the students:

Baroque composers like Marais very deliberately used their music to arouse strong feelings in their listeners. This music was written to be performed with movement, and to tell a story, so the activities we have explored follow the composers' intentions very closely.

IV. Creating Metamorphosis Stories

- Ask: *Why do people in so many different cultures tell stories that involve metamorphosis?*
- Help students to realize that one important function of these stories is to explain the observable characteristics of natural phenomena such as constellations, landforms, trees, or animals.
- Ask students to use a new Story Map Planner to create a Metamorphosis Story of their own. Use process writing techniques to create drafts, edit, and publish the resulting stories. You may wish to create a class magazine entitled *The Metamorphic Times*.

Teacher Tip:

Have students use the Story Map Planner to present their own lives as a story of transformation. Produce visually as a Story Map on chart paper.

Curriculum Connections

This lesson addresses the following curriculum expectations from *The Ontario Curriculum, Grades 1-8: The Arts/Music*.

Grade 4

Overall Expectations

- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language)

Critical Thinking

- express their response to music from a variety of cultures and historical periods (e.g., “Frère Jacques”, “Waltzing Matilda”);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a word-processing program, storytelling, a collage);
- explain, using appropriate musical terminology, their preference for specific songs or pieces of music;
- explain the effects of different musical choices.

Grade 5

Overall Expectations

- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Critical Thinking

- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., computer graphics, charcoal drawings);

Grade 6

Overall Expectations

- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Critical Thinking

- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., painting, computer animation).

Grade 7

Overall Expectations

- communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- identify and perform music of a variety of cultures and historical periods.

Critical Thinking

- describe how changes in texture alter the mood in a piece of music (e.g., “Hava Nagila”, *Clair de lune* by Debussy);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);

Grade 8

Overall Expectations

- communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
- identify and perform music of a variety of cultures and historical periods.

Critical Thinking

- describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify some major political events, social or philosophical movements, architectural or painting styles);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);

Student Sheet: Story Map Planner



Group Names _____

The Story _____

Beginning Situation

Crisis

Resolution

How does *metamorphosis* feature in your story?

Identify *one vivid detail* from your story.

Instruments: To Blow or Not to Blow

Lesson Focus

This lesson explores baroque strings and wind instruments, making reference to the contest between Pan and Apollo. Students identify instruments, musical form, and build their own double reed instruments.

Materials

CD selection *Marche pour les Bergers et Bergères, # 2* from *Alcione*

Student Sheet: *The Instruments of Pan and Apollo*

Tafelmusik *Teacher's Study Guide*

Metre stick

Student Sheet: *Building Your Own Double Reed Instrument*

Procedure

I. Predicting

- Share the following:

Ovid tells the story of a musical contest between two gods, Pan and Apollo. Pan, the god of shepherds and the inventor of panpipes, was known for making beautiful music. He even believed himself to be better than Apollo, the god of musicians, so much so that Pan challenged Apollo to a contest. Apollo accepted. He wanted to teach Pan a lesson.

On the day of the contest, Pan played his pipes beautifully and all the animals in the forest danced with joy. Then Apollo stepped forward with his golden lyre. He began to play and a hush fell over the forest. The magical sounds of his lyre filled the air and brought tears to the eyes of all who were listening.

At the end, Apollo was declared the winner. There was one person in the audience who disagreed with the outcome of the contest – King Midas – but you'll hear about what happened to him at the concert.

- Ask students if they know what a lyre is and what modern day instrument is similar (harp). Check that they know what panpipes are and how they would sound (see the Student Sheet: *The Instruments of Pan and Apollo*). Which of the two instruments would they have preferred if they had been at the Pan and Apollo contest?
- Draw a two column chart on the board with the headings “Strings” and “Woodwinds” and ask which column the panpipes and lyre belong under.
- Share:

You will hear a Pan and Apollo type of contest at the Tafelmusik concert but not on a lyre or panpipes. If the contest is between a representative of the string family and a representative of the woodwind family, can you predict what instruments might be involved?

- Add the student suggestions under the appropriate chart and then check against the picture of Tafelmusik on the front of the *Tafelmusik Teacher’s Study Guide*.

II. Listening

- Play the first 20 seconds of CD selection #2, Marche pour les Bergers et les Bergères. *What group of instruments do you hear most clearly?* Help students to identify the sound of the string family, and add any names missing from your two-column chart (viola, cello, and double bass).
- Some students may also notice the harpsichord sound. Explain that this instrument (or an organ) plays continuously during most baroque music – in fact, the harpsichord part is known as the “continuo”. Other instruments that play this part are the lute, theorbo, and cello.
- Play the CD #2 from :20 to :35. *What family of instruments are we hearing now?* Help students to identify the oboe and bassoon – members of the woodwind family. *Which other instruments belong in this family?* The recorder (known as the flute) and the transverse flute (a wooden version of the modern flute) are both woodwinds. Composers only used flutes and recorders if they wanted their listeners to think of love and romance!
- Listen to all of Marche pour les Bergers et les Bergères. Note that the melody that starts the piece repeats several times throughout. This is known as the A section.
- Listen a second time.
 - Sway* on the A section.
 - Mime* playing when you hear the oboes (B section)
 - Tap* the beat gently on the section that is different from A and B (C section)
- Show the form on the board as follows:

A	A	B	A	C	A	A
----------	----------	----------	----------	----------	----------	----------

- Often the conductor of a baroque orchestra was one of the musicians – but sometimes a separate conductor beat time by tapping the floor with a long staff. Your students will enjoy taking turns to be the conductor using a metre stick – but make sure that they tap very lightly!
- Share the following with your students:

The composer Lully (pronounced Loolee) was King Louis XIV’s director of music. He wrote many operas that were produced at Versailles. He also made all the rules about music that other composers in France had to follow! He died after he pierced his own foot with his conducting staff – the wound became infected and he died of blood poisoning. This kind of wound could be cured with antibiotics in our times.
- To find out more about baroque music, instruments, and composers, see the *Tafelmusik Teacher’s Study Guide*, or the resources at www.tafelmusik.org.

III. Making a Double Reed Instrument

- Have students build their own oboes. You will need masking tape, a styrofoam cup and a plastic straw for each student, and scissors. See the directions and illustrations on the Student Sheet: Building Your Own Double Reed Instrument. (pg. 54)

Curriculum Connections

This lesson addresses the following curriculum expectations from *The Ontario Curriculum, Grades 1-8: The Arts/Music*.

Grade 4

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language)

Knowledge of Elements

- identify tone colours (the specific sounds of individual instruments or voices) in familiar music;
- demonstrate their understanding of beat through conducting a piece in 4/4 time, using the standard conducting pattern.

Critical Thinking

- explain, using appropriate musical terminology, their preference for specific songs or pieces of music;

Grade 5

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Knowledge of Elements

- recognize different kinds of tone colour in pieces of music (e.g., the sound of steel drums);
- recognize and classify various instruments (e.g., as woodwind, brass, stringed, or percussion instruments);

Critical Thinking

- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., computer graphics, charcoal drawings);

Grade 6

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated

- with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Knowledge of Elements

- identify simple structural patterns in music that they sing, play, or hear (e.g., the pattern AABA in a simple four-lined folk song);
- identify different kinds of tone colour in various performing ensembles (e.g., Inuit singing group, Mariachi band, string quartet);
- conduct pieces in 4/4, 2/4, and 3/4 time, using standard conducting patterns.

Critical Thinking

- describe, through listening, the main characteristics of pieces of music from the Baroque and Classical periods (e.g., *Water Music* by Handel, Clarinet Concerto in A, K.622, by Mozart);
- describe briefly the construction and use of an instrument (e.g., European flute, gong in a Javanese gamelan);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., painting, computer animation).

Grade 7

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- identify and perform music of a variety of cultures and historical periods.

Knowledge of Elements

- recognize binary form (AB) and ternary form (ABA) in music they perform and hear;
- identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);

Critical Thinking

- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);
- describe the history, construction, and use of an instrument (e.g., historical or period instrument such as the sackbut, or the instrument they play in class);

Grade 8

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
- identify and perform music of a variety of cultures and historical periods.

Knowledge of Elements

- recognize rondo form (ABACA) and theme-and-variations form (A,A1,A2, etc.) in music they perform and hear.

Critical Thinking

- describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify some major political events, social or philosophical movements, architectural or painting styles);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);

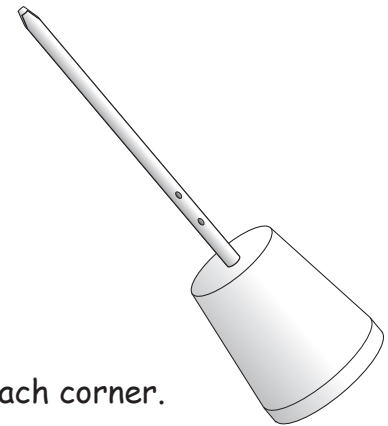
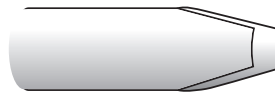
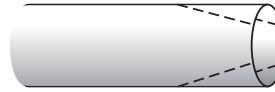
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Student Sheet: Building Your Own Double Reed Instrument

What You'll Need:

- A drinking straw
- A styrofoam cup
- Masking tape
- Scissors



Directions:

- Pinch one end of the straw to flatten it.
- Hold the pinched end and cut a small piece off each corner.
- Take the other end of the straw and cut a small hole one inch from the bottom. The easiest way to do this is to pinch the area where you want the hole before cutting.
- Cut a second hole an inch above the first hole.
- Punch a hole in the bottom of the Styrofoam cup. It should be no bigger than the circumference of your straw.
- Push the bottom of the straw into the hole about 1/4".
- Tape the straw to the Styrofoam with a small piece of masking tape.

Playing Your Double Reed Instrument:

- Put the top of the straw between your lips. Press lips together and smile slightly. Don't pinch the straw completely shut - your lips must be tight but still leave a small bit of space to allow air through.
- Take a breath and blow. It may take several tries before you get a sound.
- To change the pitch, place a finger over the first hole and a second finger over the second hole. Is the sound higher or lower? How many different sounds can you make?

Did you know...

that double reed instruments have been around for thousands of years, in many countries? Scottish bagpipes, Moroccan ghaytas, Japanese hichirikis are but a few examples. And not surprisingly, given the piercing quality of a double reed, many double reeds are used at out-of-door events such as wrestling matches (Turkish zurna) and bull fights (Spanish chirimia).

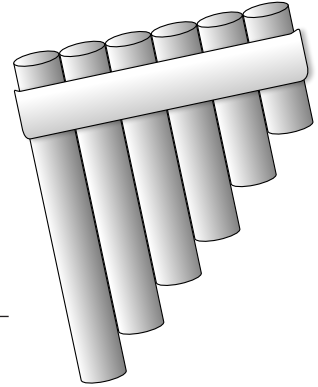
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Student Sheet: The Instruments of Pan and Apollo

This is a set of Pan Pipes, the instrument traditionally associated with the god, Pan.

How could you make an instrument like this?





These ancient *Greeks* are playing the lyre.

How could you make an instrument like this?

Tempest in a Baroque Teapot

Lesson Focus

This lesson explores the ability music has to tell a story or suggest a mental image, beginning with a focus on Marais' *Tempête* and the story of *Alcyone*. Students explore the elements of music, learn about the special sound effects used in Baroque opera, and Baroque percussion instruments, and make their own tempest using a variety of sound sources.



Materials

CD Selection No. 24: *Tempête, Alcione*⁵

Chart paper and markers

Picture of wind machine (included with this Resource Guide)

Information Sheet: What in the World is a Wind Machine?

Procedure

I. Listening and Responding

- Listen to *Tempête* from the opera *Alcione*. Ask students to use a three-column See/Hear/Feel chart to describe their responses to the music. What does the music make them see, feel, and hear?
- Share and list class responses on a chart.
- Ask: *This music is from an opera, and operas always tell stories. Any guesses about what is happening in the storyline at this point in the opera?* Students will likely guess that a storm is happening but probe for a few possible scenarios. Who is in the storm, where are they, is there a boat, how did they come to be there, etc.
- Write the title of the music (*Tempête*) and then share the following information about the opera *Alcione*.

This music is from an opera about a woman named Alcyone who is the daughter of the god of the winds. Her husband goes on a sea voyage and she is terrified that his ship will be wrecked in a storm. While he is away she has a premonition of his death at sea. A storm comes, the ship is destroyed and her husband drowns. Heartbroken, she begins to swim out towards his body floating in the water. The gods take pity on them and they are both morphed into birds, and they live together forever.

⁵ Note: "Alcyone" is usually spelled with a "y", but the composer Marais used the "i" spelling, "Alcione". "Tempête" is spelled on the Tafelmusik concert program as "Tempeste" which is an older French spelling.

People who live near the Mediterranean Sea call the week of calm days in the winter, halcyon days, named after Alcyone. These are the days when Alcyone broods over her nest as it floats on the water, while her husband hovers nearby.

II. Analyzing and Discussing

- Ask: *How did the composer make us imagine a storm?*
- The students will probably be very interested in the wind sound. Show them the laminated picture of a wind machine included with this guide. Share the information on the Information Sheet: What in the World is a Wind Machine?
- Listen again to the recording with this question in mind. After listening, ask :
 - How does the music start?* (wind sound and rumble of drum sets the mood, hints at what is ahead)
 - How does it end?* (the music slows down dramatically – this is called a ritardando)
 - What instruments do you hear?* Can you identify them in the picture of the Tafelmusik musicians on the front of *The Tafelmusik Teacher's Study Guide*?
- Refer back to some of the descriptive words under the “see” column. Can they explain what they heard in the music that brought these images to mind?

III. Creating

- Create a tempest either in small groups (4-5) or with whole class.
- Post the tempest criteria from the rubric following this lesson.
- Provide whatever instruments are available to you (shakers, woodblocks, drums, bells, xylophones, etc.). Consider what “found sounds” exist in your classroom (boxes and containers for drums, keys to rattle, desktops to tap, paper to crumple or tear, etc.).
- Allow ten minutes for rehearsal in small groups and then reassemble. Listen to a sample performance from one of the groups and review, relating it back to the rubric.
- Give groups an additional ten minutes for a final rehearsal.
- Have each group share their “tempest” and then discuss.
- Ask each group to complete a copy of the rubric to assess their own performance.

Curriculum Connections

This lesson addresses the following curriculum expectations from *The Ontario Curriculum, Grades 1-8: The Arts/Music*.

Grade 4

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- create and perform music, using a variety of sound sources;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through visual arts, drama, creative movement, language).

Knowledge of Elements

- identify the individual instruments of the woodwind, brass, string, and percussion families;
- identify tone colours (the specific sounds of individual instruments or voices) in familiar music;

Creative Work

- create musical compositions that show appropriate use of some of the elements of music (e.g., tempo, dynamics, pitch, beat, rhythm, tone colour), and perform them;

Critical Thinking

- express their response to music from a variety of cultures and historical periods (e.g., “Frère Jacques”, “Waltzing Matilda”);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a word-processing program, storytelling, a collage);
- describe how a composer can manipulate the elements of music to create a specific mood (e.g., in *The Sorcerer’s Apprentice* by Dukas);
- explain the effects of different musical choices.

Grade 5

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- create and perform music, using a variety of

sound sources;

- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Knowledge of Elements

- recognize different kinds of tone colour in pieces of music (e.g., the sound of steel drums);
- recognize and classify various instruments (e.g., as woodwind, brass, stringed, or percussion instruments);

Creative Work

- create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, form, tone colour), and perform them;

Critical Thinking

- describe how various elements of music are combined to create different moods (e.g., compare tempo and melody in “Hard Day’s Night” and “Yesterday” by the Beatles);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., computer graphics, charcoal drawings);

Grade 6

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- identify and perform music from various cultures and historical periods;
- communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).

Knowledge of Elements

- identify different kinds of tone colour in various performing ensembles (e.g., Inuit singing group, Mariachi band, string quartet);

Creative Work

- create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, rhythm, form, texture, tone colour), and perform them;

Critical Thinking

- describe how the various elements of music are used to create mood in two pieces of music in different styles;
- describe, through listening, the main characteristics of pieces of music from the Baroque and Classical periods (e.g., *Water Music* by Handel, Clarinet Concerto in A, K.622, by Mozart);
- describe briefly the construction and use of an instrument (e.g., European flute, gong in a Javanese gamelan);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., painting, computer animation).

Grade 7

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- identify and perform music of a variety of cultures and historical periods.

Knowledge of Elements

- demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play;
- identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);

Creative Work

- create and perform musical compositions that make use of elements of music studied in pieces learned in this grade;

Critical Thinking

- describe how changes in texture alter the mood in a piece of music (e.g., “Hava Nagila”, *Clair de lune* by Debussy);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);

Grade 8

Overall Expectations

- demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- use correctly the musical terminology associated with the specific expectations for this grade;
- communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
- identify and perform music of a variety of cultures and historical periods.

Knowledge of Elements

- demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they play or sing;

Creative Work

- create musical compositions that make use of elements of music studied in this grade, write them in standard notation, and perform them;

Critical Thinking

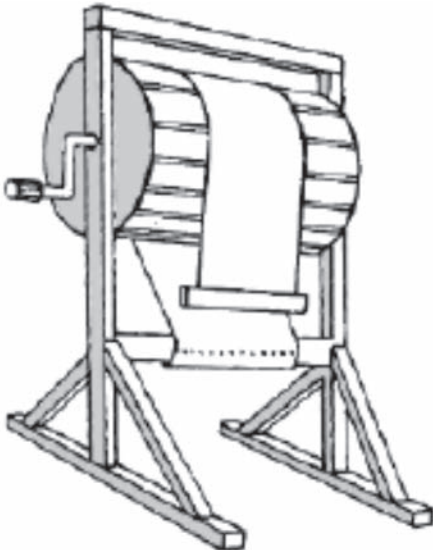
- describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify some major political events, social or philosophical movements, architectural or painting styles);
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);

NAME _____



Student Information Sheet: What in the World is a Wind Machine?

Since very early times, people have found ways to create exciting sound effects in the theatre. In baroque times, wind machines like this one were used to make the sound of a storm.



The wooden barrel has slats that rub against the tightly wrapped canvas covering when the crank of the barrel is turned. By turning faster or slower, the musician creates a very realistic wind sound. You may see an instrument like this at your Tafelmusik concert.

An effective way to create the sound of thunder is by waving a thin sheet of metal.

How could you make sounds like wind or thunder?

If you visit the CBC in Toronto, you can see an exhibition of sound effects used in the early days of radio. Go to <http://www.cbc.ca/museum/exhibit.html> for more information.

Did you know...

Even in our times, most movies employ someone called a Foley Artist to create many of the sounds on the soundtrack. If you do a "Google" search for the word "foley" you will find wonderful sites that demonstrate some of the devices that are used, including wind machines just like the baroque one above.

GROUP NAMES _____



Student Sheet: Criteria Chart for Tempest Composition

Criteria	Not at all	A bit	Strongly present
Has a clear beginning, middle and end			
Uses an interesting wind sound.			
Uses at least two other distinct sounds.			
Has a ritardando at the end			
Sounds like a storm			

How is your composition like Marais'? How is it different?

The Composers

Jean-Baptiste Lully (1632-1687)



Jean-Baptiste Lully was born in Florence, Italy in 1632. At the age of fourteen he traveled to Paris with a French nobleman, employed as an Italian tutor to his niece. At 20 he left his service and appeared for the first time at court, where he came to the attention of the young King Louis XIV. In 1655, he was given his own violin band, *Les petits violons du Roi*. During the next few years he composed numerous pieces of dance music, and collaborated with the great French playwright Molière. He supplied the dance music to an Italian opera in celebration of the marriage of Louis XIV, and eventually secured the exclusive privilege from the king to perform his own operas, which he presented annually from 1673 until 1686. In January 1687, while conducting a huge number of musicians, Lully injured his foot with the cane he was using while directing. The injury became gangrenous, and he died in March of that year.

Marin Marais (1656-1728)

Marais is a less well-known French baroque composer who enjoyed great fame in his own time. He first came to prominence as a bass viol player and played in the productions of Lully's operas. Lully became his mentor and he began to compose instrumental music and operas, including one that was performed at Versailles. He became the conductor of the Paris Opéra just before his opera *Alcione* had its première there in 1706. The opera was a tremendous success and was repeatedly performed during the eighteenth century. To learn more about Marais and *Alcione*, see the lesson *Tempest in a Baroque Teapot*. (pg. 56)



Henry Purcell (1659-1695)

Henry Purcell, the great genius of English baroque music, was born in London in 1659. When he was eight or nine, he was chosen to sing as a boy treble in the king's chapel, where he was given lessons in singing, violin, organ and composition.



Purcell's voice broke when he was 14, which was unusually early for the time - in the 17th century puberty came late due to poor nutrition. He had to leave the choir but was given the job of instrument repairman, tuner and music copyist. He began to show such talent in composition that he was appointed special composer to the king at the age of eighteen. He remained in the employ of the royal family through the reigns of Charles II, James II, and William and Mary. Purcell became the organist of Westminster Abbey just before his twenty-first birthday, and when he died at the tragically young age of 36 he was buried there at the foot of the organ.

Jean-Phillipe Rameau (1683-1764)

Jean-Phillipe Rameau, a great French composer and one of the founders of modern music theory, was slow to come to public attention. Born in Dijon, France, in 1683, he followed in his father's footsteps as a church organist in various French cities, including Paris, but stayed for the longest time in Clermont-Ferrand. There he wrote the book that made him famous, the *Treatise on Harmony*, published in 1722. He relocated to Paris, where he published harpsichord music, cantatas and theoretical works. He also taught harpsichord and composition. The first of his many operas and stage pieces was premiered when he was 50 years old. Soon he was the dominant French opera composer of his generation. Rameau also enjoyed the patronage of a wealthy patron, Monsieur de La Pouplinière, who maintained his own orchestra. In 1745 he became a composer to Louis XV. He died on September 12, 1764. Allegedly he scolded the priest who gave him the last rites for chanting so badly.



Antonio Vivaldi (1678-1741)



Antonio Vivaldi was born in Venice, Italy on March 4, 1678, the son of a professional violinist. An earthquake shook the city that day. (It is fitting that he is best remembered for *The Four Seasons*, which portrays the violent natural phenomena in music.) The baby was not expected to live because of a lung ailment, but he survived for 63 years to become one of the most influential musicians of all time. At the age of 25, Vivaldi was ordained as a priest. He had bright red hair and came to be known as the “red priest”, but he spent little time in church activities, instead devoting his life to playing the violin, teaching and composing music. In 1703, he began teaching at the “*Ospedale della Pietà*,” a residence for orphaned and abandoned girls. Most of his music was written for this institution. He was also active as a traveling performer. He died a pauper, however, in Vienna in 1741.