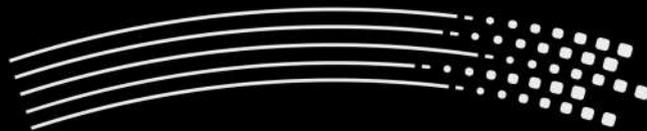


PHILHARMONIA FANTASTIQUE



Music by **Mason Bates**
Directed by **Gary Rydstrom**

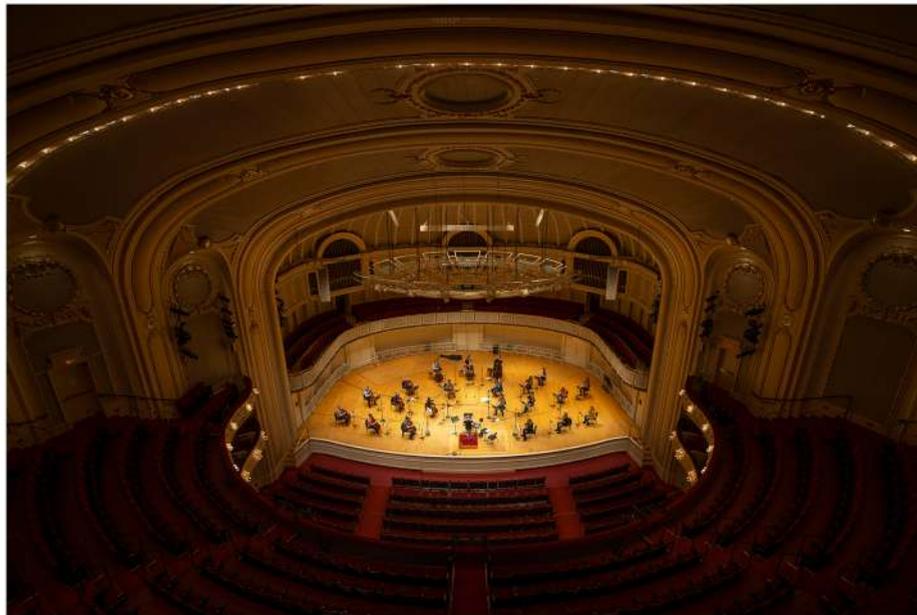
Written by **Mason Bates & Gary Rydstrom**
Animation direction by **Jim Capobiano**

YOUTH CONCERT RESOURCE GUIDE



Created By

EDIE DEMAS GROUP



Recorded by the Chicago Symphony Orchestra at Symphony Center, the soundtrack is available on Sony Classical. (photo: T. Rosenberg)

TABLE OF CONTENTS

INTRODUCTION TO THIS RESOURCE

I) GETTING READY

About the Concert and Film.....	1
The Creative Team.....	4
Meet Mason Bates: an Anchor Text for Engaging with <i>Philharmonia Fantastique</i>	5
Inside the Composer’s Mind with Mason Bates: Teacher Preparation.....	9
Watch the <i>Philharmonia Fantastique</i> Trailer	10
Meet a Young Composer: A Supporting Text and Video.....	12
Activities	
Listen Up: A Pre/Post Concert Playlist.....	14
Back in the Concert Hall: Preparing to Listen Live!.....	15
Look Closer: The Poster.....	16
Literature Extensions: Dig Deeper and Make Connections.....	17

II) POST PERFORMANCE QUESTIONS & ACTIVITIES

Activities	
Animating questions.....	19
Write and Submit A Cereal Box Review.....	20
Extension Activity: Create Your Own Poster and Tagline.....	22

III) THE FOUR FAMILIES (Best for 2nd - 5th grades).....

24

Music and Social/Emotional Learning: explore the work’s central theme of unity from diversity along with Sprite as the orchestra’s four instrumental families learn from each other in order to realize the full power and beauty of the orchestra, working together to become one unified instrument.

IV) BEHIND THE SCENES.....

32

Clips and images that take you inside the Making of *Philharmonia Fantastique* at Skywalker Ranch for a rare look at the making of a marriage of visual and musical storytelling.

INTRODUCTION

Dear Educators, Families, and Caregivers:

Welcome to the resource guide for *Philharmonia Fantastique: The Making of the Orchestra*. These materials have been designed to expand audience engagement with an appreciation of this innovative 25-minute multi-media concerto. The animated film, from Grammy-winning composer Mason Bates in collaboration with a multi-Oscar-winning creative team, innovatively introduces the instruments of the orchestra, exploring the fundamental connections **between music, sound, performance, creativity, and technology**.

We invite you to dive into the kinetic and compelling world of *Philharmonia Fantastique* in [Sections I & II](#) (pages 1 - 23), which have been designed to enrich the audience experience of the concert itself as well as providing simple and interdisciplinary tools to reflect on the experience by encouraging **active listening** and **active viewing**, insights into the **composer's vision**, and catalysts for **critical reflection**. In addition, the guide presents a wide variety of activities that may be used in both the general education and music classrooms, in after school settings, or at home. The materials in this guide support educators, students, families, and audience members alike.

Philharmonia Fantastique: The Making of the Orchestra engagingly illustrates the intricacies of how instruments work individually and collectively to produce the huge range of sounds that characterize the contemporary orchestra. In the stunning finale, the orchestra has overcome its primal distinctions between each instrument family and their sonic personalities to demonstrate **unity from diversity** in a spectacular finale. Opportunities to explore the piece's powerful central theme are provided in [Section III](#) entitled *The Four Families*. In this section, we present a series of animating questions and activities specifically designed to unpack the work's central theme further both musically and conceptually. These may be combined to create a complete unit, to work with colleagues in other content areas, and/or to develop an arts integration project. Specific **Music Standards** supported by this section are detailed on page 27 along with references to the **Social and Emotional Standards** that are also supported.



We'd love to hear from you and your young people! We invite you to share your work and comments with us at philharmonia@masonbates.com.

MAKING CONNECTIONS - this resource is centered upon the **2014 Music Standards** and their focus on Music Literacy. It provides opportunities to make connections to the core concepts of Creating, Responding, and Performing throughout. Specifically the resources, themes, and activities contained within directly support the Enduring Understandings outlined for PreK - 8th grade General Music.

Beyond the music classroom - when viewed holistically, the suggestions and resources included here create an opportunity to utilize an arts integration approach, bringing together English Language Arts, Music, Visual Arts, Science and Technology together, mirroring the orchestra's individual families, to build a unified series of lessons out of a diverse set of learning goals and objectives.

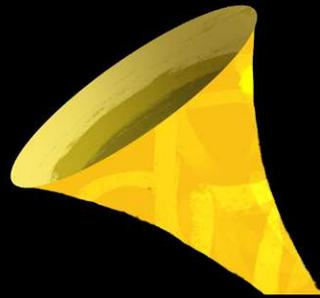
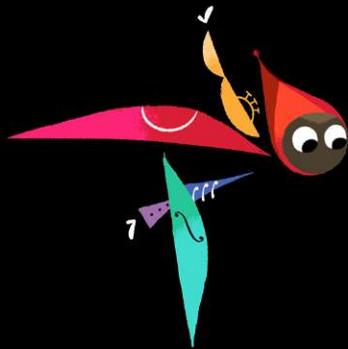
For example, in [Section I Getting Ready](#), the questions, activities, and literary resources provided, when combined, create a complete unit of work integrating MU:7.1&2 with the study of Sound and Acoustics, Visual Art & Design, and General Literacy skills.

The materials also provide opportunities to build and deepen connections to **Social and Emotional Learning** and are deliberately grounded in The Collaborative for Academic, Social and Emotional Learning's (CASEL) five competencies of SEL: **self-awareness, self-management, social awareness, relationship skills, and responsible decision making.**



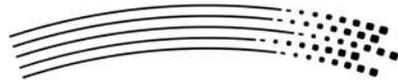
The team used miniature cameras to take us inside instruments. (photo: M. Bajzer)

GETTING READY



ABOUT THE CONCERT AND THE FILM

PHILHARMONIA FANTASTIQUE



The Making of the Orchestra

Music by **Mason Bates**
Directed by **Gary Rydstrom**

Written by **Mason Bates & Gary Rydstrom**
Animation direction by **Jim Capobiano**

Philharmonia Fantastique: The Making of the Orchestra is a 25-minute multi-media concerto from Grammy-winning composer, Mason Bates in collaboration with a multi-Oscar-winning creative team. The animated film flies through the instruments of the orchestra to explore the fundamental connections between music, sound, performance, creativity and technology.

Guided by a magical Sprite, the film shows violin strings vibrate, brass valves slice air, and drum heads resonate. Imaginatively blending traditional and modern animation styles, it is a kinetic and compelling guide to the orchestra that engagingly illustrates the intricacies of how instruments work individually and collectively to produce such a huge range of sound. By the culmination of the piece the orchestra has overcome its family differences of sections and sound to demonstrate unity from diversity in a spectacular finale.

Following the premiere in the Fall of 2021, *Philharmonia Fantastique* will be seen and heard live in concert and in education ahead of a theatrical release in 2022. The audio recording will be released on SONY in Spring 2022.

Co-commissioned by five of America's top orchestras - Chicago Symphony Orchestra, San Francisco Symphony, National Symphony Orchestra, Dallas Symphony Orchestra, and Pittsburgh Symphony Orchestra - this new work and film will be performed in subscription, film, family, and schools' concerts.

This project received generous support from the Sakurako Foundation and the John & Marcia Goldman Foundation.

The Vision: The magical intersection between music and technology is a central tenet of Mason Bates' career, from his GRAMMY-winning opera *The (R)evolution of Steve Jobs* to his work as a DJ and curator for series like San Francisco's Mercury Soul and KC Jukebox at the Kennedy Center.

Philharmonia Fantastique portrays the four sections of the orchestra as distinct families, each with their own unique sound worlds and musical motifs: the slinky, sophisticated noir-jazz of the woodwinds; the lush romanticism of the strings; the aggressive techno-fanfares of the brass; and the percussion section "drum circle" in all its versatility. Ultimately the work's message is one of unity: the diverse instruments of the orchestra are most powerful when working together as one giant instrument.

"I wanted the four families of the orchestra to be highly differentiated so that we could create dramatic tension in the second part of the piece, where the families can't quite unify," explains Bates. *"The Sprite has to figure out a way to bring them all together, and the way they do that is to learn to play each other's themes. That element of coming together and transcending their differences became a key inspiration for us as the piece unfolded."*

Nearly every aspect of the production mirrors the central thesis that the orchestra is the ideal marriage of tradition and innovation. The title itself is a nod to Hector Berlioz's *Symphonie Fantastique* (a striking dramatic storm with innovations in orchestration), but the music of *Philharmonia Fantastique* ventures beyond the bounds of classical to bring in elements of jazz and techno. The combination of music and animation echoes classics like *Fantasia* or *Peter and the Wolf*,



The film features a unique hybrid of animation and live action filming. Guided by Jim Capobianco, the animation team created a hand-drawn, 2D style reminiscent of 1950's French films. To look inside instruments, the team used high-definition special effects cameras, including probe lenses, to peer inside a violin, flute, and up close to brass valves. The film also features sound design built from the key clicks of woodwinds, taps on the body of string instruments, and vintage analogue synthesizers.





Director Gary Rydstrom & composer Mason Bates on set with musicians. (photo: M. Bajzer)



Cellist Karen Basrak at the recording session at Symphony Center. (photo: T. Rosenberg)

THE CREATIVE TEAM



Composer Mason Bates, director Gary Rydstrom, animator Jim Capobianco on set. (photo: M. Bajzer)

Mason Bates (Composer/Writer) Composer of the Grammy-winning opera *The (R)evolution of Steve Jobs*, Mason Bates is imaginatively transforming the way classical music is created and experienced as a composer, DJ, and curator. During his term as the first composer-in-residence at the Kennedy Center for the Performing Arts, he presented a diverse array of artists on his KC Jukebox using immersive production and stagecraft. Championed by legendary conductors from Riccardo Muti to Michael Tilson Thomas, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. He was named the second most-performed composer of his generation (to John Adams) in a recent survey of American music. Bates has also composed for film, including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts. A diverse artist exploring the ways classical music integrates into contemporary culture, he serves on the faculty of the San Francisco Conservatory of Music.

Gary Rydstrom (Director/Writer) has been nominated for eighteen Academy Awards, winning seven for his work in film sound, including *Jurassic Park*, *Titanic*, and *Saving Private Ryan*. As an animation director, he was nominated for an Academy Award for his Pixar short film *Lifted*, and in 2015 directed *Strange Magic*, a Lucasfilm/Disney musical that features innovative integration of music and animation. He has contributed sound design for the Mason Bates orchestral pieces *Alternative Energy* and *Mass Transmission*.

Jim Capobianco (Story/Animation) has worked as a story artist on many major animated films, including *Lion King*, *Fantasia 2000*, *Finding Nemo*, and *Inside Out*. He received an Academy Award nomination for Best Original Screenplay for *Ratatouille*. His love of traditional animation is evident in the imaginative end credits he created for *Wall-E*, in his Pixar short *Your Friend the Rat*, and in *Leonardo*, a hand-drawn animation that has been screened at numerous international film festivals. He has just completed supervising the animation sequences for Disney's new live-action feature film *Mary Poppins Returns*.

MEET MASON BATES

A PROGRAM NOTE FROM MASON



Mason Bates with Maestro Riccardo Muti and the Chicago Symphony Orchestra (photo: T. Rosenberg)

An orchestra tunes – and immediately, a sense of anticipation and wonder ripples through the room. As this super-instrument brings its marvels of engineering together into a single pitch, we are witnessing both art and science. The same orchestra that explores our emotional depths is also our finest example of interactive technology. The ‘making of the orchestra’ that has occurred over centuries continues into the present day with *Philharmonia Fantastique*, a concerto for orchestra and animated film. Only recently in its spectacular evolutionary history has the orchestra incorporated digital sounds and projection screens, offering the perfect medium for a kinetic exploration of musical instruments and how they work. Guided by a mercurial Sprite, we fly inside a flute to see its keys up close; jump on a viola string to activate the harmonic series; and zip through a trumpet as its valves slice shafts of air.

Inspired by a desire to offer my own kids a fresh guide to the orchestra, the piece was created with director Gary Rydstrom and animator Jim Capobianco during visits to Skywalker Ranch, George Lucas’s campus of creativity north of San Francisco. With their extensive film experience – Gary won Oscars for his dinosaur sounds in for *Jurassic Park*, Jim wrote the story for Pixar’s *Ratatouille* – they helped solve many of the film’s unique puzzles: namely, how to introduce the many facets of the orchestra without using words.

A handwritten signature in black ink that reads "Mason Bates".

Q & A WITH MASON



Mason Bates at the Kennedy Center for the Performing Arts, where he served as the first composer-in-residence. (photo: K. Warren)

Where are you from and where do you live now? I grew up in Richmond, Virginia and now live in San Francisco, California.

When did you first start playing music? My first music-making occurred in the chorus of St. Christopher's School, singing for Episcopal services. Soon after, I started studying piano with the school chorus director Hope Armstrong Erb.

Why did you start? We had a little upright piano, and my brother and I both started taking lessons around age 7. Pretty soon he switched to drums, then football, then joined the Marine Corps!

Did you have a favorite music teacher or mentor? Who? At St. Christopher's School, Hope Armstrong Erb first taught me to sing; then play the piano; then compose. She gives so much to every student she teaches. With me, it all began when I told her I was spending more time composing than practicing piano. She made a deal with me: she would mentor me in composing if I practiced

piano more. As she put it, "You need to play an instrument if you want to write for one." Later, at the Juilliard School, I studied with composer John Corigliano, who won the Oscar for his score to the film *The Red Violin*.

When did you write your first musical composition? What inspired you? My first compositions came out, around seven years old, as piano improvisations. When Mrs. Erb challenged me to write a piece based on a scale in my music theory workbook, I came up with Rhapsody on a Theory Exercise. Not very catchy! My first work for orchestra had a better title - Free Variations for Orchestra - and was written in tenth grade.

Do you have children? If so, are they interested in music? Do they come to your concerts? Taliaferro (12) and Ryland (9) both study piano, but I think they need more group music-making than piano can offer at their level. So we may take up guitar. They love coming to my concerts (as long they hear an exciting piece!).

What's the hardest thing about being a composer? If I painted houses for a living, eight hours of work would result in eight hours of painting – simple. But as a composer, sometimes I can't settle on a good tune, or even erase what I've written the day before!

What's the best thing about being a composer? I love creating things, and being a composer allows me to build all kinds of different worlds: symphonies, operas, even films. There's nothing more magical than a full orchestra playing together as one musical body.

Do you ever get "composer's block?" What do you do? Good question! The best medicine for composer's block is listening to more music, ideally live. The most inspiring moment for me is when an orchestra tunes.

Do you have a favorite instrument family? Which one? Impossible to choose – I love all the instrument families!

Who is your favorite composer? Your favorite kind of music? My first inspirations were American composers who incorporated jazz into the orchestra: George Gershwin, Leonard Bernstein, Aaron Copland. But I soon branched out to earlier music, such as the imaginative symphonies of Hector Berlioz and Richard Wagner. Beyond the classical world, I also love techno music and bluegrass.

What's your favorite part of *Philharmonia Fantastique*? The film has a sense of exuberant wonder that feels pure, and I have my kids to thank for that. Like children everywhere, they have superhero imagination, a power that fades into adulthood unless you exercise it. I showed them countless versions of the Sprite and was continually amazed at their quick intuitive judgement. I guess the film's infectious excitement is my favorite thing about it.



DJ Masonic spinning at a Mercury Soul event in San Francisco. (Photo by G. Khalsa)

What's Skywalker Ranch like? Were you nervous to work there? Skywalker Ranch was built by George Lucas from his Star Wars fortune, and it can be overwhelming to sit in the same room as a 7-time Oscar winner (or walk down a hallway and see a display case with Indy Jones's whip or Obi-Wan's lightsaber). But Skywalker is a utopia populated by technical masters - sound design, recording, post-production - and tech people are used to being friendly and collaborative, doing whatever they can do to realize the director's vision. So after the initial jitters, I felt very much at home during my visits to one of the most creative places on the planet.

How did it feel to see Sprite and the orchestra come to life on the screen? One dream of mine has been to marry music and animation. Ten years ago, I wouldn't have predicted that I'd be in the role of both composer and executive producer (ie, the creator of the film). Sometimes you have to make your own weather!

Is it hard to collaborate? What do you do when someone has an idea that's different to yours? Collaboration definitely benefits every project. Composers are often inflexible out of self-defense, because musicians sometimes criticize new music that comes with new challenges. But as a composer, you can learn from every comment, and sometimes there's a better way to realize an idea. If I had my way with every decision, I wouldn't be learning.

What's your next project? I'm starting *The Amazing Adventures of Kavalier & Clay* for The Metropolitan Opera. It's the story of two Jewish cousins in the 1940's who go into cartooning in order to save their family from the horrors of World War II. In the creation of the megahit superhero *The Escapist*, they forever change American culture. So it's got art, war, love, and superheros!



Young Mason on his first piano. (photo: L. Bates)

A LOOK INSIDE THE COMPOSER'S MIND:

Teacher Preparation for Engaging with *Philharmonia Fantastique*

*"Sometimes an artist changes the medium;
sometimes the medium changes the artist."*

Over the past two decades, the orchestra has undergone its most extensive evolution since the expansion of the percussion section in the early 20th Century. In one of the last bastions of analogue technology, digital technology has started to change the game: first came digital audio, then came video. Both are at work in my new symphony *Philharmonia Fantastique: The Making of the Orchestra*, a collaboration with director Gary Rydstrom and animator Jim Capobianco.

The piece is a kinetic exploration of the age-old connection between music and technology, an intersection that's been happening ever since bamboo was turned into pan flutes, or animal skin and logs were made into drums. Astonishing innovations in musical engineering have continued for centuries, from Bach's *Well-Tempered Clavier* celebration of equal temperament to Wagner's tubas. Guided by a mercurial Sprite that is born in the film's opening minutes, we fly inside a flute to see its keys up close; jump on a viola string to activate the harmonic series; and zip through the tubes of tuba as its valves elongate shafts of air.

So why this, why now? A new medium has developed – film with live orchestra – that perfectly suits a new 'guide to the orchestra.' Over the past few decades, the orchestra has sprouted some interesting new appendages. On the audio front, I've witnessed first-hand how orchestras can evolve, seeing early electro-acoustic works such as [Rusty Air in Carolina](#), [Liquid Interface](#), and [Mothership](#) first provoke head-scratching before being widely embraced. Symphonic-electronic soundworlds have been hitting ears since Pink Floyd's *Atom Heart Mother* and [film scores](#), but the symphonic repertoire had stuck with its acoustic roots. We just needed to figure out how to integrate speakers into the orchestra in three rehearsals!

On my mind were masterpieces such as [Bela Bartok's Concerto for Orchestra](#), to [Benjamin Britten's Young Person's Guide to the Orchestra](#), and [Disney's Fantasia](#) when I approached Gary Rydstrom about making a film together about 'the making of the orchestra.' Gary's a master sound designer (count 'em, seven Oscars for his work with Spielberg!) and a seasoned director of animated films such as Lucasfilm's *Strange Magic*. He loved the idea and brought in gifted animator Jim Capobianco (you can spot his most recent work in the animated sequence from *Mary Poppins Returns* that travels inside a ceramic bowl). The three of us started meeting up at Skywalker Ranch north of San Francisco, wringing our hands over questions such as; **How does the Sprite get inside the cello???**

A combination of animation and special-effects shots of musical instruments, the film will be performed live in concert by an orchestra enhanced by electronic sounds - an integration of a variety of artistic technologies in a through-composed symphony. We're still working out the final trajectory of the film, when the four 'families' (families) of the orchestra must unite to resurrect the Sprite (yeah it's got stakes!). The different instruments of the orchestra are as different as the races on earth, but they fuse together to become The Orchestra - one of the greatest human creations.

- Mason Bates

Watch the Trailer





Animator Jim Capobiano sketching at Skywalker Ranch. (Photo A. Silva)



MEET A YOUNG COMPOSER

You've met Mason Bates, now meet Grace Moore, a young composer whose composition, *Summer*, was inspired by the summer of 2020, a love of music, and a desire to bring people together through music. Article published by classicalfm.com.

12-year-old girl makes history as one of New York Philharmonic's youngest composers

13 November 2020, 16:36 | Updated: 13 November 2020, 17:05



Grace Moore, New York Philharmonic. Picture: YouTube / NY Phil

Grace Moore just turned twelve, but has already had her music performed by one of the world's top orchestras.

A Brooklyn-born music prodigy has become one of the youngest-ever composers featured by a major orchestra, in a piece inspired by the challenges and cultural reckonings of 2020.

Last month Grace Moore's piece, entitled *Summer*, was premiered by the **New York Philharmonic** as part of their Very Young Composer programme. The composer says her work was inspired by current events of the **coronavirus** and the Black Lives Matter movement.

Members of the New York Philharmonic performed the new work in an outdoor, socially distanced setting.

"I feel that music can change the way other people see the world around them," Moore said.

In an **interview** (watch below), the young composer said her love of music started at the age of two when her mum bought her a **piano**. Moore is currently in the seventh-grade of her school in Brooklyn.



In the video you can hear excerpts from her work, with words from the composer and her mother. In a challenging year for arts organisations, musicians and creatives, this is truly quite inspiring.

The performance was part of the New York Philharmonic's **Very Young Composers programme**, which allows young students to create, notate, and hear their very own music performed by Philharmonic musicians.

LISTEN UP

PHILHARMONIA FANTASTIQUE PLAYLIST

Listen to each track below as time permits. These tracks are excellent introductions to the concert experience and can serve as the foundation for exploring the piece's main theme of unity from diversity

MEET THE FAMILIES



[Listen to
The Woodwind Family](#)



[Listen to
The String Family](#)



[Listen to
The Orchestra Family
or THE FINALE](#)

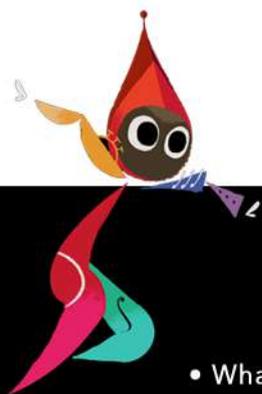


[Listen to
The Brass Family](#)



[Listen to
The Percussion Family](#)

FULL PLAYLIST: bit.ly/PF_Playlist



ANIMATING QUESTIONS

- What unique sounds do you hear in each family track? Can you describe how those sounds make you feel or what mood you associate with those sounds?
- Can you identify any specific instruments from each family?
- When the orchestra comes together for the finale creating one, unified family, what do you hear? What do you feel?

BACK IN THE CONCERT HALL

PREPARING TO LISTEN LIVE!

HOW IT WORKS: CONCERT HALL ACOUSTICS

“Just like the best place to hear a play is in the theater, the best place to hear orchestral music is a concert hall. This is a special type of theater that is built especially for musical performances. A concert hall is carefully designed so that the music played inside it will sound as wonderful as possible.

*The very best concert halls mix together science, engineering, and art. Architects make sure that these grand halls are beautiful, inspiring places that are as astounding as the music that is performed within them. However, there is a lot more to a concert hall than its appearance. Its shape, the angles of its walls, and the placement of columns and seats are all architectural features that can change the way music sounds within a hall. Engineers and scientists who know a great deal about acoustics work very hard to ensure that everything in a concert hall is built just the right way.” - from **Orchestra** by Avalon Nuovo and David Doran*



Although it's invisible to our eyes, as audience members at a concert we are surrounded by the sound waves created by each instrument's diverse vibrations. In this way, sound is actually three-dimensional even though we can't see it. But we can feel it, both physically and emotionally.

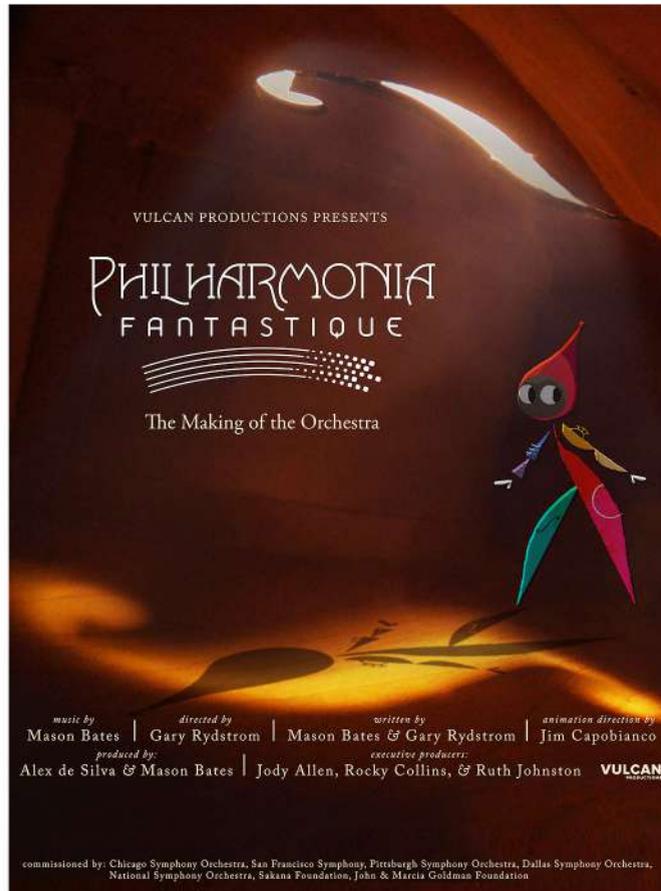
ANIMATING QUESTIONS

- How do you think the music will sound different live in the concert hall versus a recording?
- Do you think the music sounds different when the orchestra is practicing in the hall without an audience? Do you think it feels different to the musicians and the conductor? Why?
- How do you think the music will feel live? How do you imagine you'll feel being in the hall and sharing the concert with others?
- What do you, as an audience member, add to the experience of a live concert? Why are you important, in fact critical, to the experience?



LOOK CLOSER: THE POSTER

SHARE THE POSTER BELOW WITH YOUR STUDENTS



ENLARGE THIS POSTER



ANIMATING QUESTIONS

- What connections are there between the music you just heard and this design? What information is the poster giving you? In words? In images? What do you think this performance is going to be about?
- Who might that character be? What do you notice about their clothes? Their shadow? How does this character relate to the music we listened to?
- What are you expecting from the concert?

LITERATURE EXTENSIONS

DIG DEEPER BY MAKING CONNECTIONS TO OTHER CONTENT AREAS AND SKILLS

If time permits before or after the performance, you might like to refer to the following list of books that connect to many of *Philharmonia Fantastique's* themes, such as unity from diversity, collaboration, discovery, the composer's journey, and the joy of discovering live concerts. These titles will also extend into other core content areas, such as ELA and Science.

The Really Awful Musicians by John Manders

The Music in George's Head by Suzanne Slade

Orchestra by Avalon Nuovo

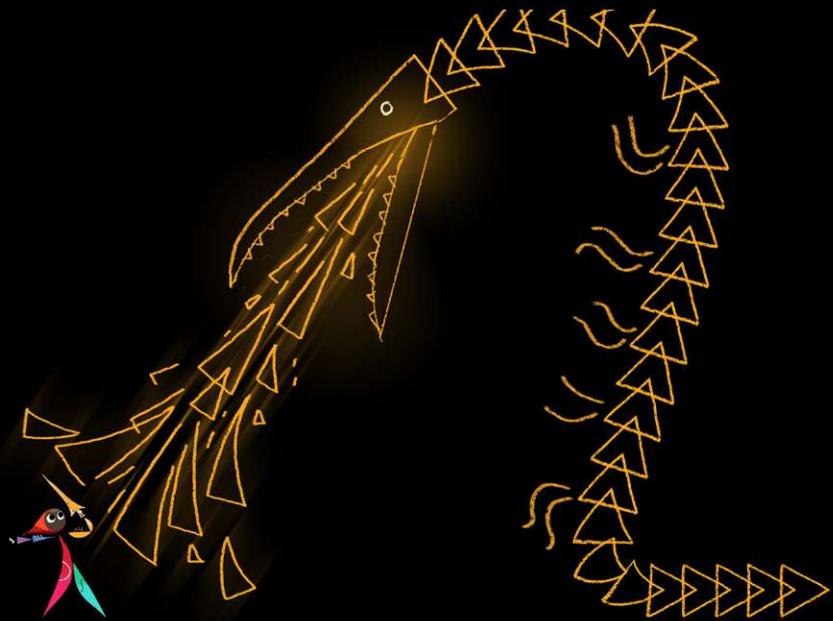
Because by Mo Willems

Music and How It Works DK Guides



Mason Bates & Jim Capobianco working on a storyboard at Skywalker Ranch. (photo: A. Silva)

POST PERFORMANCE



QUESTIONS & ACTIVITIES



ANIMATING QUESTIONS

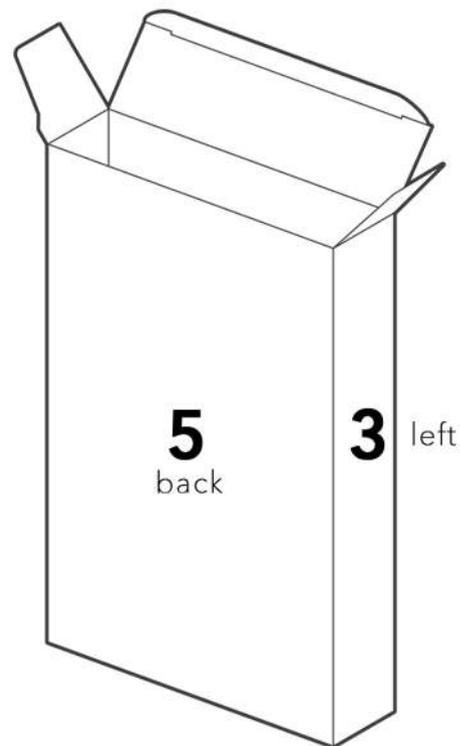
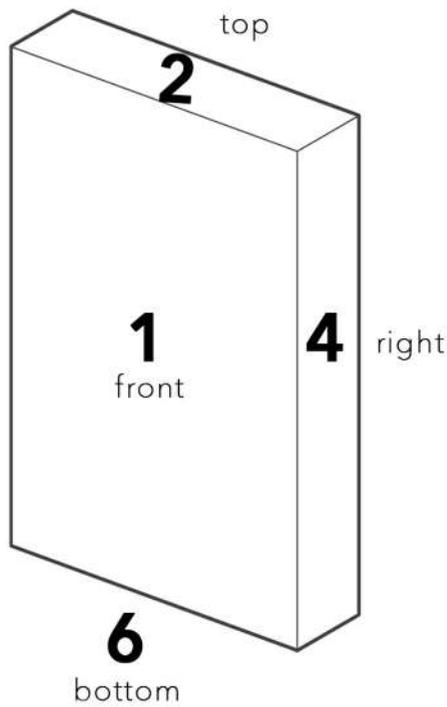
- What did the film add to the music? How did the film and **Sprite's journey make sound visible?**
- After seeing *Philharmonia Fantastique* live, could you draw the music's three dimensions traveling inside the hall? What does it look like to you? (Teachers: if time permits, ask your students to pull out a pencil and paper and let them draw their answer!)
- How did the music sound live? Could you hear it or feel it in a new or different way? How? (Students may use the Playlist on page 14 for reference.)
- What was Sprite's journey? How was it different from the orchestra's?

ACTIVITY: CEREAL BOX REVIEW

ADAPTED FROM THE CEREAL BOX BOOK REPORT FORMAT

This activity provides an excellent opportunity to integrate student engagement with *Philharmonia Fantastique* with general classroom instruction or English Language Arts particularly as it is adapted from a common literacy and critical response activity. It is a great opportunity to collaborate with your school's music teacher on this project.

Using a real cereal box or sheets of paper, create a new cereal inspired by *Philharmonia Fantastique*!



CEREAL BOX HOW-TO

1. Front of the cereal box: Name your *Philharmonia Fantastique* and design the cover of the box to go with it. Invent a name for the cereal that is related to the performance, sounds like a real cereal, and shares a bit of information about the concert. Do not use the performance's exact title. Here's an example: Fruity Instruments - four fruit flavors, one for each section of the orchestra. They taste ok on their own but explode with tropical flavor when eaten together!
2. Top of the cereal box: include your name, grade and 1 to 5 stars (5 being the best)
3. Left Side of the box: summarize the performance and how your cereal was inspired by it in no more than eight sentences.
4. Right Side of the box: list the nutritional facts of *Philharmonia Fantastique*. What percentage of your recommended daily allowance (RDA) in several categories did it include? Feel free to make up your own, but here are some examples to get you started:
 - a. Humor
 - b. Conflict
 - c. Joy
 - d. Adventure
 - e. Relaxing Sounds
 - f. Celebratory Sounds
 - g. Loud Music
 - h. Percussion
 - i. Vivid colors
5. Back of the box: Design a simple game inspired by the performance. It can be a puzzle, a word game, or any other fun activity that might be found on the back of a cereal box. Make sure it includes information from *Philharmonia Fantastique*.
6. Bottom of the box: You decide!

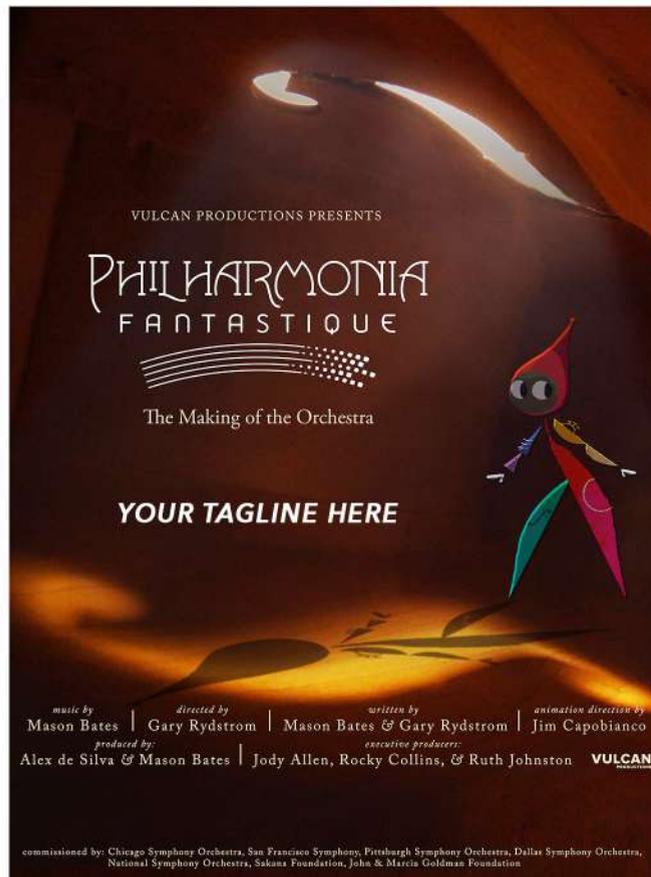
EXTENSION ACTIVITY

CREATE YOUR OWN POSTER AND TAGLINE

Best for general classroom or arts integration use

Create your own poster for Philharmonia Fantastique - what do you want to communicate to future audiences about the concert and the film? Can you think of a tagline* to add to your poster?

NOTE: this extension activity will work best when paired with the post review activity on page 15.



*A tagline is a catchphrase or slogan, especially as used in advertising and marketing, as in film posters. Here are some examples:

Monsters Inc. - *We Scare Because We Care*

Black Panther - *Long Live the King*

In the Heights - *Turn up the Volume on Your Dreams*



"Mason Bates, Musical America's 2018 Composer of the Year, is carrying a lot on his shoulders. At a time when classical music is eagerly, anxiously, even desperately trying to connect with a younger generation, Bates is one of the rare composers who is at once popular, hip, and active at the large classical-music institutions—opera houses and orchestras—that are having the hardest time winning young audiences."

- Anne Midgette, [Musical America Worldwide](#)

THE FOUR FAMILIES





ancient
slinky conical
 breath hollow reeds
WOODWINDS
 keys sophisticated
 blowing buzzing
 mouthpiece bell

romantic bridge
 bows vibrating
 wood
STRINGS
 plucking lush
 resonate
 striking sound box

untuned
drum circle forceful
 energetic rhythm
PERCUSSION
 tuned crashing shaking
 texture
 versatile striking

muting mouthpiece
 loud aggressive
 air column
BRASS tubes
 fanfare shiney
 valves and pistons
 pursing animal horns



THE FOUR FAMILIES CLASSROOM ORCHESTRA

BEST FOR 2ND - 5TH GRADES



"Sprite has to figure out a way to bring all the families together, and the way they do that is to learn to play each other's themes. That element of coming together and transcending their differences became a key inspiration for us as the piece unfolded."

-Mason Bates, Composer

Overview

The following theme invites students to create their own character inspired by Sprite and one of the orchestra's families, and then go on to create their own instrument families and, finally, a unified orchestra. When taken together, the steps guide students through a collaborative experience of building **unity out of diversity** through music by inviting them to create their own music while working together in small groups, and eventually as one orchestra, to present a unified performance experience.

When used as a complete sequence of activities, this work provides multiple opportunities for individual students, small groups, and ultimately the full class, to perform for one another and in a larger setting for parents and peers.

Finally, each of the individual activities can stand on its own and is adaptable to individual teaching and learning situations (particularly steps 1-2-3). Suggested times are given for each step so that educators can plan the activity to fit their needs.

Materials

- Pencils
- BioPoem Worksheet
- Small baskets of varying instruments

National Core Arts [Standards](#)

This theme is created under the National Core Arts Standards for Music. Specifically, the following series of activities align with these standards:

CREATING

MU:Cr1.1 - Generate musical ideas for various purposes and contexts.

MU:Cr2.1 - Plan, select, and develop musical ideas for defined pulses and contexts.

MU:Cr3.1 - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

MU:Cr3.2 - Present and share creative musical work that conveys intent, demonstrates craftsmanship and exhibits originality.

RESPONDING

MU:Re7.1 - Choose music appropriate for specific purpose or context.

MU:Re8.1 - Support interpretations of musical works that reflect creators'/performers' expressive intent.

CONNECTING

MU:Cn10.0 - Synthesize and relate knowledge and personal experiences to make music.

MU:Cn11.0 - Relate musical ideas and works with varied context to deepen understanding.

Social and Emotional Learning [Standards](#)

This theme is created under the CASEL competencies for Social and Emotional Learning. We have included standards specific to Illinois as an example. The following series of activities align with standards from the [Illinois State Board of Education Priority Learning Standards](#) for 2021/22 and are in general alignment with other state and district standards.

Goal 1: Develop self-awareness and self-management skills to achieve school and life success.

- 1A Identify and manage one's emotions and behavior.
- 1C Demonstrate skills related to achieving personal and academic goals.

Goal 2: Use social-awareness and interpersonal skills to establish and maintain positive relationships.

- 2A Recognize the feelings and perspectives of others.
- 2B Recognize individual and group similarities and differences.
- 2C Use communication and social skills to interact effectively with others.
- 2D Demonstrate an ability to prevent, manage, and resolve interpersonal conflicts in constructive ways.

Goal 3: Demonstrate decision-making skills and responsible behaviors in personal, school, and community contexts.

- 3B Apply decision-making skills to deal responsibly with daily academic and social situations.

GUIDING QUESTIONS

Music: How can we as individual musicians representing an orchestra family collaborate to create music together and with all sections of an orchestra?

SEL: How does the challenge of creating individual musical families that must work together to become one unified orchestra reflect other challenges we face in and out of school, in our town or city, in our country, and in our world?



INSTRUCTIONAL PLAN

1. The Families (5 min.)

- Name the four musical families. Describe each one's sounds and mood.
- How were the families depicted on film? Color? Movement? Anything else?
- Can you come up with your own name and symbol for each musical family?
- How are the families different from each other? Visually? Sonically? In the way they are depicted on film?

2. Listen Deeply: Unity in the *Philharmonia Fantastique* Finale (5 min.)

Returning to *Philharmonia Fantastique* Playlist on page 14. Invite students to listen deeply by choosing one instrument family to focus on as they listen.

- What unique sounds do you hear in each families' track? Can you identify any specific instruments from each family?
- What feelings or mood do you associate with each individual instrument family and its theme?
- Is there competition between the families? What does it sound like? What did it look like on film?
- When the orchestra comes together for the finale, creating one unified family, what do you hear? What do you feel? Can you hear the individual instruments and musical themes? How do they sound together? What is the final feeling or mood of *Philharmonia Fantastique*?

3. Create a new character. (10 min)

- Each student should select an instrument and create a new “sprite-like” character to represent that instrument.
- Create your own character by completing a BioPoem worksheet and drawing your character on the back of the worksheet. Inspiration for their new character can come from your instrument’s sounds, the material it’s made of, the way it’s played, and/or how it works or makes them feel when they hear it.

4. Build a Family (10 min)

- Once their characters are finished, create small family groups based on the four sections of the orchestra.
- Provide each group with a bucket of instruments ideally containing a few instrument choices from each family. Students should select an instrument and develop a short phrase to accompany their poem and drawing.

NOTE: if instruments are not available, invite students to share a sound or sound pattern they create through body percussion, inspired by the family of their choice. The title page to this theme (page 25), may be viewed or printed as a source of inspiration.

5. Find Common Ground (5 min)

- As students share their work with members of their groups, remind them to listen and look for the things their sounds, poems, drawings, and whole characters have in common and conversely the things that make each one unique reflecting on their completed worksheets from Steps 1 and 2. How will they build a musical family out of these raw materials?
- Once the families have developed their musical theme, invite them to share their work with the rest of the class. Encourage the class to identify the characteristics of each individual and the family as a whole.

6. Collaborate (10 min)

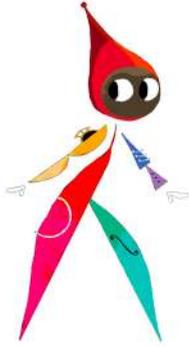
- Build the class orchestra by seating the class according to their families, mirroring standard orchestra seating when possible. In a “turn and talk,” ask students to share their pieces with each other once again to generate ideas for linking the individual family’s musical themes.
- Work with each family and then the class to experiment with different sequences, rhythms, and volumes.
- Can the class work together to make creative decisions? Can they find ways to combine their ideas into a unified whole?

7. Orchestrate (10 min)

- Bring the class orchestra together once again. This time, acting as the conductor/arranger, further develop and set their collaborative composition as suits.
- Rehearse and perform their work as possible.



MY INSTRUMENT FAMILY BIOPOEM



Create your own character by completing a BioPoem worksheet that represents your chosen instrument and its family. After you complete the questions, draw your character on the back of the worksheet.

I am _____

Member of _____

(Your instrument family)

I sound like _____

(Two adjectives that describe your sound)

I am made of _____

(List an adjective and a noun that make up your character, ex. Blue Wood, or Rainbow Strings)

Fan of _____

(Three people or things your character loves)

Who feels _____

(Three feelings)

Who is jealous of _____

(What's something your character is jealous of an instrument from another family?)

Who fears _____

(Three fears)

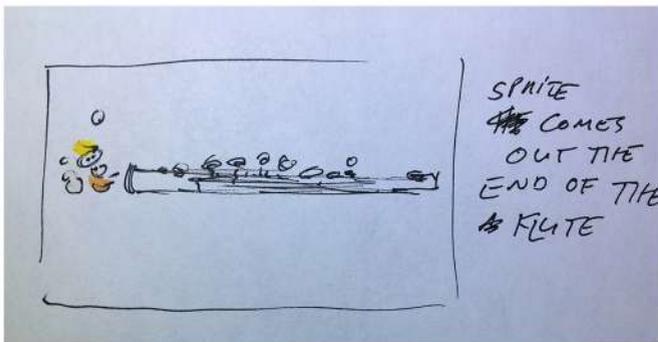
Who dreams of _____

(Share your character's biggest dream)

EXTENSION: MAKE SOME STEAM

EXTENSIONS AND/OR CURRICULUM CONNECTIONS

1. The Four Families theme presents many opportunities to collaborate with the general ed and/or other content specialists through the BioPoem worksheets which are common literacy skill builders, as well as through the investigation of individual instruments as inspiration for character development. For example, the instruments' individual sounds and acoustical traits could be explored further through a science lens while simultaneously engaging students more deeply in the creative development of their character and their character's musical composition.
2. Build a musical narrative by inviting each mini-orchestra to storyboard their own journey to unity from diversity. They can start by storyboarding their journey with this simple worksheet. Print this worksheet: bit.ly/PF_StoryboardTemplate
3. Put it all together by collaborating with visual art or technology content specialists to create short stop-motion animations telling the story of their orchestras' collaboration working to discover their own versions of unity from diversity.



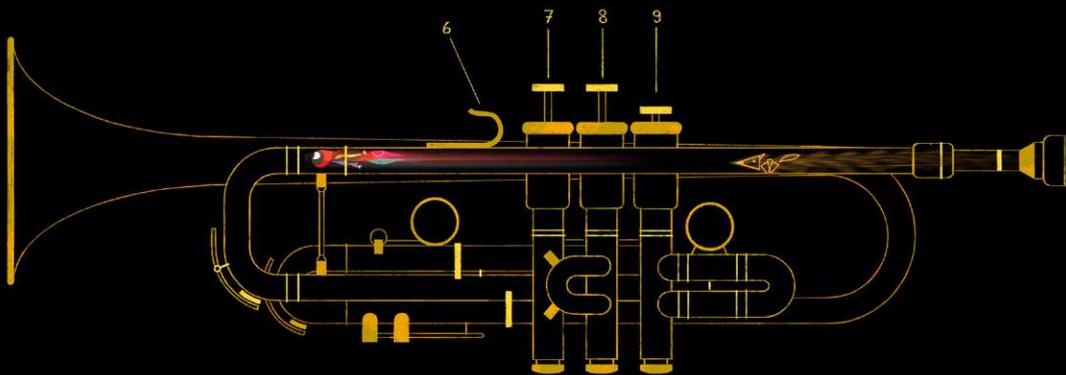
Suggested resources:

[Animation Chefs](#) provide a free beginner's guide to stop-motion animation in a downloadable PDF. This guide is inspired by over 10 years of partnering with elementary students and teachers.

This is an [excellent introduction to simple, stop-motion animation on Chromebooks](#) from a Canadian elementary educator.



BEHIND THE SCENES



TRUMPET

These short videos take you inside the making of *Philharmonia Fantastique* and will enhance students' engagement with the work before or after the concert. They may also be used in tandem with this resource's animating questions as catalysts for discussion.



Making the Sprite

Pair this clip with the **Get to know Sprite printable BioPoem Worksheet** on the next page which gives students the chance to explore this unifying character and their journey with the orchestra in more depth.



Inside the Cello

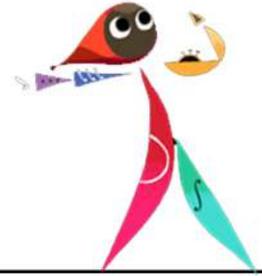
"Music itself has always been a marriage of technology and art," says Rydstrom. "We use both new and old technologies to explore how music comes together, how radically different sounds and techniques converge into the full sound of an orchestra."



Inside the Woodwinds

"The project will have a certain immediacy since each performance of the music will be a one-of-a-kind experience", says Capobianco. "Philharmonia Fantastique ultimately feels timeless: nostalgic but also completely fresh and new."

GET TO KNOW SPRITE BIOPOEM



SPRITE

Is _____

(Four adjectives that describe Sprite)

A Resident of _____

(Where do you think Sprite lives?)

A Fan of _____

(Three people or things Sprite loves)

Who feels _____

(Three feelings Sprite expressed during the performance)

Who explores _____

(Three things Sprite explored during the performance)

Who fears _____

(Three fears Sprite might have)

Who wants to see _____

(Three things Sprite would like to see)

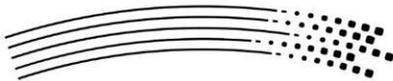
Who dreams of _____

(Three things Sprite might dream about)



FOR PHILHARMONIA FANTASTIQUE

PHILHARMONIA FANTASTIQUE



The Making of the Orchestra

Music by **Mason Bates**

Directed by **Gary Rydstrom**

Written by **Mason Bates & Gary Rydstrom**

Animation direction by **Jim Capobiano**

Produced by **Alex de Silva & Mason Bates**

Executive Producers **Jody Allen, Rocky Collins, & Ruth Johnston**

Vulcan Productions

Project Managers **Claire Long & Meg Davies, Music Productions**

Commissioned by **Chicago Symphony Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, Dallas Symphony Orchestra, National Symphony Orchestra, Sakana Foundation, John & Marcia Goldman Foundation**



Mason Bates as a choir boy.

FOR THE EDIE DEMAS GROUP (EDG)

Edie Demas, PhD - Creative and Curriculum Producer



Edie performing in a French vocal trio in high school.

Edie founded EDG in 2020. Its focus is on strategic, creative, and collaborative consulting for the arts and culture sector. Priority areas include centering artists and audiences in shared experiences; harnessing the transformative power of the arts for change; and working alongside organizational stakeholders to envision, build and implement programs and systems that create healthy, thriving organizations for all. She is an award-winning, internationally recognized creative leader with experience in performing arts, film & media, arts education, creative youth development, school & community, festival, and academic environments. In 2019 she was recognized as a leading woman in business by 914INC and in 2018, she received a Responsible 100 Award from City and State Media, honoring New York's most outstanding and socially responsible thought leaders and visionaries making transformative change. Edie's passion for the arts began in elementary school where she was fortunate to have the opportunity to explore many art forms. In music, choral arts and musical theater were her focus.

Sarah Lempke O'Hare - Content Specialist and Collaborator



Sarah in college, about to perform at Carnegie Hall.

As a self-taught oboist at age 9, Sarah found a love for melodic oboe and music that led her to a career in the arts. Sarah has dedicated her career to using arts education as a catalyst for change in communities that need it most. With a background in oboe performance and arts administration, Sarah has worked in a number of arts administrative capacities at various orchestras, music festivals, museums, and arts education organizations. Partnering with artists, teachers, students, and families, Sarah has been recognized for her collaborative approach to creating and building impactful arts programs that have made lasting change in schools and communities.

Kate Eminger - Graphic Designer



Kate with her cello in 8th grade orchestra.

Kate started learning music at the age of five and joined the cello section of her school orchestra in the 4th grade. She continued playing in orchestras through college. Kate is the Creative Director for SPACE on Ryder Farm and a freelance director, collaborative artist, and designer. She is Head of Directing at Five Towns College, where she teaches Directing and Visual Storytelling. She was a Clubbed Thumb Directing Fellow (2018-2019), Lincoln Center Directors Lab Member (2014), and a former Actors Theater of Louisville Directing Intern (2012-2013). These days Kate dabbles in food photography, recipe writing, film-making, projection design, and embroidery. MFA Directing: The New School.



We invite you to share your work and comments with us at philharmonia@masonbates.com



Join us on social media for news about Mason and *Philharmonia Fantastique*.