

THE RITE OF SPRING PROJECT

CURRICULUM GUIDE

A PROGRAM OF THE WEILL MUSIC INSTITUTE AT CARNEGIE HALL IN PARTNERSHIP WITH ZUKUNFT@BPHIL, THE BERLINER PHILHARMONIKER EDUCATION PROGRAM

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CARNEGIE HALL

The Weill Music Institute at Carnegie Hall

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FOREWORD

THE RITE OF SPRING PROJECT:

The Dance Project and *Songs: Ritual Rhythms*

Saturday, November 17, 2007, at 7 PM

Sunday, November 18, 2007, at 3 PM

The United Palace Theater, 4140 Broadway at 175th Street

SIR SIMON RATTLE, Music Director and Conductor

This grand finale of Carnegie Hall's *Berlin in Lights* festival marks the completion of a transformational education project presented by Carnegie Hall in partnership with Zukunft@BPhil, the Berliner Philharmoniker education program. *The Rite of Spring* Project, featuring The Dance Project and *Songs: Ritual Rhythms*, will engage 200 New York City public school students in a two-month exploration of Stravinsky's *The Rite of Spring* through movement and music. Both programs will be featured in final performances on Saturday, November 17, 2007, at 7 PM, and Sunday, November 18, 2007, at 3 PM, at The United Palace Theater.

THE DANCE PROJECT

Starting in September 2007, approximately 120 New York City public school students, ranging in age from seven to 17 and spanning grades two through 12, will participate in twice-weekly workshops with professional choreographer Royston Maldoom and his team to learn original choreography to Stravinsky's *The Rite of Spring*.

Carnegie Hall has drawn the inspiration for this project from the Berliner Philharmoniker's 2003 outreach initiative, in which the orchestra and 250 students performed Stravinsky's *The Rite of Spring* before an audience of 3,000 in Berlin's Treptow Arena. The students, drawn from Berlin's diverse ethnic communities, had rehearsed for nearly three months, guided by Maldoom and his team of choreographers. *The Rite of Spring* was the Berliner Philharmoniker's first major educational project with Sir Simon Rattle, and it proved to be a profound demonstration of how a project of this scope can bring out the very best in young people. The project was documented in the award-winning film *Rhythm Is It!*, which shows the personal and social transformation that took place among participants.

The Dance Project offers an exciting opportunity for students to be engaged in a transformative learning process with professional choreographers and an exciting live performance with the Berliner Philharmoniker. The Dance Project residency will provide students with a safe environment in which to cultivate their individual creativity and personal expression through dance.

SONGS: RITUAL RHYTHMS

Beginning in October 2007, 80 New York City public high school students will work collaboratively over a three-week period with a team of educators and musicians from both Berlin and New York City in order to develop an original piece of music inspired by Stravinsky's *The Rite of Spring*. The 80 student participants will be divided into two groups—a vocal group of 60 and a percussion group of 20—to examine Stravinsky's piece by exploring both its conceptual themes and the percussive elements of the music. The students will then create both an original text to be spoken or sung and its musical accompaniment. *Songs: Ritual Rhythms* aims to awaken an enthusiasm for active and creative involvement in music and strives to encourage participants' own creativity.



Igor Stravinsky (center) outside Carnegie Hall, circa 1961

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INTRODUCTION

In *The Rite of Spring* Project, Sir Simon Rattle and the Berliner Philharmoniker perform with a company of young people in a contemporary version of the renowned 1913 Stravinsky-Nijinsky collaboration. Choreographer Royston Maldoom works with students from New York City schools, just as he did with young people in Berlin, a process captured in the documentary film *Rhythm Is It!*, to create this dynamic new rendition. Educators who intend to bring students to the performance may wish to engage their classes in lessons that prepare students for the event. There are a number of activities below that involve students in their own music and dance projects inspired by Stravinsky's *The Rite of Spring*.

Collaboration Is It! (What students can do in this unit of study)

Students can engage in their own music/dance collaborations, discovering for themselves the joys and challenges of choreography and composition. Students are at first encouraged to develop material that focuses on "extremes," much as Stravinsky does in the musical score and Maldoom does in the choreography. Students can then use a series of problem-solving activities as a springboard for more complex music and dance explorations. These activities focus on the relationship of the individual to the group (a big theme in *The Rite of Spring*), and lead to original musical and choreographic work related to Stravinsky's music. The unit of study ends with students imagining their own new music/dance works and sharing ways in which their own backgrounds and cultures relate to dance.

Students will:

- compose music with simple instruments and/or their voices
- move to music
- choreograph their own dances to new music
- learn about folk traditions in music and dance
- listen to Stravinsky's *The Rite of Spring* for form and expression
- choreograph and perform dances to Stravinsky's music
- imagine their own dance/music pieces

Materials Required:

- CD of *The Rite of Spring*
- CD player
- open space for movement
- materials for documentation (poster paper, markers, etc.)
- simple rhythm and/or melodic instruments
- microphone and sound-recording device to capture newly composed music (optional)

**Would this be appropriate for my class?**

This curriculum unit represents an artistic project that can be undertaken by anyone, from a kindergartener to a professional. It is hoped that every participant can find interest in its artistic problems and challenges. That said, teachers will obviously want to tailor the language of the instructions to the particular students they are teaching. Teachers of less experienced students will want to brainstorm through discussion, while advanced students may benefit from journal writing. Less experienced students will need the clearest and simplest of parameters for creating phrases of new music; more advanced students may thrive when given more freedom. Teachers with younger classes may prefer to read the scenarios of the dances aloud, whereas older students could certainly read them on their own. Teachers may also wish to call on resources outside the classroom: for instance, a parent who is a musician or one with movement experience could complement the work with their expertise.

Describe for students
the project you are
undertaking: to create
your own music/dance
pieces in preparation
for seeing and hearing
The Rite of Spring.

Tell students that, at first,
you will be gathering
ideas that might be
useful to them as they
create their own work.

PART 1

CREATING YOUR OWN MUSIC AND DANCE

ACTIVITY 1: Extremes in music

What are the ways that you can create musical extremes (of tempo, color, dynamics, texture)?

With the group, do a simple body-percussion call and response in which you switch back and forth between different extremes (fast/slow, high/low, loud/soft).

Still with the whole group, using rhythm instruments or body or vocal sounds, try creating two phrases or bits of music (with voice or instruments) that capture two extremely different speeds. (Each of these phrases might be five or ten seconds long.) Next, try phrases with two different dynamic levels (loudest and softest). Third, try two phrases of music that employ two very different colors or qualities of sound. Finally, create a phrase that is as texturally light (very few sounds happening at the same time) and then one that is as dense as possible (many sounds happening at the same time). Share these warm-up creations and discuss. What did you come up with that you liked? What did you try that you would choose to discard? Why?

ACTIVITY 2: Extremes in dance

What are some ways to create extremes with your body (of shape, groupings, movement qualities)?

Ask your students to put their bodies in a comfortable, sculptural shape on the count of three. It can be anything, as long as they are comfortable freezing in it for a little while. (This can be the whole class or a smaller group.) Try getting into the shape very quickly, then extremely slowly. Experiment with flowing into the shape easily, then pressing against the air to push into the shape with difficulty. Try making the shape bigger, then much smaller. Ask a number of students in the class to attempt their shapes together, then present only one or two students.

For the students performing the shapes: How does each extreme feel?

For the observers: What did you notice about the different shapes?
How were your perceptions of the shapes altered with each variation?

PART 1

ACTIVITY 3: Group brainstorm or individual journal writing



With YOUNGER STUDENTS, try whole class discussions or brainstorms.



With OLDER STUDENTS, you may choose to do individual journal writing.

What is the interaction of the individual with the group in this production of The Rite of Spring?

What kinds of groups can you think of (societies, classes, school groups, cliques, political parties, religious organizations, clubs, orchestras, etc.)? How do they come together? How do they get things done? Is there a leader? How is that person chosen? Are there outsiders?

ACTIVITY 4: Moving in a group

Ask three to five students to stand in a line, facing the class. Then, have them stand in a circle, facing each other. Compare the two group configurations: what do you notice about the kind of community seen with each grouping?

TRY other groupings (e.g. four students together, one separate from the group).

What does separation or togetherness tell us about a group? Ask the students to get into these groupings using a variety of everyday movement. What meaning is added when they walk into or out of the group? How about running, skipping, or walking backwards?

TRY changing speed or direction.

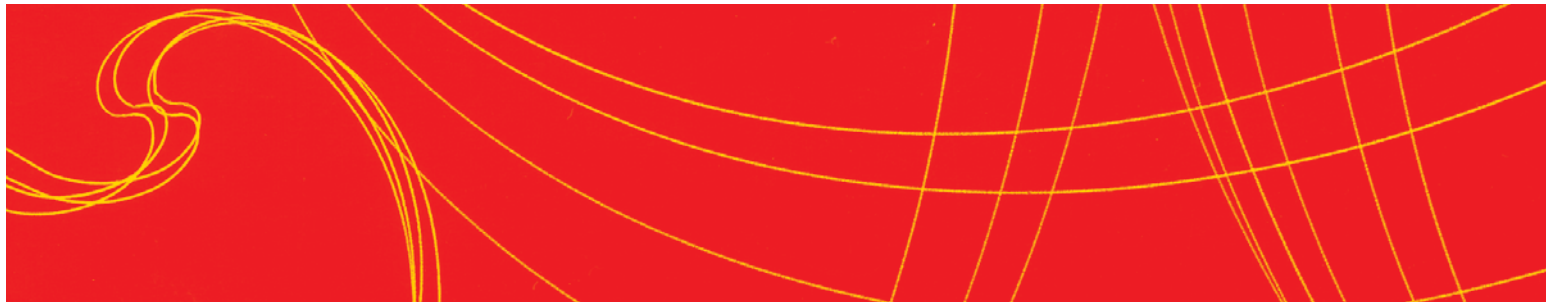
For the performers: What did it feel like to be part of the group or outside of it? What did it feel like to face the audience or just focus on other movers?

For the observers: What did you notice in the different groupings presented? What are some of the ways that a choreographer can give us information about a community?

ACTIVITY 5: Creating music for a group



With YOUNGER STUDENTS, you may choose to model each type of phrase more extensively before breaking into small groups or may decide to have the whole class work together to create the musical phrases.



Using whatever instruments or sounds are available to you, have small groups create five- to ten-second phrases or bits of music

- in unison (all the parts are doing exactly the same thing at the same time)
- in two independent parts (the small group is split in two, each doing a different part in unison)
- with all parts independent (every group member does a different thing simultaneously)

After sharing, gather reflections from both observers and participants. Note that once again, these are simply ideas that you might decide to use or discard in your dance/music work.

ACTIVITY 6: A group coming together in dance and music

How does a group come together? How long does it take?

Split the students into small groups of six to 12, with each group containing some dancers and some musicians. (It does not need to be an even split; you may split them as you see fit.) Ask your students to agree upon a scenario (think back to earlier brainstorming) in which a group comes together (e.g. a class meets on the first day of school, or the members of an orchestra come together to perform). Also ask your students to decide how long this process will take (students should be as specific as possible, down to the second). Each small group will work independently, but sharing as necessary.



With **YOUNGER STUDENTS**, teachers may decide to have a teacher or another adult working with each group, helping to facilitate their compositional choices and build group consensus.

Each group will then choreograph how its dancers will come together and what the music/sound will be to accompany that. Students who have participated in Activity 1 will have a large palette of music and movement choices from which to choose.

SHOW AND DISCUSS

QUESTIONS FOR THE CLASS:

- What were the challenges/successes/obstacles when trying to coordinate the dance and the music?
- What were the differences between what you imagined in your scenario and what you actually did?
- Why was it different?
- As you observed the work of your classmates, what did they do to help you to understand their story?

PART 2

DANCING TO STRAVINSKY'S MUSIC

ACTIVITY 1: Group brainstorm or individual journal writing

What are the different ways a person might be an outsider? Think about positive and negative roles and implications of being an outsider.



With YOUNGER STUDENTS (grades 2–4), you may prefer whole class discussions or brainstorms.



With OLDER STUDENTS, you may choose to assign individual journal writing.

ACTIVITY 2: Listening to music before dancing to it

Listen to “The Glorification of the Chosen Victim” from *The Sacrifice*, the second part of *The Rite of Spring* (please withhold the title, to give the students more compositional choices). At first, listen just to get a general feel for the piece. Then, listen for more specifics about the musical form, like which specific instruments are playing or moments when they drop out.

TRY making a “map” of the music while listening, specifically noting the spot where the brass and percussion drop out of the movement. (See page 26 for Listening Map form.)

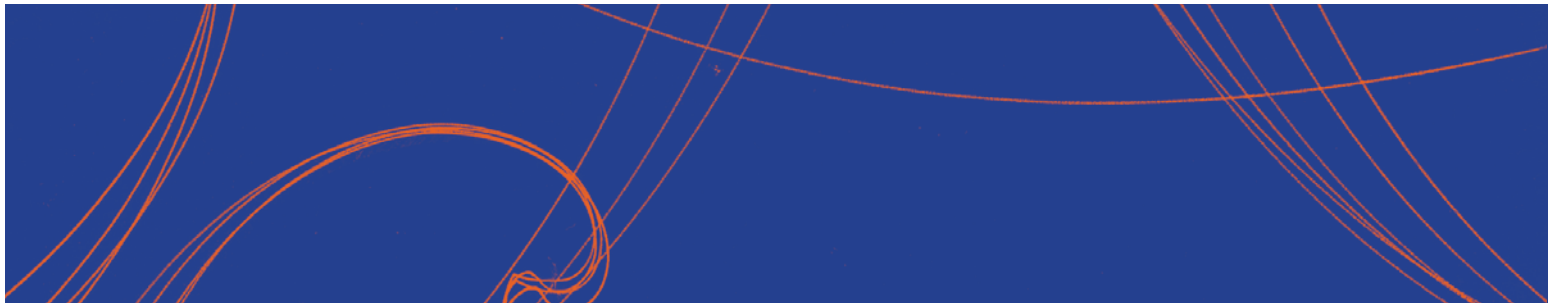
The object of this activity is to come to an understanding of the movement’s expressive purpose and to locate landmarks in the music that will be useful when creating choreography.

ACTIVITY 3: Developing a scenario for choreography

As a whole group, guided by the teacher, develop a scenario in which the group has a clear relationship to an individual. Figure out as a class what should happen to this individual (is he/she ostracized, glorified, etc).

ACTIVITY 4: Creating a dance to Stravinsky’s music

Choose a few students to be the choreographers, with the others the dancers, and using everyday movement (walking, running, rolling, skipping), depict this scenario. Use Stravinsky’s music as the accompaniment.



SHOW AND DISCUSS

QUESTIONS FOR THE CLASS:

- How did using Stravinsky's music affect your choreographic choices?
- How did doing these activities differ from doing those in the first part of the curriculum?
- How did you tackle the problem of choreographing a scenario that tells a story?

POSSIBLE EXTENSIONS:

- Try the same dance with different music, either different tracks from the same recording, other recordings, or an original piece of music.
- Picture and/or design a set that would be a background for your performance.
- Imagine the work being performed by professional dancers. What do you think they would add to the piece? What would you lose?
- Imagine if your dance was performed by a different kind of group (a sports team, a band, etc.). How would it change?

RESEARCH ACTIVITIES:

- How do different cultures observe the coming of spring (maypoles, Earth Day, etc.)?
- Study the relationship between Stravinsky and Nijinsky—how did the composer and choreographer collaborate?
- What can you learn about past performances of the work?

PART 3

IMAGINING YOUR OWN DANCE/MUSIC PIECES

ACTIVITY 1: Group brainstorm

With your class, make a list of all of the elements of a dance/music performance (performers, musicians, lights, exits/entrances, specific kinds of movement, etc.). Discuss the kinds of topics a dance can be about. In small groups, have students imagine their own dance, using a topic of their choice and employing many of the elements listed above. Let the students know that they will not be asked to actually “do” this dance, so that they will feel more comfortable imagining movements that may be beyond their capabilities. Each small group will describe its dance to the rest of the class.

ACTIVITY 2: Contextual information to more fully understand *The Rite of Spring*

Here are two activities that use contextual background information about *The Rite of Spring*.

CHOICE NO. 1

Stravinsky’s inspiration for *The Rite of Spring* was a dream from which the ballet took its origin. In his words: “I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.”

Share this information with the class, then ask the students to revise their dances based upon Stravinsky’s quote.

CHOICE NO. 2

Royston Maldoom organized the original scenario from *The Rite of Spring* into the following choreographic sections. In the small groups formed for Activity 1, have students apply these elements to imagine their own production of this piece:

1. The awaking earth, a rapid account of our understanding of evolution, from the ocean, to primate, to human
2. The hunt
3. Homage to the ancestors—the burial ground
4. The four winds—a fast and furious celebration of the energy of nature and human beings
5. The entry of the moon goddess and the cycle of nature, from sowing seeds, various animals,



seals, lizards, birds, deer, humans

6. The selection and sacrifice of children

7. The gathering of all the tribes, the women preparing for the sacrifice of the young girl who must dance until death to ensure fertility and propagation

8. The offering of the sacrificial victim to the moon



With YOUNGER STUDENTS, you may be more comfortable with Choice No. 2 and may decide to eliminate or adapt sections six and seven.

ACTIVITY 3: Group discussion about dances from different cultures

Think about your family background/culture. Are there dance steps that you recall learning or hearing about from your family? Share with the class and show some of the steps. How could you imagine using these dances in a modern work? How would they change the feeling of the piece?

ACTIVITY 4: Listening to Stravinsky's *The Rite of Spring*

Listen to "Round Dance" from *The Rite of Spring*. What kind of folk dance (a traditional dance of a specific culture, e.g. salsa) could you imagine to this music? Discuss with students and make a list of the qualities that the folk dance would need to have to be "in sync" with the music.

ABOUT The Rite of Spring





BY STEVEN LEDBETTER

IGOR STRAVINSKY *The Rite of Spring*

Born June 17, 1882, in Oranienbaum, Russia, near St. Petersburg; died April 6, 1971, in New York City.

Composed between mid-1911 and early 1913, *The Rite of Spring* was first performed in Paris on May 29, 1913, with the orchestra of the Ballets Russes conducted by Pierre Monteux. The work received its New York premiere at Carnegie Hall on January 31, 1924, with the Boston Symphony Orchestra conducted by Pierre Monteux.

Scoring: 5 flutes (including piccolo and alto flute), 5 oboes (including 2 English horns), 5 clarinets (including E-flat and bass clarinets), 5 bassoons (including 2 contrabassoons), 8 horns (including 2 “Wagner tubas”), 5 trumpets (including bass trumpet), 3 trombones, 2 tubas, timpani and a large battery of percussion, and strings.

Performance time: approximately 36 minutes.

The first image for the single most influential composition of the 20th century came to Stravinsky while he was composing *The Firebird* for the Russian Ballet of the impresario Serge Diaghilev, a troupe that was enjoying great success in Paris. Diaghilev was on the lookout for fresh material from Russia to follow up his first successes. He had heard a short orchestral work by the young Stravinsky (who was still in his mid-20s) and took a chance on him. The results were sensational. Not only was *The Firebird* the greatest hit the Russians had yet enjoyed, it was the first step to *The Rite of Spring*, which, when it was produced in 1913, changed *everything*.

At the time, most listeners—whether they were shocked or enthralled by the piece—would probably have said that it was notorious for its new and dissonant harmonies. And, indeed, Stravinsky dared to offer complicated combinations of pitches never heard before. And both listeners and theorists often argued about harmony, both because of the great amount of dissonance and the fact that pieces often ended without unwinding to a more relaxing consonant final sound.

Today, nearly a century later, we are more likely to feel that the real revolution in *The Rite of Spring* was the rhythm. Harmonies have turned harsher or sweeter at various times over the years. But few composers have been unchanged after hearing Stravinsky’s rhythms—varied, flexible, and often completely unpredictable. (Even when they seem to be “straight,” you just know that there is a surprise lurking around the next measure.)



While he was composing *The Firebird*, Stravinsky had a sudden visual idea, a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death. Naturally such an image invites the creation of a ballet to bring the dance to life. Diaghilev loved the idea and told Stravinsky to go ahead.

As it happened, his composition was interrupted by another image, about a sassy yet sad little puppet from Russian street fairs—Petrushka. But once the puppet had been made into a ballet, and it had been premiered (with great success), Stravinsky turned back to his images of ancient Russia.

Stravinsky invented the ritual that he presents in *The Rite of Spring*. There was no ancient tradition in which a young maiden would be chosen to dance to her death. But there is no question that the idea makes for a lively stage picture!

When he started composing, Stravinsky worked at the piano and played the music as it came to him, working it out in his head and his fingers. But it was so unusual, so irregular in its rhythms, that at first he could not even figure out how to write it down. It was so different from his earlier work that he told a friend, “It was as if 20 and not two years had passed since *The Firebird* was composed.”

The dancers and the orchestra both had to learn how to perform this daring, incomprehensible new work. And the first paying audience evidently hated it—the premiere was one of the greatest scandals in the history of music. At the dress rehearsal, attended by a large crowd of invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage: “I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.”

After the performance, Stravinsky related, they were “excited, angry, disgusted, and ... happy.” Years later, Stravinsky suspected Diaghilev of having foreseen the possibility of such a scandal—and perhaps even having helped it along. A riot like that was worth more than any paid advertising.

Probably no single work written in the 20th century so profoundly affected the art of music as *The Rite of Spring*. Stravinsky’s advanced, dissonant harmonies attract the most attention at first, but it is the rhythms that continue to challenge and inspire. In one blow, Stravinsky destroyed the “tyranny of the bar line” that had locked so much Romantic music into a rhythmic straitjacket. From 1913 on, new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last 95 years.



Some of the big moments in *The Rite of Spring* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other (these contrasting but simultaneous rhythms were choreographed, in the original production, by different groups of dancers, bringing a correspondence between aural and visual elements). The “Procession of the Wise Elder” is such an example—an overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the “Adoration of the Earth.” The musical “primitivism” cultivated by many composers ranging from Prokofiev to Carl Orff would be unthinkable without *The Rite of Spring*.

Stravinsky insisted that this work was created with no system, no analytic framework. “I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *The Rite of Spring* passed.”

Stravinsky himself wrote an outline of the ballet, which is here slightly abbreviated:

The Rite of Spring represents pagan Russia and is unified by a single idea: the mystery and great surge of the creative power of spring. The piece has no plot, but the choreographic succession is as follows:

FIRST PART: THE KISS OF THE EARTH

The spring celebration. The pipers pipe and young men tell fortunes. An old woman enters; she knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The spring *khoro* [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise elders. The oldest and wisest interrupts the spring games. The people pause, trembling as the old men bless the earth. The people dance passionately on the earth, sanctifying it and becoming one with it.

SECOND PART: THE GREAT SACRIFICE

At night, the virgins hold mysterious games, walking in circles. One of the virgins is chosen as the victim, being caught twice in the perpetual circle. The virgins honor her with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She performs the great sacrificial dance in the presence of the elders until she collapses.

Today, *The Rite of Spring* remains one of the most exciting and vivid musical creations of all time. It no longer scandalizes us, but few listeners can avoid being carried away in its glorious sonic whirlwind.

reflection questions

AFTER ATTENDING THE PERFORMANCE

- 1 After doing your own work on *The Rite of Spring*, what most surprised you about the choices made by the choreographer? Why?
- 2 Was the choreographer faithful to the original idea of Stravinsky's?
- 3 What was the effect of having a live orchestra as part of the performance?
- 4 What would you say was the "big message" of this *The Rite of Spring*? In your opinion, what is it trying to say to us as the audience?
- 5 How do you think your own pieces compared to the performance?
- 6 How might you revise your own pieces after seeing the performance?
- 7 The dancers were all students from New York City schools; how do you think they did in dancing to the music? How can you tell a great performer from an average one?
- 8 What do you think was the most powerful thing you learned from this experience of creating your own pieces and working on *The Rite of Spring*? Why?

ADDITIONAL information

GLOSSARY

Choreography: the art of designing or creating movement

Composing: the art of designing or creating music

Dynamics: in music, the volume or loudness/softness; in dance, the specific kinds of energies or articulations of the body

Instrumentation: which instruments are chosen to play particular parts of the music

Musical color: the specific quality of sound made by an instrument or voice

Rhythm: in music, patterns of sound and silence; in dance, patterns of movement

Scenario: a framework or outline of a story, often used in dance or music to create a narrative for a work of art

Tempo: the speed of music or the speed of movement in dance

Unison: in music, playing exactly the same thing at the same time; in dance, moving in exactly the same way at the same time

ABOUT THE BERLINER PHILHARMONIKER

The Berliner Philharmoniker, which will perform *The Rite of Spring* at The United Palace Theater on November 17 and 18, is now celebrating its 125th year. The orchestra has enjoyed a history of legendary conductors preceding its current leader, Sir Simon Rattle, including Hans von Bülow, Arthur Nikisch, Wilhelm Furtwängler, Herbert von Karajan, and Claudio Abbado. Under Rattle's direction, while upholding this tradition of excellence, the Berliner Philharmoniker is expanding its cultural mission by developing projects designed to bring music and music education to the widest possible audiences. To learn more about the Berliner Philharmoniker, visit berliner-philharmoniker.de/en/home/.

ABOUT THE UNITED PALACE THEATER

The *Rite of Spring* Project will culminate in two performances at The United Palace Theater, a historic 3,500-seat venue in the culturally diverse Washington Heights–Inwood community in upper Manhattan. The Palace opened in 1930 and housed vaudeville shows until it was converted to a movie house and renamed Loew's 175th Street Theatre. Today, the complex is one of New York's finest cultural centers. To learn more, visit theunitedpalace.com.

RESOURCES: IGOR STRAVINSKY AND *THE RITE OF SPRING*

Online Resources

Information on Stravinsky and *The Rite of Spring*, including video and sound clips, as well as excerpts of the score are available as part of the San Francisco Symphony's *Keeping Score* program: keepingscore.org.

Among the online resources of the music publisher Boosey & Hawkes (boosey.com) are a Stravinsky biography, timeline, and sound samples.

Print Resources

Craft, Robert. *Stravinsky: Glimpses of a Life*. New York: St. Martin's Press, 1992. Essays on Stravinsky by the person closest to the composer for the last 25 years of his professional life.

Hill, Peter. *Stravinsky: The Rite of Spring*. New York: Cambridge University Press, 2000.

Keller, Hans. With sketches by Milein Cosman. *Stravinsky Seen and Heard*. Toccata Press, 1990. An examination of Stravinsky's impact, complemented by a series of sketches of the composer.

Oliver, Michael. *Igor Stravinsky*. London: Phaidon Press Ltd., 1995. Concise biography with photographs and drawings; includes a classified list of works and selective discography. Part of Phaidon's series on 20th-century composers.

Stravinsky, Igor. *Igor Stravinsky: An Autobiography*. Rev. ed. New York: W. W. Norton, 1962.

ADDITIONAL RESOURCES

Online Resources

Blueprint for Teaching and Learning in the Arts: schools.nyc.gov/offices/teachlearn/arts/blueprint.html.

A selection of composer biographies provided by Grove Music, available in the Educational Resources section of the *Great Performances* website: pbs.org/wnet/gperf/education/education.html.

For information about the film *Rhythm Is It!*, which depicts the original dance project in Berlin, visit rhythmisit.com.

To learn more about the choreographer of The Dance Project, Royston Maldoom, visit his website at royston-maldoom.com.

To learn more about Carnegie Hall and the *Berlin in Lights* festival, visit carnegiehall.org.

Print Resources

Stanley Sadie and John Tyrrell, eds. *The New Grove Concise Dictionary of Music and Musicians*. Rev. ed. London: Macmillan Publishers Ltd., 2001.



Igor Stravinsky and Robert Craft in rehearsal, 1967

ACHIEVEMENT STANDARDS

National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

The Five Strands of Learning in Music: Blueprint for Teaching and Learning in the Arts

1. **Music Making** Through music making, students will develop musical skills; express themselves as thinking, feeling musicians; apply and utilize the elements of music; and use technology to facilitate expression.
2. **Developing Music Literacy** Making use of a variety of styles and genres and the repertoire being studied, students will become musically literate. Making use of the performance repertoire being studied, students will respond imaginatively to the expressive qualities of musical works; listen critically through analyzing works of music; understand and apply musical notation; and understand and use music vocabulary to become literate musicians.
3. **Making Connections** Students will make connections to the music they are performing, creating, and improvising.
4. **Working with Community and Cultural Resources** Students will gain knowledge and make use of community and cultural resources in order to support the Music Making (1), Music Literacy (2), Connections (3), and Careers (5) portions of the curriculum.
5. **Exploring Careers and Lifelong Learning** Students will gain awareness of the variety of careers available in music; set goals and career plans with attention to personal, social, and professional values; and gain an appreciation of music as a source of personal enjoyment and lifelong learning.



National Standards for Dance Education

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes, and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

The Five Strands of Learning in Dance: Blueprint for Teaching and Learning in the Arts

1. **Dance Making** By exploring, creating, replicating, and observing dance, students build their technical and expressive skills, develop their artistry and a unique personal voice in dance, and experience the power of dance to communicate. They understand dance as a universal language and a legacy of expression in every culture.
2. **Developing Dance Literacy** Students develop a working knowledge of dance language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing dance. They recognize their role as articulate, literate dancers in communicating about dance to their families, schools, and communities.
3. **Making Connections** By investigating historical, social, and cultural contexts and by exploring common themes and principles connecting dance with other disciplines, students enrich their creative work and understand the significance of dance in the evolution of human thought and expression.
4. **Working with Community and Cultural Resources** Students broaden their perspective by working with professional artists and arts organizations representing diverse cultural and personal approaches to dance and by seeing performances of widely varied dance styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's dance and cultural institutions create a fertile ground for students' dance learning and creativity.
5. **Exploring Careers and Lifelong Learning** Students consider the range of dance and dance-related professions as they think about their goals and aspirations and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in dance and an ability to appreciate and enjoy participating in dance, throughout their lives.

PHOTOS: (cover) Film still from the 2004 documentary *Rhythm Is It!* © Boomtown Media; (pp. 4 and 23) The Rosalie & Theodore Cron Collection, Carnegie Hall Archives; (p. 16) Carnegie Hall Archives.

listening map

FOR "GLORIFICATION OF THE CHOSEN VICTIM,"
FROM *THE RITE OF SPRING*

- **First**, listen to the whole track to get a sense of the movement.
- **Then**, record observations you have about what is going on in the music about every ten seconds in Track 11 of the CD. This will take a lot of starting and stopping. Start at the bottom of the listening map, beginning with what happens with the tempo, dynamics, rhythm, and instruments. Add other things you notice and thoughts about the story or dance as you go.

Thoughts about
the story or dance

Other things
you notice

Instruments
(which ones
are used)

Rhythm
(patterns
of sound
and silence)

Dynamics
(volume)

Tempo
(speed)

0:00–0:10

0:10–0:20

0:20–0:30

0:40–0:50



- **Once you have completed your map**, compare it with others.
How are your maps similar? How are they different?
What did you discover about the music?
- **How** might this map help you with designing a dance to this music?

Thoughts about
the story or dance

Other things
you notice

Instruments
(which ones
are used)

Rhythm
(patterns
of sound
and silence)

Dynamics
(volume)

Tempo
(speed)

0:50–1:00

1:00–1:10

1:10–1:20

1:20–1:36

Timings based on the Leonard Bernstein / London Symphony Orchestra recording, SONY MK 44709.

The background of the entire page is a complex, abstract pattern of thin, red, hand-drawn lines. These lines are mostly curved and sweeping, creating a sense of movement and flow. Some lines are straight, while others form loops or spirals. The lines vary in thickness and are scattered across the white background, with a higher concentration in the lower half of the page.

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