

Peter and the Wolf



2026.27
Concerts
for
Schools

M_SO

MILWAUKEE
SYMPHONY
ORCHESTRA



Welcome!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to welcome you and your students to Allen-Bradley Hall at the Bradley Symphony Center for *Peter and the Wolf*. We can't wait to have you here for a fun, educational, and engaging musical experience.

To help prepare your students to get the most out of this concert, this guide contains key background information and activities for all the featured musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students to enjoy *Peter and the Wolf*. We will be using the National Association for Music Education lesson plan format as well as listing the corresponding national standards for both music and core subject areas as applicable. We invite you to review these materials and provide feedback – we want to know what you think!

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

Special thanks to our MSO volunteers for their support of MSO Education initiatives. We thank the docents and ushers who generously give their time and talents every season.

Thanks to the following people for their contributions to these concert preparation materials:

Nathan Hickox-Young, MSO Concerts for Schools & Education Manager, content author
Courtney Buvid, MSO ACE & Education Manager, curriculum contributor
Laura Huebner, Dotted Design, graphic design

Again, we are so excited to welcome you and your students to the Bradley Symphony Center for this concert!

Sincerely,

Rebecca Whitney

Director of Education, Milwaukee Symphony Orchestra

Audio Guide

The MSO uses Spotify as the Audio Guide to accompany this Teacher Resource Guide. A playlist for this concert has been created for your ease of use for listening to repertoire. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to the musical piece.

To access the Spotify Playlist for this concert, please follow these instructions:

Click [Peter and the Wolf*](#)

OR

Visit the MSO's Concerts for Schools webpage [here](#) and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at edu@mso.org.

**You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign up. Please note that because How to Escape from the Zoo is a world premiere, there is no recording available.*

Get to Know Us!



About the Milwaukee Symphony

➤ *Learn more about the MSO's mission and history!*

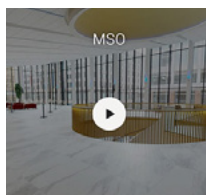
MSO Education Department

➤ *Learn more about our wide variety of programs and initiatives!*



About the Orchestra

➤ *Learn more about all of our musicians in the orchestra!*



Bradley Symphony Center

➤ *Discover the home of the MSO by taking a virtual tour!*



About Ryan Tani

Now in his fourth season with the MSO and his second as its associate conductor, Ryan Tani has built a reputation for inventive programming, as well as an energetic connection with audiences in Milwaukee and beyond. At the MSO, he conducts a wide range of concerts – including education, family, pops, and classics – and has stepped in for Edo de Waart and led sold-out performances in his 2025 classics debut. **Read more >>**



About Really Inventive Stuff

In 2005, Sara Valentine and Michael Boudewyns co-founded Really Inventive Stuff, a production company dedicated to creating playful, theatrical programs with symphony orchestras for young audiences; it has since become one of the most popular presenters of its kind.

Really Inventive Stuff's signature production of *Peter and the Wolf* debuted in 2005; it was created for Maestro Rossen Milanov and New Jersey's Symphony in C with Michael Boudewyns as narrator-performer. Sara Valentine designed the production and directed the staging. For over 21 years, Really Inventive Stuff has presented their vaudeville-inspired *Peter and the Wolf* over 180 times with numerous orchestras in North America and abroad, including: Singapore, Winnipeg, Milwaukee, Saint Louis, Detroit, Seattle, Jacksonville, Princeton, Richmond, Indianapolis, Annapolis, New Haven, the Music Academy of the West, and seventeen performances with The Philadelphia Orchestra.

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Concert Preparation

We can't wait to welcome your class to the Bradley Symphony Center to hear the Milwaukee Symphony Orchestra! Whether it's your first symphonic concert or you're a seasoned audience member, here are some suggestions on how to get the most out of the performance. There is always something new to learn and experience!

Before You Go

Listen to the pieces

- ◇ Have you heard any of these pieces before?
- ◇ Do you have a favorite?
- ◇ Is there a piece you are excited to hear live?
- ◇ Make thoughtful observations as you listen to the pieces. What instrument families do you hear? Changes in dynamics? Tempos?

Go deeper

- ◇ Read the biographies and program notes.
- ◇ Were there any composers you had never heard of before?
- ◇ Did you learn anything new or interesting that you didn't know before?
- ◇ Have fun in the [MSO's Bitmoji Classroom](#)! Full of interactive elements, including a virtual tour of the Bradley Symphony Center, rooms focused on the four families of the orchestra, and more!

On Stage

Look around

- ◇ Have you been to the Bradley Symphony Center before?
- ◇ Are there any instruments you haven't seen before?
- ◇ What observations do you make about the orchestra and the conductor?
- ◇ Watch the conductor. Can you figure out which instruments will play by where they are pointing or looking?

Listen closely

- ◇ Can you name which instruments are playing based on how they sound?
- ◇ How do the different pieces make you feel?
- ◇ What instruments are used to create different sound effects?
- ◇ Listen for the melodies and try to remember one you'll be able to hum later.

Homeward Bound

Reflect

- ◇ Was there anything that surprised you during the concert?
- ◇ Did you have a favorite moment you'd like to tell your family about later?
- ◇ Was your experience different from your classmates?
- ◇ Do you have questions for the musicians? Or want to say "Thank You"? Send us a letter!

Mail: Milwaukee Symphony Orchestra
Attn. Education Department
212 W Wisconsin Ave
Milwaukee, WI, 53203

Email: edu@mso.org

Rules and Reminders

- ◇ No outside food or drink (except water) allowed in Allen-Bradley Hall.
- ◇ No flash photography or recordings.
- ◇ Visit the bathroom before the concert so you don't miss a moment of the action!
- ◇ Show your appreciation by clapping! When the conductor lowers their hands or baton, the piece is over. The orchestra appreciates your energy and support.
- ◇ If you get separated from your group, ask an usher for help.

Accessibility Resources

Social Narratives: Visit our KultureCity Venue page [here](#) to access the Bradley Symphony Center social story. A *Peter and the Wolf*-specific social narrative will be available on our website prior to the concert.

- ◇ **Sensory Bags, Weighted Lap Pads, & Noise Canceling Headphones:** Sensory bags containing special KultureCity VIP badges, fidget tools, noise canceling headphones, and other resources are available for checkout, at no cost, on concert days. Noise canceling headphones and weighted lap pads can also be checked out individually. Find an usher or staff member on the concert day or make a request ahead of time by emailing Nathan Hickox-Young at hickoxn@mso.org. A photo ID will be requested as security.
- ◇ **Quiet Areas:** The Bradley Symphony Center has a Quiet Room located in the pre-theater lobby on the first floor. The Quiet Room, equipped with a sink, comfortable seating, and warm lighting, is available for anyone who needs a private space to escape for a few minutes. Additional Quiet Areas are located in the Historic Exhibit on the lower level and in the Phone Booth Area on the second level. These spaces can be an escape for those feeling overwhelmed for as little or as long as they need. If you need assistance finding any of these Quiet Areas, please find an usher or Front of House staff member.
- ◇ **Hearing Loop & Infrared Listening System:** Allen-Bradley Hall is equipped with a tele-coil or T-coil Loop system. No additional assistive listening devices are required for patrons with compatible hearing aids or cochlear implants. Allen-Bradley Hall is also equipped with an infrared listening system. Assistive listening devices are offered free of charge and can be requested from an usher or staff member on the concert day or by making a request ahead of time with Nathan Hickox-Young at hickoxn@mso.org. A photo ID will be requested as security.

Teachers – we value your feedback! Be sure to review these materials and let us know how your concert experience was following the performance. We want to know what you think! Preview the concert survey [here](#).



The Milwaukee Symphony Orchestra has partnered with KultureCity to make the Bradley Symphony Center and all of the programs and events that the venue hosts sensory inclusive.



Peter and the Wolf

Milwaukee Symphony Orchestra | **Ryan Tani**, *conductor*
Really Inventive Stuff, *theatre company*

ANDREW MAXFIELD

How to Escape from the Zoo

SERGEI PROKOFIEV

Peter and the Wolf



The MSO thanks the following funders for their generous annual support that makes Concerts for Schools programming possible: United Performing Arts Fund (UPAF), Herzfeld Foundation, Hearst Foundations, The Quigg Fund, Educators Credit Union, and the de Hartog Family, Eleanor N. Wilson, and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation.

Concerts for Schools is supported in part by grants from the Milwaukee Arts Board and the Wisconsin Arts Board with funds from the State of Wisconsin. Additional support provided by the National Endowment for the Arts and Milwaukee County Arts Fund (CAMPAC).

PROGRAM NOTES

Prokofiev's *Peter and the Wolf* uses the adventures of a young boy, a cat, a duck, a wolf, and more to introduce children to the instruments of the orchestra. The Milwaukee Symphony Orchestra welcomes back Really Inventive Stuff to add their imaginative storytelling to this concert experience. The world premiere of Andrew Maxfield's *How to Escape from the Zoo* will round out these musical animal adventures.

*Note: Words in **bold** indicate that the definition can be found in the glossary.*



ANDREW MAXFIELD (b. 1980)

Andrew Maxfield is a composer. His music, which ranges from symphonies and large-scale choral works to story-based works for young audiences, has been performed by groups ranging from Utah Symphony to Omaha Symphony to The Gesualdo Six, Chanticleer, and the Choir of Royal Holloway. He lives in Provo, Utah with his family and their fearless mini labradoodle, Felix.

[Click here](#) to read more about Andrew Maxfield.

About the Author: RUTHIE PRILLAMAN

Ruthie Prillaman is a writer, librettist, and musician. Her novel, *Maple's Theory of Fun*, written with Kate McMillan (Aladdin Books), is a USA Today best-seller. Her stories have appeared on TV and on stage with symphony orchestras. She lives in Los Angeles, California.

How to Escape from the Zoo

The zookeeper is asleep. The guests are gone. The clever elephant has a plan: tonight, the animals will escape! The elephant's big plan requires a team. The elephant whispers her plan to the lion, who passes it to the lemur, who slips it to the rhino, who spreads it to the shrew—who, alas, receives an entirely unrecognizable plan... but the shrew has a kazoo!

Just when the elephant's plan seems to be falling apart, the flexible shrew saves the day with a kazoo ... and the ability to improvise!

"How to Escape from the Zoo" is a world premiere, and as such, does not have listening resources.

Activity Idea

In this performance, you'll hear a funny story told through a narrator's words and the music of the orchestra. Sometimes the words are in the spotlight, and sometimes the music is in the spotlight. It's a little like a movie with a film score.

How can music tell a story without words?

What can the narrator do that the orchestra can't?

What can the orchestra do that the narrator can't?

Would you rather see a story in images or invent your own in your imagination? Why?



SERGEI PROKOFIEV (1891-1953)

Sergei Prokofiev was born in 1891, in the small village of Sontsovka, Ukraine. Prokofiev grew up with his mother as his first music teacher and mentor. He would listen to her play Chopin and Beethoven on the piano and the two would often take trips to the opera in Moscow. He began taking piano lessons and **composed** his first piano piece at five years old, followed by his first **opera** before he was 10. Recognizing their child's talent, the family moved to St. Petersburg so that Prokofiev could receive his music education from the **Conservatory** there. Prokofiev was one of the youngest students to ever attend the conservatory, enrolling when he was just 13. Despite being much younger than his classmates, Prokofiev was known for his effortless talent and rebellious spirit. His teachers were struck by his originality and upon graduation he was awarded the Anton Rubinstein Prize in piano for his performance of his first large-scale work, Piano Concerto No. 1 in D-flat major.

After graduating, Prokofiev traveled to Paris and London. On this trip he would have his first encounter with Sergei Diaghilev's Ballet Russes, and in 1914, Prokofiev met Diaghilev. Diaghilev was considered a very influential impresario, meaning that he would often

pay for and organize musical events. While Prokofiev and Diaghilev would often disagree and have public arguments about music, Prokofiev considered Diaghilev to be a father figure, and they would work together often throughout his life.

The tensions from World War I, and the constant state of turmoil caused Prokofiev to seek refuge outside of Russia. He traveled to the United States in 1918, but after suffering financial difficulties from a cancelled project, returned to Paris in 1920. By the 1930s, Prokofiev was longing for Russia again, moving more of his **premieres** and **commissions** to his home country. He eventually returned to the Soviet Union (now Russia) in 1936 but had to follow the very strict rules put upon artists by the "Composers' Union." Despite the harsh war conditions and many creative restrictions, Prokofiev remained prolific with some of his most popular works being his ballets and **program music**. Some of Prokofiev's most famous works include *Peter and the Wolf*, the ballets *Romeo and Juliet* and *Cinderella*, operas *The Love for Three Oranges* and *War and Peace*, and Symphony No. 1 in D major and Symphony No. 5 in B-flat major.

Peter and the Wolf

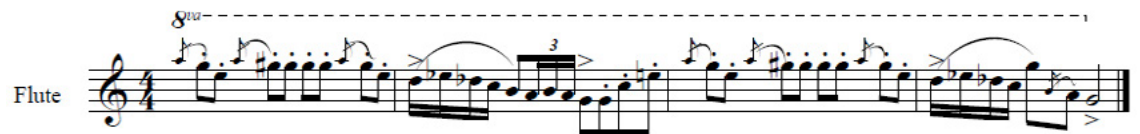
In 1936, Prokofiev had just moved back to Russia with his family, and they would frequent the Central Children's Theatre in Moscow. The genre of concerts for children was gaining popularity, so when he was approached by the Children's Theatre in Moscow to compose a work to introduce the members of the orchestra to children, Prokofiev gladly accepted. Prokofiev was so excited about the project that he completed *Peter and the Wolf* in less than two weeks, with the majority of the piece coming together in the first four days! In fact, he waived most of his commission fee for the work, instead asking the theatre to pay him whatever they could afford. The theatre had originally given Prokofiev a poem to base the

work on but instead of drawing on another author's works, he opted to write the story and text himself. The characters in the story are each represented by a particular instrument and a corresponding musical **theme**.

In the story, a young boy named Peter lives at his grandfather's home near a forest clearing. Peter's musical theme is played by the strings. It is light, bouncy, and happy!



One day, Peter goes into the clearing, leaving the garden gate open. In the clearing he meets a bird who is perched on a tree branch. The bird's musical theme is played by the flute whose high sounds are perfect for imitating the sounds of a bird.



Seeing the open garden gate, the duck that lives in the yard takes the opportunity to go swimming in the pond in the clearing. The bird sees the duck and flies down to the grass. "What kind of bird are you if you can't fly?" asks the bird. To which the duck responds: "What kind of bird are you if you can't swim?" The duck's musical theme is played by the oboe, whose double reed sound represents its quacking.



Amidst the bird and ducks arguing, Peter notices his pet cat quietly stalking his feathered friends. Peter shouts: "Look out!" and the bird flies to safety in a tall tree while the duck swims to the middle of the pond, away from the danger. The clarinet plays the cat's musical theme representing him tiptoeing through the grass, rather than imitating his "meow."



All of a sudden, Peter's grandfather comes out and scolds Peter for being in the clearing. He warns Peter that wolves have been spotted and it is unsafe for him to leave the gate. His grandfather takes him back into the house and locks the gate. The deep, low sound of the bassoon is a perfect imitation of a grandfather's low grumbly voice.



Soon afterwards "a big, grey wolf" comes out of the forest. The cat quickly climbs into a tree, but the duck, who has excitedly jumped out of the pond, is chased, overtaken, and swallowed in one gulp by the wolf. Don't be frightened when you hear the wolf's theme played by a trio of French horns. Their bark is worse than their bite.



Peter watched all that happened behind the closed gate. He knew he needed to help his friends and quickly ran to get a strong rope. When he returned, Peter climbed the stone wall and with the help of his bird friend they were able to catch the wolf by the tail in the rope. Some hunters, who had been tracking the wolf, come out of the forest ready to shoot, but Peter convinces them to take the wolf to the zoo. The hunter's footsteps are played by the timpani.



In a victory parade, Peter, the bird, the hunters leading the wolf, the cat, and grumpy Grandfather, all march together taking the wolf to the zoo.

Activity Idea

The story of *Peter and the Wolf* contains many examples of characters helping one another. The Grandfather was protective of Peter, Peter helped the bird escape from the cat, and even though the wolf swallowed the duck, Peter still helped him by giving him to the zoo instead of letting the hunters kill him. Lead a discussion with your students about the SEL components of this story, and whom in their lives might be like Peter?

Resources

PBS Article on *Peter and the Wolf*:

<https://www.pbs.org/wnet/gperf/peter-the-wolf-essay-prokofievs-peter-the-wolf/27/>

Classical FM's Guide to *Peter and the Wolf*:

<https://www.classicfm.com/composers/prokofiev/peter-and-the-wolf-guide/>

St. Louis Symphony's take on *Peter and the Wolf*:

<https://slso.org/reconsidering-the-timeless-tale-of-peter-and-the-wolf/>

A detailed biography of Prokofiev:

<https://www.steinway.com/artists/sergei-prokofiev>

A video biography of Prokofiev:

<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/artists/prokofiev-sergei/>

Stop-motion Animated Version of *Peter and the Wolf*

(Preview before showing, some scenes may not be appropriate for younger viewers):

<https://www.youtube.com/watch?v=POHPOcXaRrg>

New Jersey Symphony with José Luis Domínguez (animated and live orchestra):

<https://www.youtube.com/watch?v=mirmlyk-l0>



Lesson 1 – Sound Story – *Peter and the Wolf*

Subject	Level	Duration	Materials
General Music	K4-2	15-30 minutes (multiple days)	Story of <i>Peter and the Wolf</i> Instruments (ex. Paddle Drums, Boom whackers, Finger Cymbals, Claves, Guiros, Scarves etc.)

Lesson Objectives/NAfME Standards

MG1.Cr.2.e: Improvise sounds and movement to accompany artistic play, and music by use of voice, instruments, and a variety of sound sources.

CMP1.Cr.1.e: Discover musical ideas through simple rhythm and melodic patterns.

MP1.Cr.2.e: Improvise sounds and movement to accompany artistic play and music by use of voice, instruments, and a variety of sound sources

MG2.P.5.e: Explore music through both reading and aural approaches.

Summary of Tasks

This activity should be split into multiple class periods.

1. Lay out a variety of classroom instruments. This may include drums, xylophones, finger cymbals, etc.
2. Read the story of *Peter and the Wolf* to your students. If needed, here is a link to the full story: <https://ark.ie/content/files/the-story-of-peter-and-the-wolf.pdf> (This lesson can also be done with other children's books, so long as they have repeated words or characters. Examples include *Crash, Splash, or Moo* by Bob Shea, *Are You My Mother?* by P.D. Eastman, or *The Tortoise and the Hare* by Aesop)
3. With your students, assign instruments to different characters that are repeated in the book.
4. Read the book again to your students and have them do the appropriate noise or action on each cue word. It can be helpful to have the characters and instruments you have chosen displayed somewhere so that the students can have a visual reference.
5. Continue reading the book and doing this activity with them until the students are very familiar with the story and the instruments. Take away the visual cues to see how well the students have memorized them. Lead a discussion with your students about what instruments Prokofiev used to represent each character. Feel free to use the [MSO Bitmoji classroom](#) to play examples of each instrument.

Assessment

Informal Assessment based upon memorization of cue words and actions and listening skills.

Take Home/Extension Tasks

This activity can be done with many different books. Some teachers always have a book that they are working through and will even perform this on informances. If the students are older or more advanced, you can make up actions/noises while you read the book with your students so that they have input into what those will be.

Lesson 2 – Making Your Own Instrument

Subject

General
Music/Art

Level

K-3

Duration

Multiple class
periods

Materials

- Clean Recycled Materials
- Supplemental Materials (sand, dried beans, rice, etc.)
- Glue
- Scissors
- Decorative Materials (beads/stickers etc.)

Lesson Objectives/NAfME Standards

MU:Cr1.1.PKa With substantial guidance, explore and experience a variety of music.

MU:Pr4.1.Ka With guidance, demonstrate and state personal interest in varied musical selections.

MU:Pr6.1.1b Perform appropriately for the audience and purpose.

Summary of Tasks/Actions:

1. Ask students what their favorite musical instrument is. Do they know how to play this instrument? Do they know someone who plays this instrument? Where do they see this instrument played? What do they like about it?
2. Tap two pencils (or two other random objects) together in a rhythmic pattern. Ask students what they thought about your instrument?
 - a. Try different combinations of materials that make noise, but do not look like “typical” musical instruments.
 - i. Examples: Moving a bendy straw up and down in a cup, blowing across the top of a bottle, shaking something filled with beans, rice, or sand, opening and closing a book or flipping through the pages, etc.
3. Have a discussion with students about how many things can be a musical instrument, especially if you use your imagination.
4. Play Leopold Mozart’s *Toy Symphony* for students and have them listen for some instruments that may seem unusual. <https://www.youtube.com/watch?v=1miohLVZobE>
 - a. What kind of sounds did they hear?
 - b. Talk about what some of these unique instruments were?
5. Allow students to create their own musical instrument that is unique by the way it looks or sounds. Choose from one of the options below.
 - a. **Make A Recycled Instrument:**
 - i. Set up assembly stations in your classroom to allow students to create their own musical instrument.
 1. **Materials Station 1:** Recycled materials. Set out recycled materials for students to use to create their instrument. You can have plastic bottles, caps, paper towel rolls, tin cans, etc. Keep the items handheld and easy to hold. Have students choose two items that they want to use to create an instrument.
 2. **Materials Station 2:** Supplemental materials. These materials could be sand, rice, beans, paperclips, bells, rubber bands, etc. Items can be things that fit inside of the recycled materials or be attached to the outside.
 3. **Assembly Station 3:** Have students assemble their instrument. Encourage them to get creative about how their instrument might make noise. Do they hit the materials together? Do they shake their instrument? Do they strum something? At this station, have scissors, tape, string, glue, etc.

4. **Decoration Station 4:** Every instrument isn't complete without its own flair! Allow students to color, paint, add feathers or beads, etc. to decorate the instrument to make it their own.
 5. Have your students give their new instrument a name, and present to a group or the class, saying why they chose the materials they did, and what they like about how it sounds. (They may also give a small performance on their new instrument!)
-

Assessment

Each student's newly made instrument will function as the assessment.

Take Home/Extension Tasks

Have students create a musical instrument with their families at home. Encourage students and families to use whatever materials they want and have them bring their finished product to class to share.



Lesson 3 – Characters in *Peter and the Wolf*

Subject	Level	Duration	Materials
General Music	1-4	30-40 minutes	Story of <i>Peter and the Wolf</i> (https://ark.ie/content/files/the-story-of-peter-and-the-wolf.pdf) Character Chart (can be displayed for the class to see, or copied and printed) Audio/Visual Technology

Lesson Objectives/NAfME Standards

MU:Cr2.1.2a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

MU:Pr4.3.1a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

Summary of Tasks

- Teach, or review with your students, the musical terms tempo, dynamics, and pitch.
 - Tempo** = the speed of the music.
 - Music can be fast or slow, and many speeds in-between.
 - Dynamic** = the volume of the music.
 - Music can be loud or quiet, and many dynamic levels in-between.
 - Pitch** = the way the music sounds.
 - Music can have a high sound or a low sound and many pitches in-between.
- Help students become familiar with these musical terms by sharing examples, leading them in demonstrations, and quizzing their knowledge.
- Introduce your students to *Peter and the Wolf* by reading the story without any music. Afterwards, review each of the characters and ask students to describe them.
- Explain that a composer will often write a musical theme to describe a character. Composers use elements like tempo, dynamics, and pitch to help represent how the character might act, feel, or think. It may be helpful to play other example of music being associated with a character ("Imperial March" from *Star Wars*, "Shark Theme" from *Jaws*). Each character in *Peter and the Wolf* has a different combination of tempo, dynamics, and pitch to create their unique sounds.
- Review the characters with the students. As a class, fill in the pre-listening portions of the following table.
 - Have students predict how they think each character will be depicted musically.
 - What will the tempo for each character be?
 - What will the dynamic level for each character be?
 - What will the pitch for each character be?
 - Ask students to explain their predictions.

<u>Character</u>	<u>Tempo</u> Fast or slow		<u>Dynamic</u> Loud or soft		<u>Pitch</u> High or low		<u>Instrument</u> used to depict character
	Pre-listening	Post-listening	Pre-listening	Post-listening	Pre-listening	Post-listening	
Peter							
Bird							
Duck							
Cat							
Grandfather							
Wolf							
Hunters							

A larger version of this chart appears on the next page.

6. Have students listen to *Peter and the Wolf*. Using the post-listening portion of the table, fill out the table based on what the students actually heard.
 - a. How did the composer portray each character? Were the predictions correct?
7. Identify the instruments used to represent each character. Discuss if they agree with the instrument Prokofiev chose. If not, what instrument would they have chosen instead?

Assessment

If you choose to hand out the Character Chart, students will pass this back in as the assessment, or an informal assessment based on student participation may also be appropriate.

Take Home/Extension Tasks

Add a column on the chart for Articulation (short or long) for an extra challenge. Students can also apply this chart to other character themed music they might have heard.

Character Chart

<u>Character</u>	<u>Tempo</u> Fast or slow		<u>Dynamic</u> Loud or soft		<u>Pitch</u> High or low		<u>Instrument</u> used to depict character
	Pre-listening	Post-listening	Pre-listening	Post-listening	Pre-listening	Post-listening	
Peter							
Bird							
Duck							
Cat							
Grandfather							
Wolf							
Hunters							



Lesson 4 – Instrument Families

Subject	Level	Duration	Materials
General Music	Pre-K3–3	Multiple days, 20-30 minutes each	Audio-visual equipment to explore the Bitmoji Classroom A white-board or other presentation device Drawing supplies (paper, markers, crayons)

Lesson Objectives/NAfME Standards

MU:Cn11.0.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

MU:Pr4.3.Ka With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).

Summary of Tasks

1. Using the [Milwaukee Symphony Orchestra Bitmoji Classroom](#), introduce your students to the families of the orchestra. You will notice that you can enter each family to learn each of the instruments within that group.
2. With your students, make a long list of all the animals that they can think of.
3. Assign each instrument of the orchestra an animal from the list you made earlier. This assignment would work best in a classroom setting, over multiple days. Attached is also a worksheet that may be of use. To help students, feel free to use the examples of the sounds of the instruments. (Ex: On Mondays every week, spend 10 minutes deciding instrument animals.)
4. Once all the instruments have an animal assigned to them, have each of your students draw one of the animals, playing their assigned instrument. You may need to give them reference photos of the animals and the instruments. Depending on your class size, you may need to have multiple students do the same animal. If students are curious about this, you can tell them that this mimics a real orchestra, where there are sections of 10-12 people playing the same instrument.
5. After all your students have completed their drawings, hang them up in your classroom to create your own Musical Zoo!

Assessment

The assessment for this lesson is the identification of instrument animal and completed drawing.

Take Home/Extension Tasks

If your students are struggling to grasp individual instruments, you can pivot the lesson to instrument families. Alternatively, if your students seem to be grasping the concept rather quickly, you can insist that each instrument family corresponds to a type of animal. (Ex: All the woodwinds have to be birds, all the string instruments have to be aquatic, etc.) Lastly, for older students and a cross-curricular approach, you can assign each family of the orchestra a type of biome, and only use animals from that biome, for that group of instruments.

Which instrument would you pick?

In *How to Escape from the Zoo*, sometimes the music simply conveys a feeling—like anticipation, worry, excitement, sadness, or happiness. For example, as the animals imagine escaping, the music reflects adventure and excitement. But as the plan seems to fall apart, the music conveys uncertainty.

What kind of music gives you a feeling of excitement? Or, perhaps, of danger?

Sometimes, instruments represent characters in the story. For example, the clever elephant is usually represented by the trombone.

In what ways could a trombone be like an elephant's trunk?

The following table lists all of the instruments featured in *How to Escape from the Zoo*. Which instruments would you pick to represent animals, and why?

	INSTRUMENT	What does it look and sound like?	What animal(s) might you represent with that instrument?
WINDS	Flute		
	Oboe		
	Clarinet		
	Bassoon		
BRASS	French horn		
	Trumpet		
	Trombone		
	Tuba		
PERCUSSION	Timpani		
	Xylophone		
STRINGS	Violin		
	Viola		
	Cello		
	Bass		

Lesson 5 – Musical Telephone

SubjectGeneral
Music**Level**

K5–3

Duration

35 minutes

Materials

Optional Carpet Squares or Circle Dots

Optional Metronome for keeping a steady beat while playing the game

Lesson Objectives/NAfME Standards

MU:Cr3.2.Ka With guidance, demonstrate a final version of personal musical ideas to peers.

MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.

MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Summary of Tasks

1. Have your students line up in a straight line and ask the students if they know the game telephone. If they are unaware of the rules, explain them, and play a round of traditional telephone.
2. Explain that today we will be playing musical telephone. All of the students should have a carpet square or circle dot in front of them that they can pretend has a magic silent drum. (The space on the floor in front of them would also be an acceptable substitute.) As a group, practice call and (silent) response with some basic rhythms using their magic drums.
3. Once the students have mastered the concept of the silent drum, have all of your students close their eyes except the first student. Visually communicate the rhythm to the first student. (This can be done using your own magic silent drum, or standard/non-standard notation.) Once the first student has the rhythm, they will pass it down the line and through class, each student only opening their eyes to see the rhythm in front of them, and to pass it along to the next person. (This can be simplified by having students tap the rhythm on their neighbors if you and your class feel comfortable with this.) After the rhythm has made its way through the class, have the last student drum the rhythm on a real drum and play the rhythm that you gave the first student. Are they the same? Are parts of the rhythm the same?
4. Explain to the class that this is a form of Theme and Variation, the rhythm you gave the first student was the theme, and the rhythm you ended up with was a variation. Play the game again, modifying the original rhythm each time.
5. Explain to your students that this concert will feature a brand new piece of music that uses theme and variations, and play the game of musical telephone with the following rhythm that will be used in the work:

Scheme Theme—Rhythm

Assessment

Participation in the lesson can serve as an informal assessment. If mastered, this is a game that could be played in front of parents at an informance.

Take Home/Extension Tasks

If students grasp the concept quickly, it may be appropriate to introduce the terms "diminution" and "augmentation," explaining in simple terms that diminution is when a rhythm gets played with shorter notes making the rhythm faster, and augmentation is when a composer makes the notes longer, so the rhythm gets slower. As a class, try diminution or augmentation on some familiar classroom songs.

General Print and Online Resources

Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

[The Young Person's Guide to the Orchestra by Benjamin Britten. Game.](#) Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

[Utah Symphony/Utah Opera Instruments of the Orchestra Video Series](#) (short videos profiling musicians and their instruments in the orchestra).

[Milwaukee Symphony Orchestra Bitmoji Classroom](#). Interactive website.

Composers, Pieces, and General Background

[Dallas Symphony Orchestra Kids website.](#) Composer list includes pages on Mozart, Grieg, Debussy, and Rimsky-Korsakov.

[Kennedy Center.](#) Composer biographies and general music education resources.

Glossary

Accompaniment: Instrumental or vocal parts that support a more important part.

Arrangement: A musical adaptation or reworking of an existing work.

Beat: The unit of musical rhythm.

Cadence: A sequence of notes or chords comprising the close of a musical phrase.

Chord: Three or more musical notes played at the same time.

Chamber Music: music written for a small ensemble, typically with one player per part, and designed for performance in a smaller space like a room or chamber.

Classical Era or Period: The time in music history from the early 1700s to early 1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

Compose: The act of writing music.

Composer: A person who writes music.

Composition: An original piece of music.

Concertmaster: The leader of the first violins of an orchestra and an assistant to the conductor.

Concerto: A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

Conductor: One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

Conservatory: A college for the study of classical music or other arts.

Crescendo: A gradual increase in the volume of music.

Debut: A person's first appearance or performance in public.

Decrescendo: A gradual decrease in volume.

Director: A person who guides the making of a film. The director controls a film's artistic and dramatic aspects.

Duet: A performance by two people.

Duration: The time that a sound or silence lasts, represented by musical notes and rests with fixed values with respect to one another and determined by tempo.

Dynamics: Loudness or softness of a composition. The symbols in sheet music indicating volume.

Ensemble: A group of two or more musicians.

Excerpt: A smaller musical passage taken from a larger movement or work.

Flat: A symbol showing that the note is to be lowered by one half-step.

Folklore: The traditional beliefs, customs, and stories of a community transmitted orally from generation to generation.

Form: The structure of a piece of music.

Forte: A dynamic marking indicating to play loud.

Fortissimo: A dynamic marking indicating to play very loud.

Freelance Musician: A musician that works on a project basis rather than being employed by a single entity. They may teach lessons, perform at events, or write music to make their living.

Genre: A category that identifies a piece of music as belonging to a certain style or tradition.

Harmony: The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.

Incidental Music: Music used in a film or played as background music to enhance a particular atmosphere.

Instrumentation: Arrangement of music for a specific combination of instruments.

Key: The system of notes or pitches based on and named after the key note.

Key signature: The flats and sharps at the beginning of each staff line showing the key in which the piece is to be played.

Legato: Indication to a musician to perform in a smooth, flowing manner, without breaks between notes.

Major: One of two modes of the tonal system. Music in major keys has a positive, affirming character.

Mass: A religious work, usually containing all the pieces of a traditional catholic mass service.

Melody: A succession of pitches in a coherent line; the principal part of a composition.

Minor: One of two modes of the tonal system. Can be identified by a dark, melancholic mood.

Motif/Motive: Primary theme or subject.

Movement: A separate section of a larger composition.

Natural: A symbol showing that the note is returned to its original pitch after it has been raised or lowered.

Notation: The methods of transcribing music into print.

Opera: A drama where the words are sung instead of spoken.

Opus: A musical work, abbreviated to Op. Often used with a number to designate a work in its chronological relationship to a composer's other works.

Orchestra: A large group of instrumentalists playing together.

Orchestration (v. orchestrate): Arranging a piece of music for an orchestra.

Overture: The musical introduction to an opera, ballet, or play.

Patron: A person who financially supports a composer or artist.

Piano: A dynamic marking indicating to play softly.

Pianissimo: A dynamic marking indicating to play very softly.

Pitch: The frequency of a note determining how high or low it sounds.

Pizzicato: A technique where a stringed instrument is played by being plucked, rather than bowed.

Premiere: The first official performance of a work.

Prodigy: A person, especially a young one, endowed with exceptional qualities or abilities.

Program music: Music that is descriptive, narrative, or that develops a nonmusical subject.

Quartet: A set of four musicians who perform compositions written for four parts.

Repertoire: A collection or body of standard works performed regularly.

Rest: A period of silence in a musical line.

Rhythm: Pertaining to time, played as a grouping of notes into accented and unaccented beats.

Romantic Era or Period: The time in music history during the early 1800s to early 1900s. Composers explored new realms of sound to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

Scale: Any set of musical notes ordered by pitch.

Scherzo: Literally translating to "joke," scherzos are lively and fast works, usually taking place in one of the middle movements of a symphony.

Score: The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically aligned. (v. scored: To write or arrange for a specific instrument or instruments.)

Sharp: A symbol showing that the note is to be raised by one half-step.

Solo: Music performed by only one instrument or voice. (n. soloist: The person performing the solo line.)

Sonata: Music of a particular form typically consisting of four movements. Each movement differs in tempo, rhythm, and melody, but they are bound together by subject and style.

Songwriter: A person who composes words, music, or both, especially for popular songs.

Staccato: Indication to a musician to perform each sound with sharp, detached breaks between notes.

Staff: Five horizontal parallel lines and spaces between them on which musical notation is written.

String Quartet: A small chamber music ensemble consisting of 2 violins, 1 viola, and 1 cello.

Symphonic Poem (tone poem): An instrumental composition intended to portray a particular story, scene, or mood.

Symphony: Three to four movement orchestral piece, generally in sonata form.

Tempo: Indicating speed.

Ternary Form: A musical form in which an A section opens the piece, there is a contrasting B section, and finally the A section returns at the conclusion of the work.

Texture: The way in which tempo, melody, and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

Theme: A melodic or sometimes harmonic idea presented in a musical form.

Timbre: The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

Time Signature: Numeric symbol in sheet music determining number of beats per measure.

Tone: A note or pitch. Also, the quality and character of sound.

Tritone: An interval of three whole tones (an augmented fourth).

Western Music: Music that comes from the styles and traditions of Europe as well as the western hemisphere.