



# “HEDWIG’S THEME” FROM *HARRY POTTER* Lesson #2

## NATIONAL STANDARDS: LISTEN, RESPOND, PERFORM

- Anchor Statement 8: Interpret intent and meaning in artistic work.
- Essential Question: How are dynamics used to create a scene or mood?

## VOCABULARY TERMS

- Musical Theme, Dynamics

## MATERIALS

- Recording of “Hedwig’s Theme” from *Harry Potter* (the soundtrack of *Harry Potter and the Sorcerer’s Stone* is recommended)
- Building blocks, any color

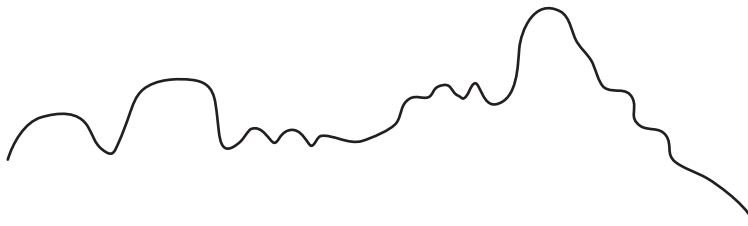
## LEARNING TARGETS AND STUDENT OBJECTIVES

### I CAN ...

- Listen to and identify dynamic changes.

## PROCEDURE

1. Draw the contour of the opening melody of “Hedwig’s Theme” on the board. It should look something like this:



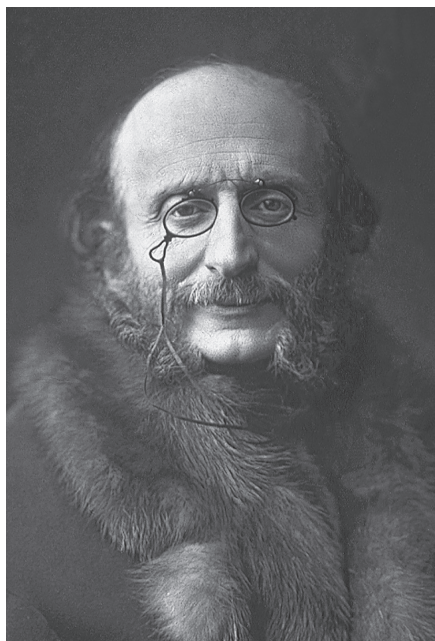
2. Ask the class to use their voices to demonstrate the contour of the line while you follow it with your finger. If desired, let several student volunteers take turns leading this activity at the board, using a different tempo each time.
3. On a table, have building blocks laid out in four stacks:
  - a. One block: piano dynamic
  - b. Two blocks: mezzo-piano dynamic
  - c. Three blocks: mezzo-forte dynamic
  - d. Four blocks: forte dynamic
4. Explain the meaning of the blocks and then ask the class to sing the melodic line at each dynamic level. Ask, why do you think dynamics are used in music? Do you think composers specifically place certain dynamics in their pieces, or do you think conductors add them later? Why or why not?
5. Play the recording from start to finish. Tell the class to specifically listen for the original theme (it is played three times) and to identify the dynamic level at which it is played each time.
6. Upon finishing, initiate a class discussion about the dynamics. Help the class come to a consensus and list their answers on the board. Then listen to the recording again to double-check them. Change the answers on the board as needed. Ask, how did John Williams (the composer) use dynamics to create a particular mood? Do you think the instruments actually played louder each time, or were more and/or different instruments simply added to the sound? How can listeners tell the difference?



# Jacques Offenbach

Jhahk Awf'-ehn-bahk

## A composer of the Romantic Era



*born*

**June 20, 1819**

**Cologne, Germany**

*died*

**October 5, 1880**

**Paris, France**

“

**Offenbach:  
the Mozart of  
Champs-Élysées.**

”

**—Gioachino Rossini**

Jacques Offenbach was born Jacob Offenbach in the city of Cologne, Germany. He changed his first name to Jacques when he was 14 and living in Paris. Jacques' father was a musician, and gave lessons on violin, flute, guitar, cello, and composition. Jacques began composing songs at the age of eight. At age 14 he entered the Paris **Conservatory**, but left after a year. However, Jacques continued to take composition lessons. He supported himself as a cellist in an **opera** orchestra, gave concerts, and became known as a fine soloist.

In Paris, Jacques fell in love with Herminie D'Alcain, but didn't have enough money to marry her. So he did concert tours of France, Germany, and England, and earned enough to marry Herminie in 1844. After his marriage, Jacques turned his attention to composing, and was primarily interested in writing **operettas** and music for the theater.

Jacques and Herminie left Paris briefly during the French revolution of 1848, but returned less than a year later when Jacques was named musical director of a theater. Here he composed songs and other music for plays and operettas that were performed in other theaters in Paris.

In 1855 (age 36), Offenbach formed his own **opera company** which he called Bouffes-Parisiens. The Bouffes-Parisiens performed light comic operettas written by Jacques as well as other composers. The performances were mostly successful and well attended, but the company had continuing financial problems due to Offenbach's extravagant spending on costumes and staging. While he was working with Bouffes-Parisiens, he wrote an opera which is now one of his most popular, *Orpheus in the Underworld*.

Offenbach became a French citizen in 1860, and in 1862 he resigned as musical director at Bouffes-Parisiens. Throughout the 1860s he continued to write operettas, which were performed in Paris. Most were successful, but there were a few failures.

Offenbach left Paris and moved to the countryside in 1870 to escape war in France. He had become close to Napoleon III, and when Napoleon was ousted as president, Offenbach's music fell out of favor in Paris. His music remained popular in England, so Offenbach traveled there and presented several of his operettas in London. He returned to Paris after a year and became manager of a theater company, but it went bankrupt. In 1876, Offenbach toured the United States where he conducted over 40 concerts.

Although he wrote more than 100 operettas and comic operas, Offenbach had never completed a successful serious opera. He was finishing *The Tales of Hoffmann*, a serious opera which would become one of his most famous works, when he died of heart failure at the age of 61 in October of 1880. The opera was completed by his 18-year-old son Auguste, with help from a family friend, and the opera was premiered in February of 1881.

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# Jacques Offenbach

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Jacques Offenbach</b>	➤			➤	➤	➤	➤			➤

## Offenbach Factoids:

- Most of Offenbach's operas contained elements of satire and were sometimes considered to be "naughty."
- When Offenbach toured the United States as part of the country's centennial celebration, he was welcomed as a famous celebrity. But many American performances of his operas received bad reviews.
- Toward the end of his life, Offenbach became a recluse as he worked to complete his final opera, *The Tales of Hoffmann*. "I have not much time left," he said.
- When Offenbach died he was given a state funeral by the government of France, which was unusual for a naturalized citizen.

## Famous Works:

*The Tales of Hoffmann* – an opera  
*Orpheus in the Underworld* – an operetta  
*Daphnis and Chloé* – an operetta  
*Robinson Crusoe* – an operetta

- 1819:** Birth of Jacques Offenbach. Thomas Jefferson establishes the University of Virginia.
- 1826:** The first experimental steam locomotive is built by John Stevens of Hoboken, New Jersey.
- 1830:** A patent for a sewing machine is granted in France.
- 1836:** Mount Holyoke College is founded in South Hadley, Massachusetts. It is the oldest women's college in the United States.
- 1845:** The United States Naval Academy is founded in Annapolis, Maryland.
- 1850:** Nathaniel Hawthorne's novel *The Scarlet Letter* is published.
- 1864:** The Hunley, a Confederate vessel, becomes the first submarine to torpedo an enemy ship, in Charleston harbor, South Carolina.
- 1872:** The Metropolitan Museum of Art opens in New York City.
- 1880:** Death of Jacques Offenbach. The first cash register is patented.

## What in the world is happening?

## Jacques Offenbach (1819–1880)

### “Infernal Galop” from *Orpheus in the Underworld*

Jacques Offenbach’s famous “Infernal Galop” appears in Act II, Scene 2 of his comedic **opera** *Orpheus in the Underworld* (*Orphée aux enfers*). Offenbach himself coined a new term for this and similar works, called in French *opéra bouffon* (in Italian, known as *opera buffa*). The original French text for the piece was written by Ludovic Halévy, and revised later by Hector-Jonathan Crémieux.

Offenbach founded a small 300-seat theatre in 1855, the Théâtre des Bouffes-Parisiens in Paris, France, for the performance of operas and **opérettas**. He felt that this new genre of works would appeal to the masses, plus provide French composers with additional opportunities for performances. On October 21, 1858, *Orpheus in the Underworld* was performed there with a cast of 16 singers. Soon after, a larger venue, the Salle Choiseul, was constructed with a seating capacity of approximately 900.

Though this work is often referred to as an operetta, it is full-length and in two acts. (Offenbach’s earlier pieces were smaller-scaled works in one-act.) The “Infernal Galop” is also widely known as the “Can-Can.” (The actual can-can, a lively dance in  $\frac{2}{4}$  time, originated in Paris around 1830.) It’s interesting to note that French composer **Camille Saint-Saëns** used this famous Offenbach melody to represent the tortoise, arranging it for strings in a very slow tempo in his *suite The Carnival of the Animals*.

Initially, the popular opera ran for 228 performances. It was produced in Vienna to great success in 1860, then played on Broadway (in German) at the Stadt Theatre beginning in 1861. A Czech premiere opened in 1864, followed by a run in Her Majesty’s Theatre in London in 1865. A longer, revised version in four acts appeared in 1874.

The opera reworks the story of a husband and wife, Orpheus and Eurydice, who dislike each other. Each is in love with another. It is a classic tale of mistaken identity, using names from Greek mythology. The moral character called “Public Opinion” oversees the story, as she is in charge of keeping all the characters from cheating on each other. The “Infernal Galop” occurs during a large party, during which all of the gods are having a fun time in Hades. As the music heats up, the characters start carrying on with wild abandon.

- Originally, a galop was a dance in  $\frac{2}{4}$  time.
- Study the art of Henri de Toulouse-Lautrec, who designed posters for the Moulin Rouge, where the can-can was often performed.

“

Out of every  
hundred you meet,  
ninety are lovely.

”

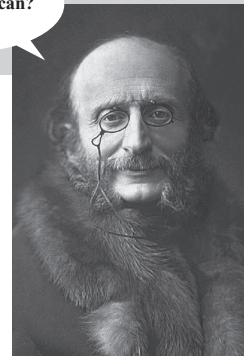
–*Jacques Offenbach,*  
*describing the young*  
*ladies of America*

#### TIMING

- :01 A light introduction is played on strings and woodwinds plus triangle.
- :06 Opening A theme is played twice through softly.
- :19 Quarter notes fortissimo. Repeats with a second ending, building dotted rhythms.
- :39 A new B theme is introduced with brass and woodwinds. Percussion plays on the beat while strings play the back beats. Repeats.
- 1:05 Back to the A theme, ending builds.
- 1:24 We hear the B theme again, this time with tremolo strings. It repeats and moves into a second ending.
- 1:55 Busy strings and woodwinds play sixteenth notes.
- 2:01 Listen to the brass play their strong high-to-low scale patterns. Dotted rhythms move into strong chords to end the piece.

# Review!

Can you can can?



## Jacques Offenbach

Name \_\_\_\_\_

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. True or False: Offenbach was born and died in France. \_\_\_\_\_
2. Jacques' father gave him lessons on \_\_\_\_\_.  
A. violin  
B. flute  
C. guitar  
D. all of the above
3. True or False: Offenbach did European concert tours in order to make enough money to get married. \_\_\_\_\_
4. Offenbach enjoyed writing \_\_\_\_\_ for the theatre.  
A. medleys  
B. operettas  
C. overtures  
D. ballets
5. True or False: The Bouffes-Parisiens performed mostly heavy, serious operas.  
\_\_\_\_\_
6. True or False: When Napoleon was ousted as president of France, Offenbach's music fell out of favor. \_\_\_\_\_
7. Offenbach was working to complete \_\_\_\_\_, his final opera, before he died.  
A. *Orpheus in the Underworld*  
B. *Daphnis and Chloé*  
C. *The Tales of Hoffmann*  
D. *Robinson Crusoe*
8. True or False: The Listening Example is in  $\frac{3}{4}$  time. \_\_\_\_\_
9. True or False: *Orpheus in the Underworld* is a fanciful and humorous take on characters from Greek mythology. \_\_\_\_\_
10. The Listening Example starts \_\_\_\_\_ and ends \_\_\_\_\_.  
A. softly  
B. loudly

## Bonus:

Which French composer borrowed Offenbach's theme from "Infernal Galop" to use in his music? \_\_\_\_\_

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# YOU ARE A COMPOSER!

By Dorothy Caimano

## LESSON OVERVIEW

### Artistic Process and Components

Creating—Imagine, Plan and Make, Evaluate and Refine, Present

### Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

### Performance Standards

- ◇ MU:Cr1.1.3b: Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
- ◇ MU:Cr2.1.3b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- ◇ MU:Cr3.1.3a: Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.
- ◇ MU:Cr3.2.3a: Present the final version of personal created music to others, and describe connection to expressive intent.

### Essential Understandings

1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
2. Musicians' creative choices are influenced by their expertise, context, and expressive intent.
3. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
4. Musicians' presentation of creative work is the culmination of a process of creation and communication.

### Essential Questions

1. How do musicians generate creative ideas?
2. How do musicians make creative decisions?
3. How do musicians improve the quality of their creative work?
4. When is creative work ready to share?

## ESTABLISHED GOALS

### Students Will

- ◇ Use familiar pitches and rhythms to notate music.
- ◇ Revise their work for clarity.
- ◇ Reflect on the musical intent of their composition, and make changes if necessary.

## PRIOR KNOWLEDGE

### Students Will Already

- ◇ Know how to read two or more pitches in standard notation.
- ◇ Know how to read two or more rhythmic symbols.
- ◇ Know how to use bar lines and one or more meter signatures.

## KNOWLEDGE / SKILLS / VOCABULARY

### Knowledge—Students Will Know

1. How to read standard notation.
2. How to sing/play on pitch.
3. How to write standard notation accurately.
4. How to describe expressive intent and perceived emotion.

### Skills—Students Will Be Able To

1. Write standard notation.
2. Sing or play the notes they write.
3. Identify patterns and variations.
4. Describe the emotional content of music.

**Vocabulary:** bar line, compose, composer, composition, emotion, expressive intent, melody, time signature, pattern, pitch, rhythm, variation

## PERFORMANCE TASKS AND ASSESSMENT

### Performance Tasks

1. Class reviews familiar pitches and rhythms.
2. Class composes a melody using familiar pitches and rhythms.
3. Class performs this composed melody.
4. Class reflects on emotional content of the group melody.
5. Students compose individual melodies.
6. Class performs each individual melody.
7. Class reflects on the emotional content of individually composed melodies.

### Assessment

1. Teacher observes the degree of accuracy for standard notation in the areas of pitch placement, rhythmic notation, and correct use of meter and bar lines.
2. Teacher observes the degree of accuracy of student-performed melodies.
3. Teacher observes students' use of patterns and variations in personal compositions.
4. Teacher observes students' ability to describe expressive intent of personal compositions.



**LEARNING PLAN****Imagine**

1. Display, define, and discuss the words compose, composer, and composition.
2. Explain that music must be clearly and accurately written so that others will be able to sing or play it.
3. Tell the students that they will all be composing music.
4. Explain that musicians use patterns when they compose music.
5. Show, sing, or play one or two familiar songs, and identify patterns in the melody.
6. Compare two songs with contrasting emotions (possibly major/minor or fast/slow) that students already know, and discuss the expressive intent in each song.

**Plan and Make**

7. Display student-generated ideas of familiar pitches, rhythms, and patterns. Clarify as needed.
8. Explain that the class will compose a melody using the displayed familiar pitches, rhythms, and patterns.
9. Notate the class-composed melody in a medium that is large enough to be read by the class.
  - a. Possible Process: One student chooses the meter signature. Another student chooses a pitch. A third student chooses a rhythm for that pitch. Continue, alternating one student choosing a pitch, the next choosing a rhythm. Guide the students to add bar lines as appropriate.
10. Class performs group melody.

**Evaluate and Refine**

11. Students evaluate the group melody for accuracy of pitch placement, rhythmic notation, and use of bar lines while making corrections as needed.
12. Students offer their opinions about melodic content, emotional content, and expressive intent.
  - a. Possible Guiding Questions: Does the melody make sense (sound like a song you can sing)? Does the melody move by mostly skips or mostly steps? Is this melody easy to play the first time, or does it need more practice? Are there patterns? If there aren't patterns, how can we change what is written to create patterns? Should we change anything about this melody to make it easier or harder? Should we play this faster or slower?
13. Refine the class-composed melody based on student input, with an emphasis on accurate notation, use of patterns, and intent.
14. Explain that each student will compose his/her own personal melody.
15. Each student composes a personal melody on large staff paper (see page 90).
16. Class performs student-composed melodies.
17. Students offer their opinions about melodic content, emotional content, and expressive intent, citing specific examples from the melody (patterns, selected rhythms and pitches, melodic direction).
18. Student composers consider class feedback and have the opportunity to make changes if desired.

19. Class performs individual melodies again, incorporating any changes.
20. Teacher assesses compositions according to the rubric. (Possible opportunity for students to contribute to the formal assessment.)

### DIFFERENTIATION—Process, Product, or Content

- ◇ Teacher can use an interactive whiteboard to notate their composition.
- ◇ Students can use a music software program to notate their compositions.
- ◇ Students can compose in small groups.
- ◇ Melodies can be simplified or made more complex based on the selection of pitch, rhythms, and meters.

### ASSESSMENT TOOL

Rubric for “You Are a Composer!”

	4 Exceeds Standard	3 Meets Standard	2 Approaches Standard	1 Emerging
<b>Rhythmic notation</b>	Writes all rhythms in the melody accurately and creatively, with correct consideration of meter and bar line placement.	Writes all rhythms in the melody accurately with correct consideration of meter and bar line placement.	Writes most rhythms in the melody accurately with correct consideration of meter and bar line placement.	Beginning to write rhythms in the melody accurately with correct consideration of meter and bar line placement.
<b>Pitch notation</b>	Writes all pitches in the melody accurately and creatively on the correct lines and in the correct spaces.	Writes all pitches in the melody accurately on the correct lines and in the correct spaces.	Writes most pitches in the melody accurately on the correct lines and in the correct spaces.	Beginning to write pitches in the melody accurately on the correct lines and in the correct spaces.
<b>Student performance</b>	Performs the melody accurately with ease and confidence.	Performs the melody accurately.	Performs most of the melody accurately.	Beginning to perform the melody accurately.
<b>Use of patterns</b>	Uses patterns effectively and thoughtfully with an explanation of pattern placement.	Uses patterns effectively with an explanation of pattern placement.	Uses most patterns effectively with an explanation of pattern placement.	Beginning to use patterns effectively with an explanation of pattern placement.
<b>Expressive intent</b>	Explains with great detail and insight how the expressive intent relates to the composition.	Explains how the expressive intent relates to the composition.	Explains how the expressive intent relates to the composition in a limited manner.	Beginning to explain how expressive intent relates to the composition.

Title \_\_\_\_\_

Composer (Your Name) \_\_\_\_\_



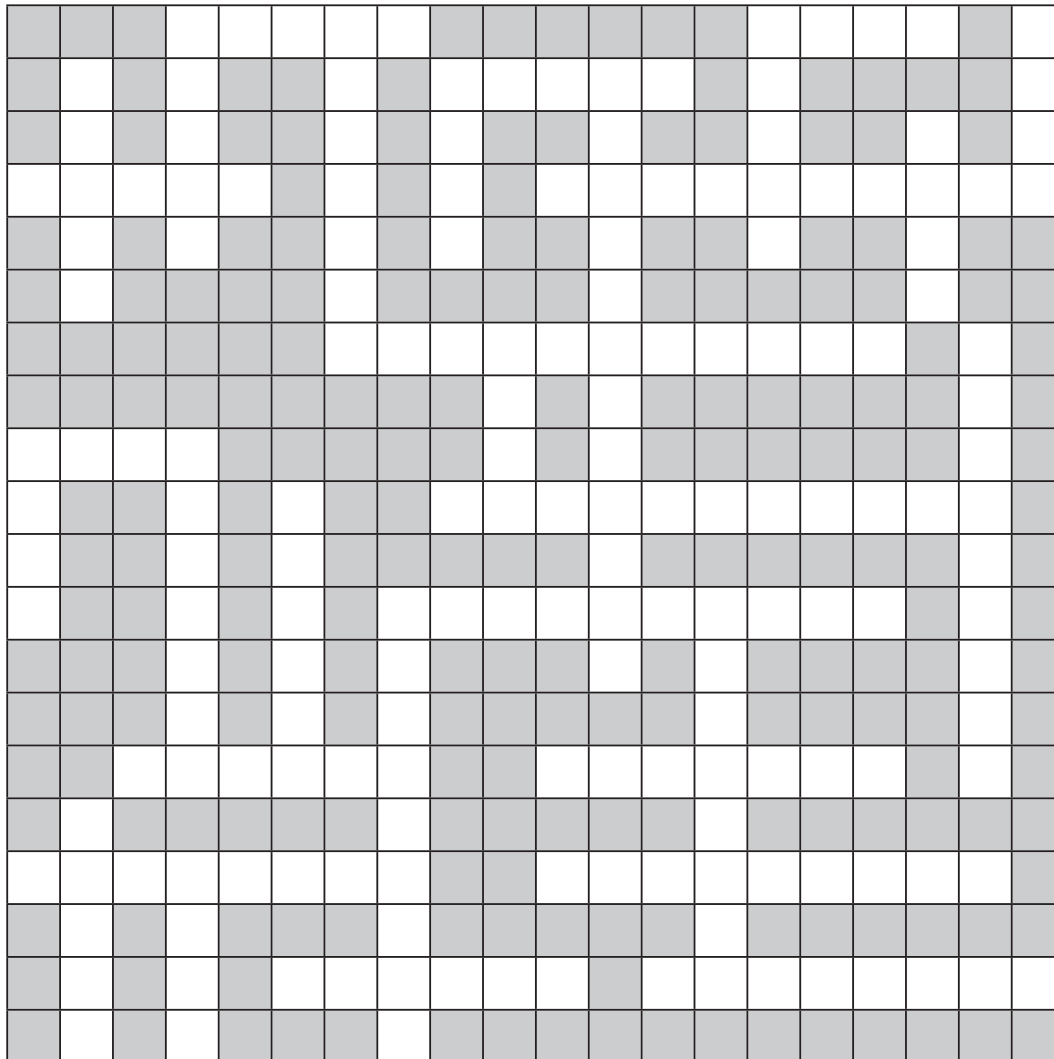


## SECTION ONE – KRISS KROSS

### PUZZLE #1: MUSICAL INSTRUMENTS

Place the words into the grid in crossword fashion, either across or down. Cross off the words as you use them, since each will be used exactly one time.

NAME \_\_\_\_\_



#### 4 LETTERS

BASS  
DRUM  
GONG  
HARP  
HORN  
LYRE  
OBOE  
TUBA

#### 5 LETTERS

BANJO  
BONGO  
BUGLE  
CELLO  
CHIME  
FLUTE  
ORGAN

#### 6 LETTERS

CORNET  
VIOLIN  
ZITHER

#### 7 LETTERS

MARACAS  
PICCOLO  
TRUMPET

#### 8 LETTERS

MANDOLIN  
RECORDER  
TROMBONE

#### 9 LETTERS

CASTANETS  
WOOD BLOCK  
XYLOPHONE

#### 10 LETTERS

CONCERTINA  
SOUSAPHONE

#### 11 LETTERS

HARPSICHORD  
SYNTHESIZER

#### 12 LETTERS

GLOCKENSPIEL