

## STUDY GUIDE 5-8

# *The Pied Piper*

*A Tales & Scales Musictale performance*

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# National Standards Met in Viewing the Performance and Classroom Discussion

Music Content Standard 5-8.6: Listening to, analyzing, and describing music.

Achievement Standard: Students describe specific music events (e.g. entry of oboe, change of meter, return of refrain) in a given aural example, using appropriate terminology.

Music Content Standard 5-8.8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Achievement Standard: Students compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art.

Achievement Standard: Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works).

Theatre Content Standard 5-8.6: Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

Achievement Standard: Students describe characteristics and compare the presentation of characters, environments, and actions in theatre, musical theatre, dramatic media, dance, and visual arts.

Achievement Standard: Students express and compare personal reactions to several art forms.

Achievement Standard: Students describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts.

Theatre Content Standard 5-8.7: Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

Achievement Standard: Students describe and analyze the effect of publicity, study guides, programs, and physical environments on audience response and appreciation of dramatic performances.

Achievement Standard: Students articulate and support the meanings constructed from their and others' dramatic performances.

Achievement Standard: Students use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.

## National Standards Met in Classroom Activities

### 1. TRANSFORMATIONS

Language Arts K-12.12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Theatre Content Standard 5-8.2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

Achievement Standard: Students demonstrate acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices.

### 2. FOLLOW THE PIPER

Music Content Standard 5-8.2: Performing on instruments, alone and with others, a varied repertoire of music.

Achievement Standard: Students perform on at least one instrument (e.g., band or orchestra instrument, keyboard instrument, fretted instrument, electronic instrument) accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control.

### 3. STAINED GLASS WINDOW

Visual Arts Content Standard 5-8.1: Understanding and applying media, techniques, and processes.

Achievement Standard: Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.

Achievement Standard: Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

Visual Arts Content Standard 5-8.3: Choosing and evaluating a range of subject matter, symbols and ideas.

Achievement Standard: Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.

Achievement Standard: Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

### 4. HOW DOES A TURNTABLE WORK?

Technology Content Standard K-12.1: Basic operations and concepts.

Achievement Standard: Students demonstrate a sound understanding of the nature and operation of technology systems.

Science Content Standard 5-8.5: Science and technology.

Achievement Standard: As a result of activities in grades 5-8, all students should develop abilities of technological design.

Achievement Standard: As a result of activities in grades 5-8, all students should develop understandings about science and technology.

### 5. “HAMELIN TOWN’S IN BRUNSWICK ...”

Social Science – Geography Content Standard K-12.1: The World in Spatial Terms

Achievement Standard: As result of activities in grades K-12, all students should understand how to use maps and other geographic representations, tools, and technologies to acquire, process, and report information from a spatial perspective.

Achievement Standard: As result of activities in grades K-12, all students should understand how to use mental maps to organize information about people, places, and environments in a spatial context.

Achievement Standard: As result of activities in grades K-12, all students should understand how to analyze the spatial organization of people, places, and environments on Earth's surface.

### 6. LEFT BEHIND

Language Arts Content Standard K-12: Communication Strategies

Achievement Standard: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

### INTRODUCTION:

The information and activities in this study guide are intended to enhance your enjoyment and extend the educational value of Tales & Scales’ performance of The Pied Piper *It is not necessary to prepare students in any way* for the production. The performance stands on its own as a satisfying and stimulating entertainment.

However, we, like other performing artists, have discovered that some young audiences have little or no experience attending live theater. It is helpful to introduce the following ideas to your students before the performance:

Your participation as an audience is very important to the success of the performance;

Unlike television programs and movies, the performers on the stage can hear and see you. What you do and say affects what they do on the stage;

The audience members who get the most from live performances keep their eyes, their ears and their minds open. You will probably miss something exciting if you don't!

**Thank you, and enjoy The Pied Piper!**

### **ABOUT TALES & SCALES:**

TALES & SCALES is in its 21<sup>st</sup> year of touring the United States with unique productions called MUSICTALES. Each Musictale is written and composed especially for the troupe to perform. The four members of the troupe are classically trained musicians who have many other talents and skills. (Biographies of the performing and collaborating artists are in the last section of this Study Guide) They play their instruments, act, and dance to perform the Musictales. So each Tale is told in music, words, and movement.

This unique way of performing requires an exceptional imagination. There are almost no costumes, props or scenery used, and often each performer is required to play several different roles. The musical instruments used in the performance become many different things. These "transformations" are an important part of the Musictale experience, and are intended to spark audience's imagination as well.

Each performance of a Musictale is followed by an opportunity to meet the performers and ask questions about the production. We hope you and your students will take advantage of this unique opportunity. The next generation of Musictellers may be sitting next to you!

### **ABOUT OUR INSTRUMENTS:**

**Flute** (Woodwind family) In its primitive beginnings, the flute was made of materials such as clay, bamboo or bone. Today, the modern flute is made of silver and sometimes gold. It is the only woodwind instrument that doesn't use a reed. Orchestral flutes have been in existence since the 12th century. The piccolo is smaller and higher in pitch than the regular flute and usually made of wood and silver.

**Oboe** (Woodwind family) The modern oboe was developed from a 12<sup>th</sup> century instrument called the shawm. The shawm was the first woodwind instrument to use a double reed, made from two thin pieces of bamboo tied together, to create its sound. While the shawm had simple finger holes like a recorder, oboes now have a complex system of keys to create different pitches.

**Saxophone** (Woodwind family) The saxophone is a woodwind instrument that is classified with clarinets as members of the single-reed family, but is actually a hybrid of the clarinet and the oboe. Like the clarinet, the saxophone has a single reed attached to a beaked mouthpiece, but its conical tube and flared bell are more typical of the oboe family. The saxophone was invented about 1840 by Adolphe Sax, a Belgian instrument-maker working in Paris.

**Trombone** (Brass family) The trombone's origin dates back to 750 BC when man first blew into animal horns to create sound. The trombone was the first brass instrument able to play all the notes of any scale and found its first use in the church to help reinforce vocal choirs. Like a choir, the trombone family consists of a bass, tenor, soprano and alto. In the Tales & Scales performance, you will be hearing and seeing a *bass* trombone.

**Euphonium** (Brass family) Often referred to as a small, or tenor tuba, the euphonium is also a member of the brass family. It is played by operating valves with fingers, unlike the trombone, which is played by moving a 'slide' from note to note.

**Banjo** (String instrument) The banjo, similar to the guitar, was brought to America from the continent of Africa in the 17<sup>th</sup> century by slaves. Today's banjo began to take shape in 1878 when frets, or narrow strips of wood that are glued across the fingerboard were added. In the 1900's steel strings were invented. Banjos were originally played by strumming the strings but the stronger steel strings allowed players to pick or pluck the strings.

**Percussion** instruments are those that sound by shaking or striking one object with another. There are two kinds: those that are pitched (like the vibraphone and glockenspiel/bells) and those that are not pitched (like tam-tams, shakers and some drums). Percussion instruments can be made out of almost anything and Tales & Scales not only uses a variety of pitched and non-pitched instruments, but also uses 'found sounds' such as trash, rocks, water, leaves, or pot lids.

## ABOUT *Pied Piper*

The *Pied Piper* is a fairytale about an unusual disaster that occurs in the town of Hamelin, Germany on June 26, 1284. The town of Hamelin was suffering from a terrible rat infestation. One day a stranger appears, claiming that he can rid the town of the rat infestation if he is paid accordingly. The mayor and townspeople agree to his price. The rat-catcher lures the rats to the river Weser by playing a song on his flute. The rats jump into the river and are drowned. Despite the Pied Piper's success, the mayor does not keep his promise and neglects to pay the rat-catcher. On June 26, 1284 when the townspeople are in church, the Piper returns and plays his flute. This time all of the townspeople's children follow him. He leads them out of the city of Hamelin and into a cave where they are never to be seen again.

## Historical Origins

The earliest known mention of the legend of the Pied Piper is a stained glass window placed in a church in Hamelin, Germany c.1300. The window was described in several different accounts between the 14<sup>th</sup> and 17<sup>th</sup> centuries. It is believed to have been created in memory of the tragic event that occurred in Hamelin on June 26, 1284. Surprisingly, however, the "rat-factor" was not added to the story until the late 16<sup>th</sup> century. The rats are absent in all previously documented accounts.

The earliest English account of the story of Pied Piper is Richard Rowland Verstegan's *Restitution of Decayed Intelligence* written in 1605. He provides an entirely different day for the tragedy in Hamelin: July 22, 1376. Verstegan's version of the Pied Piper was copied in Nathaniel Wanley's *Wonders of the Visible World* in 1687. This happens to be the immediate source for Robert Browning's poem *The Pied Piper*. Browning therefore also adopts the date of July 22, 1376.

## Robert Browning May 7, 1812 – December 12, 1889

Robert Browning was an English poet and playwright. He was one of the foremost Victorian poets. When he was 12 years old he wrote a book of poetry. However, he destroyed it when he could not find a publisher. By the time he was 14, Robert Browning was fluent in French, Greek, Latin and Italian! He inherited some musical talent from his mother and composed settings for various songs. His poem *The Pied Piper of Hamelin* was written for, and inscribed to, W. M. the Younger. W. M. was William Macready, the young son of Robert Browning's friend William Charles Macready. W. M. was ill so Robert Browning sent him the poem to illustrate when he was well again. Here is the text of the poem that we use in our Musictale.

I.

Hamelin town's in Brunswick,  
By famous Hanover city;  
The River Weser, deep and wide,  
Washes its wall on the southern side;  
A pleasanter spot you never spied;  
But, when begins my ditty,  
Almost five hundred years ago,  
To see townsfolk suffer so  
From vermin, was a pity.

II.

Rats!  
They fought the dogs, and killed the cats,  
and bit the babies in the cradles,  
And ate the cheeses out of the vats,  
And licked the soup from the cook's own ladles,  
Split open the kegs of salted sprats,  
Made nests inside men's Sunday hats,  
And even spoiled the women's chats,  
By drowning their speaking  
With shrieking and squeaking  
In fifty different sharps and flats.

III.

At last the people in a body  
To the Town Hall came flocking:  
"Tis clear," cried they, "our Mayor's a noddy;  
And as for our Corporation -- shocking  
To think we buy gowns lined with ermine  
For dolts that can't or won't determine  
What's best to rid us of our vermin!  
You hope, because you're old and obese,  
To find in the furry civic robe ease?  
Rouse up, sirs! Give your brains a racking  
To find the remedy we're lacking,  
Or, sure as fate, we'll send you packing!"  
At this the Mayor and Corporation  
Quaked with a mighty consternation.

IV.

An hour they sate in council,  
At length the Mayor broke silence:  
"For a guildler I'd my ermine gown sell,  
I wish I were a mile hence!  
It's easy to bid one rack one's brain --  
I'm sure my poor head aches again  
I've scratched it so, and all in vain.  
Oh for a trap, a trap, a trap!"  
Just as he said this, what should hap  
At the chamber door but a gentle tap?  
"Bless us," cried the Mayor, "What's that?"

(With the Corporation as he sat,  
Looking little though wondrous fat;  
Nor brighter was his eye, nor moister  
Than a too-long-opened oyster,  
Save when at noon his paunch grew mutinous  
For a plate of turtle green and glutinous.)  
"Only a scraping of shoes on the mat?  
Anything like the sound of a rat  
Makes my heart go pit-a-pat!

V.

"Come in!" -- the Mayor cried, looking bigger:  
And in did come the strangest figure!  
His queer long coat from heel to head  
Was half of yellow and half of red;  
And he himself was tall and thin,  
With sharp blue eyes, each like a pin,  
And light loose hair, yet swarthy skin,  
No tuft on cheek, nor beard on chin,  
But lips where smiles went out and in --  
There was no guessing his kith and kin!  
And nobody could enough admire  
The tall man and his quaint attire:  
Quoth one: "It's as my great-grandsire,  
Starting up at the Trump of Doom's tone,  
Had walked this way from his painted tombstone!"

VI.

He advanced to the council-table:  
And, "Please your honours," said he, "I'm able,  
By means of a secret charm, to draw  
All creatures living beneath the sun,  
That creep, or swim, or fly, or run,  
After me so as you never saw!  
And I chiefly use my charm  
On creatures that do people harm,  
The mole, and toad, and newt, and viper;  
And people call me the Pied Piper."  
(And here they noticed round his neck  
A scarf of red and yellow stripe,  
To match with his coat of selfsame cheque;  
And at the scarf's end hung a pipe;  
And his fingers, they noticed, were ever straying  
As if impatient to be playing  
Upon this pipe, as low it dangled  
Over his vesture, so old-fangled.)  
"Yet," said he "poor piper as I am,  
In Tartary I freed the Cham,  
Last June, from his huge swarms of gnats;  
I eased in Asia the Nizam  
Of a monstrous brood of vampire-bats:  
And, as for what your brain bewilders,  
If I can rid your town of rats  
Will you give me a thousand guilders?"

"One? fifty thousand!" -- was the exclamation  
Of the astonished Mayor and Corporation.

VII.

Into the street the Piper stept,  
Smiling first a little smile,  
As if he knew what magic slept  
In his quiet pipe the while;  
Then, like a musical adept,  
To blow the pipe his lips he wrinkled,  
And green and blue his sharp eyes twinkled  
Like a candle flame where salt is sprinkled;  
And ere three shrill notes the pipe uttered,  
You heard as if an army muttered;  
And the muttering grew to a grumbling;  
And the grumbling grew to a mighty rumbling;  
And out of the houses the rats came tumbling:  
Great rats, small rats, lean rats, brawny rats,  
Brown rats, black rats, grey rats, tawny rats,  
Grave old plodders, gay young friskers,  
Fathers, mothers, uncles, cousins,  
Cocking tails and pricking whiskers,  
Families by tens and dozens,  
Brothers, sisters, husbands, wives --  
Followed the Piper for their lives.  
From street to street he piped, advancing,  
And step for step, they followed, dancing,  
Until they came to the River Weser  
Wherein all plunged and perished  
-- Save one who, stout as Julius Caesar,  
Swam across and lived to carry  
(As he the manuscript he cherished)  
To Rat-land home his commentary,  
Which was, "At the first shrill notes of the pipe,  
I heard a sound as of scraping tripe,  
And putting apples, wondrous ripe,  
Into a cider press's gripe:  
And a moving away of pickle-tub boards,  
And a leaving ajar of conserve-cupboards,  
And the drawing the corks of train-oil flasks,  
And a breaking the hoops of butter-casks;  
And it seemed as if a voice  
(Sweeter far than by harp or by psaltery  
Is breathed) called out, Oh rats, rejoice!  
The world is grown to one vast drysaltery!  
So munch on, crunch on, take your nuncheon,  
Breakfast, supper, dinner, luncheon!  
And just as a bulky sugar-puncheon,  
All ready staved, like a great sun shone  
Glorious scarce an inch before me,  
Just as methought it said, Come, bore me!  
-- I found the Weser rolling o'er me."

VIII.

You should have heard the Hamelin people  
Ringing the bells till they rocked the steeple;  
"Go," cried the Mayor, "and get long poles!  
Poke out the nests and block up the holes!  
Consult with carpenters and builders,  
And leave in our town not even a trace  
Of the rats!" -- when suddenly up the face  
Of the Piper perked in the market-place,  
With a "First, if you please, my thousand guilders!"

IX.

A thousand guilders! The Mayor looked blue;  
So did the Corporation too.  
For council dinners made rare havock  
With Claret, Moselle, Vin-de-Grave, Hock;  
And half the money would replenish  
Their cellar's biggest butt with Rhenish.  
To pay this sum to a wandering fellow  
With a gipsy coat of red and yellow!  
"Beside," quoth the Mayor, with a knowing wink,  
"Our business was done at the river's brink;  
We saw with our eyes the vermin sink,  
And what's dead can't come to life, I think.  
So, friend, we're not the folks to shrink  
From the duty of giving you something for drink,  
And a matter of money to put in your poke;  
But, as for the guilders, what we spoke  
Of them, as you very well know, was in joke.  
Beside, our losses have made us thrifty;  
A thousand guilders! Come, take fifty!"

X.

The Piper's face fell, and he cried,  
"No trifling! I can't wait, beside!  
I've promised to visit, by dinner-time  
Bagdad, and accept the prime  
Of the Head Cook's pottage, all he's rich in,  
For having left, in the Caliph's kitchen,  
Of a nest of scorpions no survivor --  
With him I proved no bargain-driver,  
With you, don't think I'll bait a stiver!  
And folks who put me in a passion  
May find me pipe to another fashion."

XI.

"How?" cried the Mayor, "d'ye think I'll brook  
Being worse treated than a cook?  
Insulted by a lazy ribald  
With idle pipe and vesture piebald?  
You threaten us, fellow? Do your worst,  
Blow your pipe there till you burst!"

XII.

Once more he stept into the street;  
And to his lips again  
Laid his long pipe of smooth straight cane;  
And ere he blew three notes (such sweet  
Soft notes as yet musician's cunning  
Never gave the enraptured air)  
There was a rustling, that seemed like a bustling  
Of merry crowds justling at pitching and hustling,  
Small feet were pattering, wooden shoes clattering,  
Little hands clapping, and little tongues chattering,  
And, like fowls in a farm-yard when barley is scattering,  
Out came the children running.  
All the little boys and girls,  
With rosy cheeks and flaxen curls,  
And sparkling eyes and teeth like pearls,  
Tripping and skipping, ran merrily after  
The wonderful music with shouting and laughter.

XIII.

The Mayor was dumb, and the Council stood  
As if they were changed into blocks of wood,  
Unable to move a step, or cry  
To the children merrily skipping by --  
And could only follow with the eye  
That joyous crowd at the Piper's back.  
But how the Mayor was on the rack,  
And the wretched Council's bosoms beat,  
As the Piper turned from the High Street  
To where the Weser rolled its waters  
Right in the way of their sons and daughters!  
However he turned from South to West,  
And to Koppelberg Hill his steps addressed,  
And after him the children pressed;  
Great was the joy in every breast.  
"He never can cross that mighty top!  
He's forced to let the piping drop,  
And we shall see our children stop!"  
When, lo, as they reached the mountain's side,  
A wondrous portal opened wide,  
As if a cavern was suddenly hollowed;  
And the Piper advanced and the children followed,  
And when all were in to the very last,  
The door in the mountain-side shut fast.  
Did I say, all? No! One was lame,  
And could not dance the whole of the way;  
And in after years, if you would blame  
His sadness, he was used to say, --  
"It's dull in our town since my playmates left!  
I can't forget that I'm bereft  
Of all the pleasant sights they see,  
Which the Piper also promised me;  
For he led us, he said, to a joyous land,  
Joining the town and just at hand,  
Where waters gushed and fruit trees grew,  
And flowers put forth a fairer hue,  
And everything was strange and new;  
The sparrows were brighter than the peacocks here,

And their dogs outran our fallow deer,  
And honey-bees had lost their stings,  
And horses were born with eagles' wings;  
And just as I became assured  
My lame foot would be speedily cured,  
The music stopped and I stood still,  
And found myself outside the Hill,  
Left alone against my will,  
To go now limping as before,  
And never hear of that country more!"

XIV.

Alas, alas for Hamelin!  
There came into many a burgher's pate  
A text which says, that Heaven's Gate  
Opes to the Rich at as easy rate  
As the needle's eye takes a camel in!  
The Mayor sent East, West, North, and South  
To offer the Piper by word of mouth,  
Wherever it was men's lot to find him,  
Silver and gold to his heart's content,  
If he'd only return the way he went,  
And bring the children behind him.  
But when they saw 'twas a lost endeavor,  
And Piper and dancers were gone forever,  
They made a decree that lawyers never  
Should think their records dated duly  
If, after the day of the month and year,  
These words did not as well appear,  
"And so long after what happened here  
On the Twenty-second of July,

Thirteen hundred and Seventy-six":  
And the better in memory to fix  
The place of the children's last retreat,  
They called it, the Pied Piper's Street --  
Where any one playing on pipe or tabor  
Was sure for the future to lose his labour.  
Nor suffered they Hostelry or Tavern  
To shock with mirth a street so solemn;  
But opposite the place of the cavern  
They wrote the story on a column,  
And on the Great Church Window painted  
The same, to make the world acquainted  
How their children were stolen away;  
And there it stands to this very day.  
And I must not omit to say  
That in Transylvania there's a tribe  
Of alien people that ascribe  
The outlandish ways and dress  
On which their neighbours lay such stress,  
To their fathers and mothers having risen  
Out of some subterraneous prison  
Into which they were trepanned  
Long time ago in a mighty band  
Out of Hamelin town in Brunswick land,  
But how or why, they don't understand.

XV.

So, Willy, let you and me be wipers  
Of scores out with all men -- especially pipers;  
And, whether they pipe us free from rats or from mice,  
If we've promised them aught, let us keep our promise.

## Fairy Tales

Fairy Tales are fictional stories that often involve magical creatures (like witches, elves, and fairies) and events. They began as an oral tradition, meaning that they were told aloud and handed down from generation to generation without being written down. The oldest known written fairy tales come from Egypt c. 1300 B.C. However, since fairy tales began as an oral tradition, they probably existed long before that.

Fairy tales often begin with "Once upon a time..." Today we consider a "fairy tale ending" to mean a happy ending. Many fairy tales do not actually end happy, though. The reason for this is that many fairy tales teach us a lesson or help us to deal with problems we face while we are growing up. The witch or villain in many fairy tales often represents bad characteristics such as envy, greed or vanity. A perfect example of this would be the step-mother in *Snow White*; she represents vanity and envy. She wishes to be the "fairest of them all." However, when her magic mirror reveals that *Snow White* is actually more beautiful than her, the witch becomes jealous and wishes to harm *Snow White*. When an evil character represents a negative quality, they are usually killed off in the story.

Many fairy tales teach us lessons. For example, *Little Red Riding Hood* teaches us the danger of talking to strangers. Consider what lessons are to be learned from *The Pied Piper*!

## Turntable

Something new and exciting that you will hear in the performance of *The Pied Piper* is the use of a turntable. A turntable is basically a record player that is manipulated with the performer's hands. But how does a turntable work? Sound is made up of

vibrations. The surface of a record is deliberately textured in a way to make the needle of the record player vibrate to recreate music. The vibrations are electronically amplified so that we can hear the music. See the Activities section for a turntable experiment!

## **CLASS ROOM ACTIVITIES:**

The activities described below can be presented before and/or after the performance. They are designed to engage students in the Tales & Scales process, and engage them more deeply in the story, The Pied Piper.

### **1. Transformations**

Tales & Scales artists transform their instruments and bodies into props and characters throughout their Musictales: a cymbal becomes a shield, a drumstick becomes a sword, or a flute becomes a computer.

To play Transformations:

- a. Gather ordinary objects or hand-held instruments and display in front of the class. (i.e. eraser, pen, kitchen utensil, triangle, etc.)
- b. Select an object and demonstrate how it can be transformed. You could use a wooden spoon and act out the following activities:
  - Swing the spoon as if it is a golf club;
  - Mime combing your hair with the spoon;
  - Cast the spoon forward and hold it as if it is a fishing rod.
- c. Have student volunteers choose an object and perform a transformation in front of the class. Ask the class to guess the transformed object.

**Additional suggestions:** Encourage students to use both their bodies and voices to add detail to their transformations. After students identify a transformation, ask them what the performer did to make the transformation clear. Remember that the object of the game is for the transformation to be guessed quickly, and therefore it must be executed clearly.

### **2. Follow the Piper**

This activity involves Call & Response while moving. The Piper (leader) performs a simple rhythmic pattern with their body and/or voice (hand-clapping, knee-slapping, finger-snapping, vocal sounds, etc.). The students immediately repeat the pattern as a group. Practice this exercise before beginning to move. Once the students are comfortable, continue the Call & Response patterns and lead the students around your classroom, gymnasium, or even outside. Musical instruments can easily be incorporated into this exercise.

### **3. Stained Glass Window**

The earliest mention of the story of the Pied Piper was a stained glass window found in a church in Hamelin, Germany. What do you imagine the stained glass window looked like? Have students recreate this stained glass window in a drawing. Another alternative would be to provide your students with small scraps of various colors of construction paper. Have the students glue the pieces of construction paper to a blank sheet to recreate the stained glass window. Have students illustrate another fairytale or perhaps a story of their own in a stained glass window project!

### **4. How Does a Turntable Work?**

Earlier we learned that a turntable works because the surface of a record is textured in such a way that when the needle is dragged across it the right vibrations are produced to recreate music. You can try this theory out in your classroom! You will need some old records (that you do not mind damaging), some wooden skewers, and some paper.

- a. Cut the paper into a 10 X 10 cm square.
- b. Thread the paper through the wooden skewer. The skewer should pass through the bottom and the top of the paper in the middle, creating a kind of “sail.”
- c. Now, run the tip of the skewer around the grooves of the record.

You should be able to hear very soft music. The paper on the skewer acts as an amplifier. The vibrations created from a turntable are amplified electronically so that we can hear the music!

## 5. “Hamelin Town’s In Brunswick ...”

The first line of Robert Browning’s poem is “Hamelin town’s in Brunswick, by famous Hanover City.” Brunswick is a region in southern Germany.

- a. Look at a map of Germany. See if you can find: Brunswick (*Braunschweig* in German), Hanover City (*Hannover*), Hamelin (*Hameln*), and the River Weser.
- b. If the rats floated all the way down the River Weser instead of drowning, in what body of water would their journey end?

Browning’s poem suggests that the children were led by the Piper to Transylvania. Transylvania is in the country of Romania.

- a. Look at a map of Europe. Find Germany and Romania.
- b. If the Piper and children went from southern Germany to Romania, what countries would they have to cross to get there?

## 6. Left Behind

In the story of the Pied Piper, one child has a lame foot and cannot keep up when the others are led away by the Piper. Imagine that you are the child who has been left behind. Write a poem or a story about how you feel.

## 7. Additional Discussion

Your students may find discussion easy. Here are some questions that may spark discussion, or enhance the one that has already started:

- a. After hearing the story of the Pied Piper, do you think it is ok to follow strangers? Why or why not?
- b. In the story of the Pied Piper, what lesson do the grown ups learn?
- c. There were no actual rats in the show. How did the performers show that the city was infested with rats?
- d. There was almost no scenery or costuming. Did you imagine scenery or places where the events were happening? Did you imagine any clothing or costumes? What did it look like?
- e. How was the Pied Piper different from the townspeople of Hamelin?

Have you ever felt different from your classmates? How?

Where do you think the Pied Piper came from?

- f. The people of Hamelin do not keep their promise to the Pied Piper. Think about a time when you made a promise to someone and did not keep it. How did the person feel? How did you feel about not keeping the promise? Tell what lesson you learned from this experience.

## Write to Us!

We love getting pictures, letters and emails from everyone who sees our shows. Let us know your favorite parts or what instrument you liked best. Do you play an instrument? Tell us about it! **Draw a picture of the Pied Piper for us - - - we'll post some of our favorites on our website!**

**Send pictures and letters to:**           **Tales & Scales**  
  **PO Box 3672**  
  **Evansville, IN 47735**

**Or email us at:**                           **info@talesandscales.org**

### **SUGGESTIONS FOR FURTHER LISTENING:**

*Concerto for Flute: Pied Piper Fantasy* by John Corigliano (1981), James Galway and the Eastman Philharmonia, RCA Victor 6602

This is a 20<sup>th</sup> Century instrumental work for flute and orchestra based on the story of the Pied Piper. Like Tales & Scales' adaptation, the Piper is depicted by the sound of the flute.

*Notjustmoreidlechatter* by Paul Lansky (1987), "More Than Idle Chatter," Bridge 9050

A piece of music created entirely from samples of voices on a computer.

*Hee Haw* by Randall Woolf, "Modern Primitive," Image Recordings BOOOEBDHL4

Written by the composer of Tales & Scales' *The Pied Piper*, electronic voice samples are combined with a live orchestra.

*Christmas in Hollis* by RUN D.M.C., "Together Forever: Greatest Hits 1983-1991," also available on iTunes

A popular hip-hop song that uses some of the same instruments and techniques as *The Pied Piper*: turntable and electronic sampling, and words that tell a story and describe a place.

### **SUGGESTIONS FOR FURTHER READING:**

#### **Related Works:**

*After Hamelin* by Bill Richardson; Annick Press 2000.

*The Amazing Maurice and His Educated Rodents* by Terry Pratchett; Harper Collins Publishers 2001.

*Breath* by Donna Jo Napoli; Atheneum Books for Young Readers 2003.

*The Ratastrophe Catastrophe (Illmoor Chronicles)* by David Lee Stone; Hodder Children's Books 2003.

*The One Who Stayed* from *Where the Sidewalk Ends* by Shel Silverstein; Harper Collins Publishers 1974.

*Pay the Piper, a rock and roll fairy tale* by Jane Yolen, Adam Stemple; Tom Doherty Associates, LLC 2005.

*What Happened in Hamelin* by Gloria Skurzynski; Random House Books for Young Readers 1993.

#### **Other Fairytales:**

*The Annotated Brothers Grimm* by Jacob and Wilhelm Grimm, A. S. Byatt, Maria Tatar; W. W. Norton & Company 2004.

*The Annotated Classic Fairy Tales* by Maria Tatar; W. W. Norton & Company 2002.

*The Annotated Wizard of Oz* by L. Frank Baum, Maria Tatar; W. W. Norton & Company 2000.

*The Complete Fairy Tales of Charles Perrault* by Charles Perrault, Neil Phillip, Nicoletta Simborowski; Clarion Books 1993.

*Hans Andersen Fairy Tales: A Selection* by Hans Christian Andersen, L. W. Kingsland, Naomi Lewis; Oxford University Press 1984.

## **ABOUT THE COLLABORATING ARTISTS:**

### **Randall Woolf, composer**

When I was 10, I started piano lessons. My teacher assigned me "Choo Choo Boogie", a boogie-woogie piece. I nearly drove my parents crazy playing it every chance I could get. For the next lesson, I wrote my own boogie woogie, using bits of "Choo Choo Boogie." Ever since then I have wanted to make my own music. I spend most of my time composing my music. I like to write for turntables, electric guitars, and computers combined with the orchestra. One of my favorite composing experiences was working with Maurice Sendak. We made a new ballet out of his book "Where The Wild Things Are." I live in Brooklyn, New York, a GREAT place for music! I am married to the insanely great pianist Kathleen Supové. We have a cat named Frankie. ( We found her in a bush on our block.)

### **Michael Burnham, director**

I first got interested in music when I'd stay at my grandparents' house. My Grampa Jake liked to walk through the house playing the song Stardust on the trombone. I liked the way the slide went in and out. I liked the way Stardust sounded close up and far away, too. And I liked the name of the man who composed Stardust. His name was Hoagy Carmichael. When my grandpa died, they gave me his trombone. My arms were too short to let the slide all the way out, but I kept trying. I first got interested in theatre when my dad took me to see the play *The Devil's Disciple*. We sat so close that, when the people in the play ate dinner, they gave me some. They actually set a place for me. The food was cold but they pretended it was hot. I pretended it was hot, too. My mom used to say I'm a mercenary artist. A mercenary is somebody who works just for the pay. I played in the town band on a bandstand in the middle of the commons in Petersham, Massachusetts just so I could hang around with really old people who always played the right notes whether they were looking at the music or not. I acted like a paperboy in my dad's production of the play *Picnic* because my dad said if I did I could keep the paperboy's bike. I tell old stories in public sometimes because if I do it well usually somebody comes up and tells me a story I've never heard. I directed *Pied Piper* because I wanted to spend lots of time near *Tales & Scales* while they played Randy's music. But I'm not just a mercenary. I also mess around with theatre and music because every time I do I wind up a little different person than I started out. Then I go home and introduce my true love Barbara to the new me. I think Barbara likes that. I always tell her I direct things as if they were presents I'm making just for her. I mean it when I tell her that.

## **ABOUT THE PERFORMERS:**

### **Zara Lawler, flute**

I began playing the flute when I was in fifth grade—that was the year we started band at my school in Nyack, New York. I was the last kid in my class to be able to make a sound on my instrument! I remember that when I first got a sound on it, I was so excited I ran around the whole neighborhood yelling, “I got a sound on the flute! I got a sound on the flute!” And even though it was pretty much right then that I knew I wanted to be a flutist when I grew up, I also wanted to be lots of other things too: an archeologist, a firefighter, or a gymnast. Now that I am a flutist, one of my favorite things about being a professional musician is all the cool places that you get to visit. Before joining Tales & Scales, I spent three years living in Hong Kong, where I played in the Hong Kong Philharmonic Orchestra, and also got to spend summers at music festivals in Germany, Canada, and in Vermont and Massachusetts. I joined Tales & Scales in 2000, and get to travel all over the U.S. with the troupe. Other things that I love to do are Morris dancing (a kind of traditional English folk dance) and playing the banjo.

### **Meaghan Heinrich, oboe and tenor saxophone**

When I was growing up in Huntington, West Virginia, there was always music in my house. My dad played the piano, and he started teaching me to play when I was three years old. In sixth grade, I started playing the saxophone in my band at school because I wanted to be like Lisa Simpson. One day, I went to a concert to hear the West Virginia Symphony, and when I heard the oboe, I decided I wanted to play that too. I hoped that some day I could be in an orchestra and a jazz band. When I joined Tales & Scales in 2004, I also joined the Evansville Philharmonic Orchestra, so I get to play both my oboe and my saxophone and make a lot of different kinds of music. I still always have music in my house, and one of my favorite things to do is put on a great CD and dance around

my living room. I also like to run, read books, and ride my bicycle.

### **Neil Parsons, bass trombone and euphonium**

I grew up in an artistic family; both of my parents are actors, and I was in my first play when I was 3 years old. My family moved a lot when I was growing up, so I have lived in Kentucky, Ohio, Florida, Texas, Michigan, and now I live in Indiana. I was on many sports teams when I was younger (swimming, basketball, baseball, and football), but I especially liked taking art, music, theatre, and dance classes. I began playing trombone in my 6<sup>th</sup>-grade band class. I chose the trombone partly because my older brother already played the trumpet, and I wanted to play something different. I also think the trombone is a fun instrument to watch when someone is playing it. I went to a special arts high school called Interlochen Arts Academy and went to college (Oberlin Conservatory and Ohio University) for 6 years before joining Tales & Scales in 1999. When I am at home I like to watch movies, play mini golf, read good books, and play with my two cats.

### **Bonnie Whiting Smith, percussionist**

My parents bought me my first set of drumsticks when I joined the sixth grade band in Ortonville, Michigan. However, I've always loved hitting things and making my own music. Pots, pans, pencils, garbage cans and kitchen utensils were my first musical instruments, and they are still some of my favorite ones. I also studied dance at a young age; tap dancing let me make percussive rhythm with my feet. My love of music has taken me to school in northern Michigan (Interlochen Arts Academy, just like Neil) and Ohio, on a tour of Europe, and to many theaters, schools, and concert halls in the US with Tales & Scales, which I joined in 2005. When I'm not playing percussion, you'll probably find me running or otherwise enjoying the great outdoors.

### **Sources for Material Found in this Study Guide:**

*The Witch Must Die: How Fairy Tales Shape Our Lives* by Sheldon Cashdan; Basic Books 1999.

<http://www.cs.rice.edu/~ssiyer/minstrels/poems/242.html>

<http://www.education-world.com/standards>

<http://www.ims.uni-stuttgart.de/~jonas/piedpiper.html>

<http://www.pitt.edu/~dash/hameln.html>

[http://en.wikipedia.org/wiki/The\\_Pied\\_Piper\\_of\\_Hamelin](http://en.wikipedia.org/wiki/The_Pied_Piper_of_Hamelin)

[http://en.wikipedia.org/wiki/Robert\\_Browning](http://en.wikipedia.org/wiki/Robert_Browning)

