



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

Music Tells A Story:
Peter and the Wolf

Grades K-2



Nashville
Symphony



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CONCERT PROGRAM



YOUNG PEOPLE'S CONCERTS

Music Tells A Story:
Peter and the Wolf

CONCERT PROGRAM

Gabriela Lena Frank | Leyendas: An Andean Walkabout, Chasqui

Joan Tower | Fanfare for the Uncommon Woman, No. 1

John Williams | Nimbus 2000

W. A. Mozart | Abduction from Seraglio Overture

Sergie Prokofiev | Peter and the Wolf

GRADES K-2

**Music**

K-2.GM.R2.A With guidance, demonstrate awareness of music concepts (such as same/different sections of music, musical sounds, or simple musical characteristics in a listening selection).

Language

K-2.FL.VA.7b With guidance and support from adults, explore word relationships and nuances in word meanings.

K.SL.CC.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.



OBJECTIVES

- Students will be able to identify the four instrument families, as well as the characteristics of each family.
- Students will be able to recognize instruments from each family by sight and sound.



MATERIALS

- Orchestra diagram
- 360 degree video of Laura Turner Hall and the Nashville Symphony. Use the arrows for a 360 degree look at the orchestra and the hall!
<https://www.youtube.com/user/nashvillesymphony>
- Let's Go To The Symphony video
- <https://www.nashvillesymphony.org/education/resources/at-home-resources/lets-go-to-the-symphony/>
- Diagram of the Orchestra worksheet

GRADES K-2 CONTINUED



PROCEDURE

1. Ask students what they know about symphony orchestras. Have they ever heard a symphony? In person? On the radio? How many people play in a symphony? What kind of music do they perform?
2. Show students the 360 degree video of Laura Turner Hall and the Nashville Symphony using your cursor to change the perspective during the video. Explain that this is where the Nashville Symphony plays concerts and audiences can see the symphony perform.
3. Show students the diagram of the orchestra or the Let's Go To The Symphony video. Do they recognize any of the instruments? What are some of the different ways the instruments are played? How do they think the instruments might produce sound?
4. Explain that there are four instrument families in the orchestra: *Strings*, *Woodwinds*, *Brass*, & *Percussion*. Show students the diagram of the orchestra again and see if they can identify the four instrument families.
5. Explain to students how each instrument family makes sound:
 - A. Strings: make sound when the strings vibrate. Musicians make the strings vibrate by rubbing a bow against them, striking them, or plucking them.
 - B. Woodwinds: make sound by blowing air against a sharp edge of wood, called a reed, causing the stream of air to vibrate.
 - C. Brass: make sound by blowing air through a piece of metal, called a mouthpiece, causing the musician's lips to vibrate.
 - D. Percussion: make sound by striking, rubbing, or shaking instruments causing them to vibrate.
6. If time allows, have students explore the DSO Kids website (<https://www.dallassymphony.org/community-education/dso-kids/>). Have students access the instrument descriptions and sound files to explore the different sounds each instrument makes. Guide students in matching the instrument sounds with the correct instrument family.

ASSESSMENT

Provide students with the "Diagram of the Orchestra" worksheet. Ask students to fill in the blanks at the bottom of the worksheet labeling each family of the orchestra. Students can use the word bank to help them complete the worksheet.

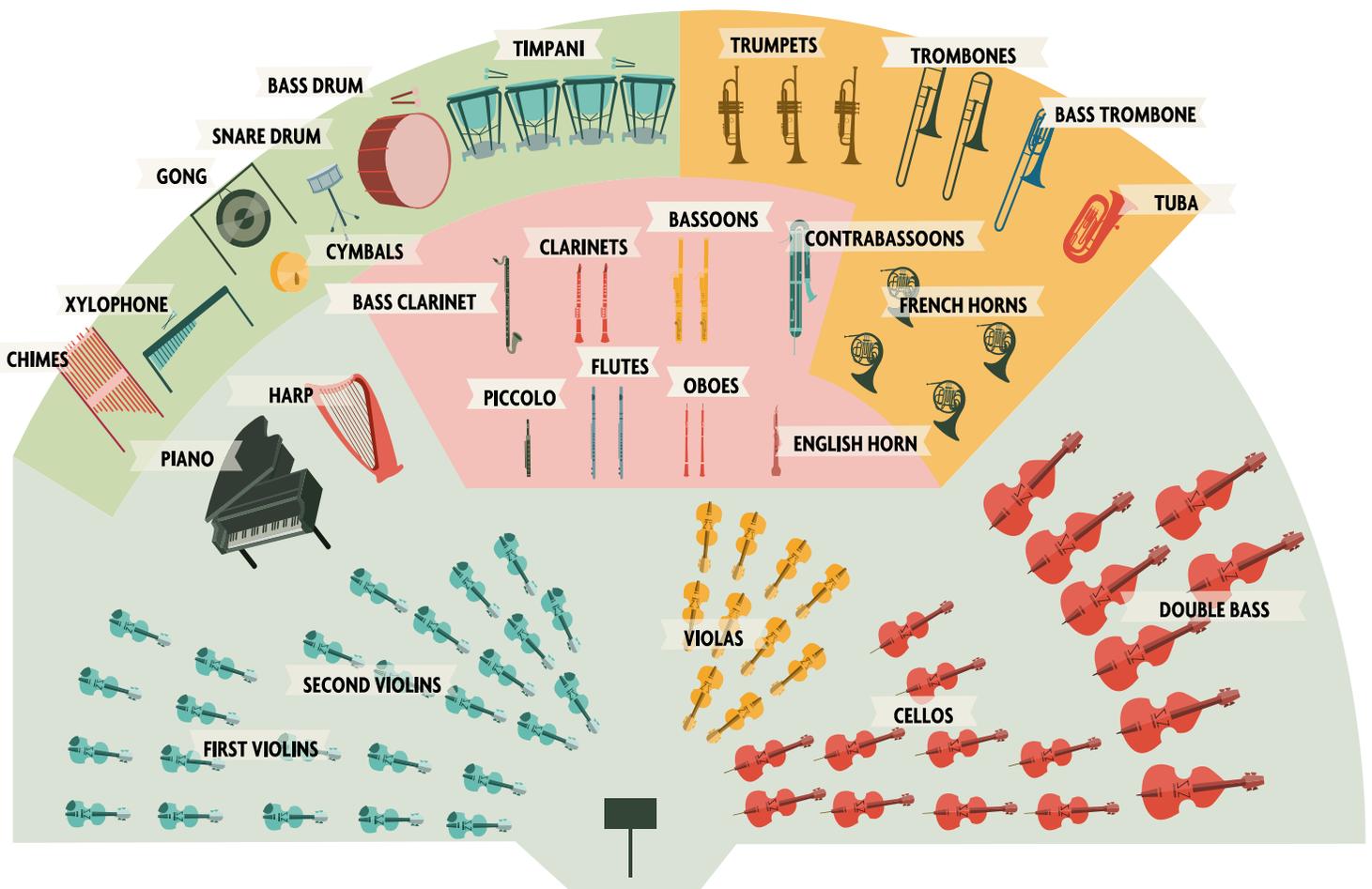
MODIFICATION:

If younger students have trouble writing the names of the instrument families, encourage them to draw a line from the name of the instrument family to the correct section in the orchestra diagram.

ORCHESTRA DIAGRAM

ORGAN

CHORAL SEATING



WOODWIND FAMILY



BRASS FAMILY



PERCUSSION FAMILY



STRING FAMILY

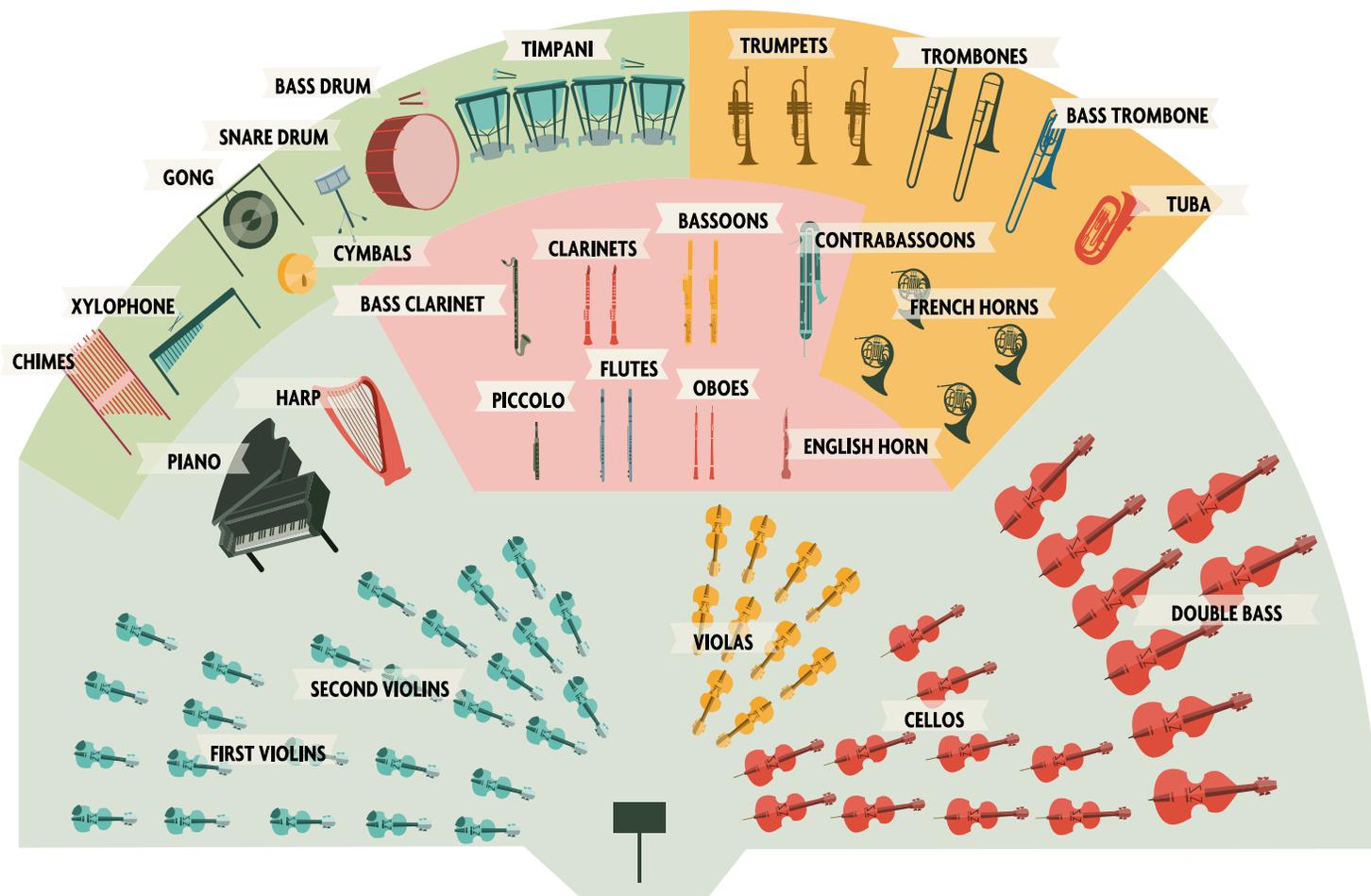
DIAGRAM OF THE ORCHESTRA WORKSHEET

WORD BANK:

WOODWINDS

STRINGS
BRASS

PERCUSSION



GRADES K-2



STANDARDS

Music

K-2.GM.R2.A With guidance, demonstrate awareness of music concepts (such as same/different sections of music, musical sounds, or simple musical characteristics in a listening selection).

Language

K-2.FL.VA.7b With guidance and support from adults, explore word relationships and nuances in word meanings.

K-2.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate grade level topics.

K.SL.CC.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.



OBJECTIVES

- Students will be able to identify the four instrument families, as well as the characteristics of each family.
- Students will be able to recognize instruments from each family by sight and sound.



MATERIALS

- Computers/devices with internet access (enough for students to work individually or in small groups).
- DSO Kids instrument sound files:
<https://www.mydso.com/dso-kids/learn-and-listen/instruments>
- Instrument Flash Cards
- Instrument Matching Worksheet

GRADES K-2 CONTINUED



PROCEDURE

1. Ask students what they know about symphony orchestras. Have they ever heard a symphony? How many people play in a symphony? What kind of music do they perform? Can you name any instruments that play in a symphony orchestra? If so, what do they sound like?
2. Pass out one instrument flashcard to each student for a class instrument sorting activity. Designate four areas around the room and ask students to group themselves with instruments that they think are like the instrument (instrument families) they have in their hands.
3. Once students have completed their instrument sort, ask them if all the instruments in the arranged groups are from the same instrument family? If not, what family does the instrument belong to and why? Have students rearrange to the correct instrument family.
4. Discuss the similarities and differences of each instrument family and how the instruments make sound (*What materials are the instruments made out of? Do you use a bow, mallet, or air to play the instrument? Etc.*)
5. Split students into groups to explore the DSO Kids website. Have students access the instrument descriptions and sound files to explore the different sounds each instrument makes.
6. After exploring the DSO Kids website, have students match the instrument name with the picture of the instrument on the "Instrument Matching Worksheet."

MODIFICATION

If you are leading the instrument sorting activity with younger students, ask them to stand in a circle and lead an open sort, comparing each instrument one at a time. Instruct students to consider the appearance of the instrument as well as what they observed about how the instrument was played in the 360 video.

INSTRUMENT MATCHING

Below are pictures of some of the instruments in a symphony orchestra. Draw a line from the instrument name to the correct photo of that instrument.



VIOLIN



FLUTE



TIMPANI



TROMBONE



CLARINET



XYLOPHONE



FRENCH HORN

INSTRUMENT FLASHCARDS



VIOLIN



VIOLA



CELLO



BASS

INSTRUMENT FLASHCARDS



TRUMPET



FRENCH HORN



TROMBONE



TUBA

INSTRUMENT FLASHCARDS



FLUTE



CLARINET



BASSOON



OBOE

INSTRUMENT FLASHCARDS



TIMPANI



BASS DRUM



SNARE DRUM

INSTRUMENT FLASHCARDS



TAMBOURINE



XYLOPHONE

GRADES K-2



STANDARDS

Music

K-2.GM.R2.A With guidance, demonstrate awareness of music concepts (such as same/different sections of music, musical sounds, or simple musical characteristics in a listening selection).

K.-2 GM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as exploring the connection between poems and songs through rhyme).

Language

K-2.FL.VA.7b With guidance and support from adults, explore word relationships and nuances in word meanings.

K.SL.CC.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.



OBJECTIVES

- Students will be able to describe what the Chasqui and their importance to the Incan culture.
- Students will be able to describe the music they hear.
- Students will be able to describe how music connects to and tells the story of the Chasqui.



MATERIALS

- Computers/devices with internet access (students can work individually, in small groups, or as an entire class).
- Book Recording: **The Runner's Sandals**
Author: F. Isabel Campoy, Illustrator: James Firnhaber
https://youtu.be/ebKU_Lr6TMk
- Musical Recording: **Leyendas: An Andean Walkabout, Chasqui** by Gabriela Lena Frank
<https://youtu.be/iRg441bDnb4>
- Smithsonian Institute Teaching Guide on the Chasqui
<https://americanindian.si.edu/nk360/inka/pdf/inka-teachers-guide.pdf>

GRADES K-2 CONTINUED



PROCEDURE

1. Play the recording of Gabriela Lena Frank's **Leyendas: An Andean Walkabout, Chasqui mvmt** (link on materials list). Ask students what they think this piece of music is about. *What does it sound like? If this music were telling you a story, what would it be about? Is it trying to tell you about a certain part of the world? Or maybe a person or object? Did you hear specific instruments in this music? Is it fast or slow? Why do you think the composer made these choices?*
2. Tell students that this piece of music is entitled **Chasqui** and it is inspired by Incan messengers in South America (mostly in Peru and Ecuador in the Andean mountains), called Chasqui. Chasqui were very strong, well respected, and could run up to 150 miles in one day! They were also trained to read and translate messages in multiple languages so authorities could communicate with other villages, cities, and nations.
3. Let students watch the recording of **The Runner's Sandals**. As they watch, ask students to think about what kind of music would go along with this story about the Chasqui.
4. After watching the recording of The Runner's Sandals, ask students again about music that could accompany a story like this? Tell students that this book and the piece of music by Gabriela Lena Frank are both examples of telling a story through art! Authors, musicians, visual artists, and even theater artists can all tell stories through their artwork. Artists can find inspiration to create art and tell you a story in a lot of places, including the history of the Chasqui people.
5. Ask students: Can you think of another book, poem, piece of music, movie, (etc.) that tells a story and is inspired by history?

EXTENDED LEARNING

Want to learn more about the Chasqui? Visit the Smithsonian Institute's website or use the teacher's guide below to find more information.

<https://americanindian.si.edu/nk360/inka/pdf/inka-teachers-guide.pdf>

ASSESSMENT

Kindergarten: Have students draw a picture of a Chasqui runner.

1st & 2nd Grade: Have students draw a Chasqui runner and write a few sentences describing the Chasqui.

ILLUSTRATION OF CHASQUI RUNNER



GRADES K-2



STANDARDS

Music

K-2.GM.P1.D When analyzing selected music, read and perform rhythmic patterns with voice, body percussion, and/or instruments using iconic or standard notation.

K-2.GM.R2.A With guidance, demonstrate awareness of music concepts (such as same/different sections of music, musical sounds, or simple musical characteristics in a listening selection).

Language

K-2.FL.VA.7b With guidance and support from adults, explore word relationships and nuances in word meanings.

K.SL.CC.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.



OBJECTIVES

- Students will develop an awareness and understanding of a motif in a musical work.
- Students will be able to recognize instruments by sight and sound.
- Students will use aural skills to identify compositional devices like rhythm & melody



MATERIALS

- Peter and the Wolf Listen and Match worksheet
- Peter and the Wolf Rhythm activity
- Instrument/character illustrations
- Recording of Nashville Symphony performing Peter and the Wolf (streaming available in late October)

GRADES K-2 CONTINUED



PROCEDURE

1. Ask students 'What are some different ways we can tell a story?' (possible answers: pictures, dance and movement, film, theater, etc.) Explain that music can tell a story in many ways, sometimes without words! This is called program music. Program music imitates events and characters through sound.
2. Sometimes a story's characters are animals. Ask students what words would they use to describe their favorite animals. *What sounds do they make? How do they move? What sound effects or instruments might best represent these animals?*
3. Distribute the handout and listen to the introduction from Peter and the Wolf. Pause after the narrator introduces each instrument/character. As students listen, have them match each animal/character to the correct instrument playing the melody that represents each character. Review this together as a class.
4. As time allows, use the extension activity to work on rhythm reading with students.

MODIFICATION

As students are listening, have them work in pairs or groups if they need extra help with the matching activity.

EXTENSION ACTIVITY

Use the Extension Rhythm Activity worksheet and have students read, discuss, play, and sing the cat's rhythm (played by the clarinet in Peter and the Wolf) by using TaKaDiMi syllables.

Mini-Lesson #4 MUSIC TELLS A STORY: PETER AND THE WOLF

LISTEN AND MATCH

As you listen or watch to the recording of Peter and the Wolf, draw a line to match the correct instruments to the character that it represents in the story.



FLUTE



FRENCH HORN



STRINGS



TIMPANI



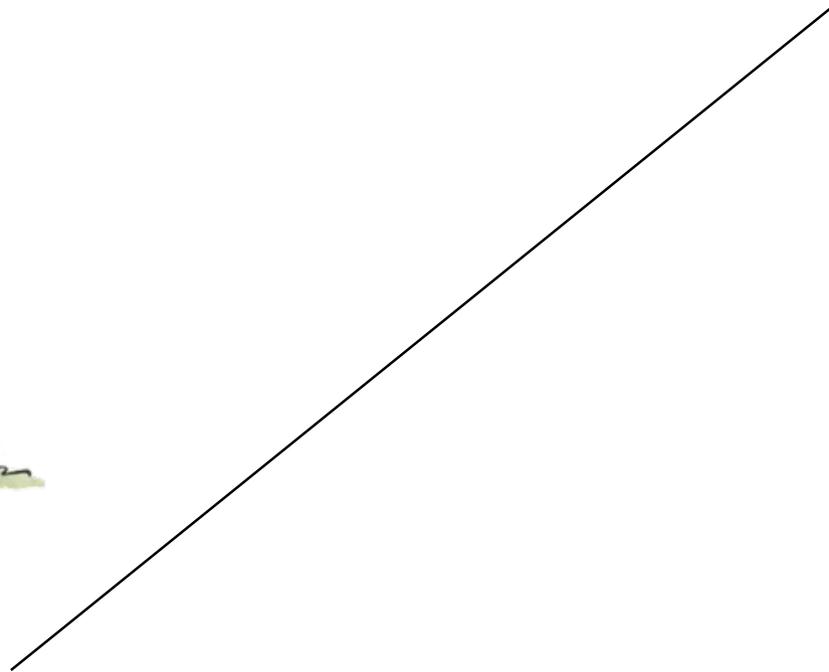
CLARINET



OBOE



BASSOON



COMPOSER HIGHLIGHTS



Born in Berkeley, California, to a mother of a mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela Lena Frank explores her multicultural heritage most ardently through her compositions. Inspired by the work of Bela Bartók, Alberto Ginastera, and Chou Wen Chung, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces reflect and refract her studies of Latin-American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. In addition to frequently collaborating with Pulitzer playwright Nilo Cruz on voca works, Frank has written for leading artists such as soprano Dawn Upshaw, cellist Yo Yo Ma, and pre-eminent chamber groups and symphonies.

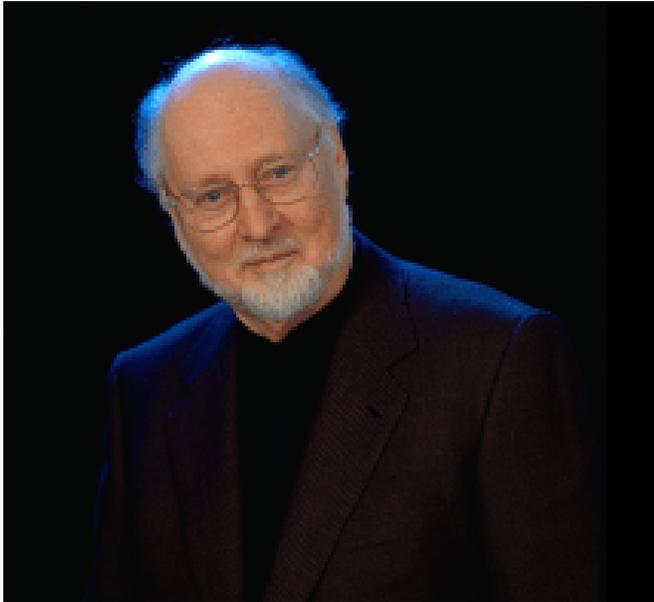


Joan Tower is widely regarded as one of today's most important American composers. During a career spanning more than 60 years, she has made lasting contributions to musical life in the United States as a composer, performer, and educator.

From 1969 to 1984, she was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players, which premiered many of her most popular works. Her first orchestral work, *Sequoia*, quickly entered the repertory. Tower's tremendously popular five *Fanfares for the Uncommon Woman* have been played by over 500 different ensembles.

She is currently the Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

COMPOSER HIGHLIGHTS



Born and raised in New York, John Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano. He also worked as a jazz pianist, both in nightclubs and on recordings while living in New York.

After finishing school in New York, Williams returned to Los Angeles and began his career in the film industry. He has composed the music and served as the music director for over one hundred films. His 40-year partnership with Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films including *Schindler's List*, *E.T.: The Extra Terrestrial*, *Jaws*, *Jurassic Park*, *Indiana Jones*, *Saving Private Ryan*, *Amistad*, *Munich*, *Hook*, and *Catch Me If You Can*.

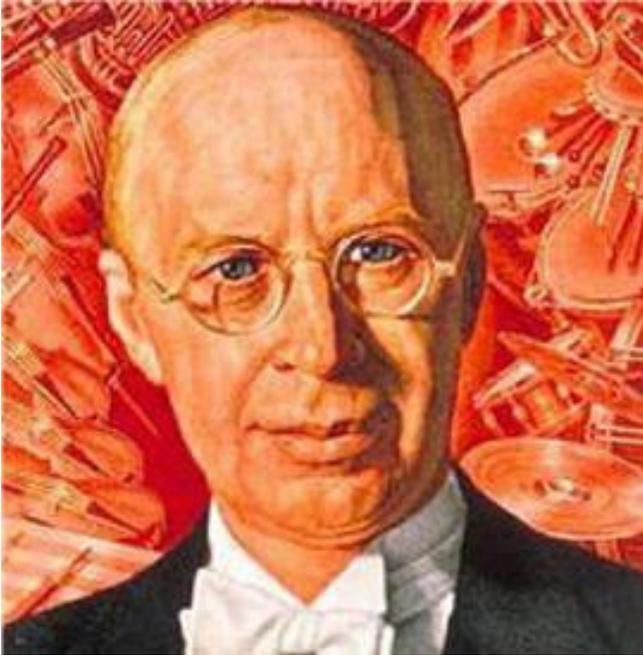
In addition to his many film scores, Williams has also written work for the concert stage including two symphonies and concertos for flute, violin, bassoon, viola, clarinet, oboe, and tuba.



The youngest and only surviving son of Leopold Mozart, Wolfgang Amadeus was born in Salzburg, Austria in 1756. As a young boy, he showed precocity both as a keyboard player and violinist, and soon turned his hand to composition. He was tutored by his father and traveled abroad to Paris and London to perform and study music. Mozart was an incredibly prolific composer who, along with Haydn and Beethoven, brought about the height of the Viennese Classical school.

Mozart was known for writing in all genres of music and excelled in every one. His taste, command of form, and his range of expression have made his name and music universally known. At the time of his death in 1791, Mozart was widely regarded as one of the greatest composers of all time and his work remains a staple in concert halls and music schools around the world.

COMPOSER HIGHLIGHTS



Sergey Prokofiev, precocious as a child, entered the St Petersburg Conservatory in 1904, by which time he had already written a great deal of music. At the Conservatory he shocked the more conservative director, Glazunov, but learned much from an older fellow student, the composer Myaskovsky. After the Revolution he was given permission to travel abroad and remained intermittently out of Russia, in America and then in Paris, until his final return to Russia in 1936. At home, though in touch again with the root of his inspiration, he found himself out of favor with the authorities and in 1948 the subject of particular and direct censure. His death in 1953, on the same day as Stalin, deprived him of the enjoyment of the subsequent relaxation in musical censorship that then took place. In style Prokofiev is ironic, writing in a musical language that is often acerbic.

One of the most widely known of all Prokofiev's compositions is his tale for children Peter and the Wolf, for narrator and orchestra. It is a simple pedagogical work to introduce to children the instruments of the orchestra, with instruments or groups of instruments representing characters in the story.

RESOURCES





NASHVILLE SYMPHONY
EDUCATION
DEPARTMENT

Kimberly Kraft McLemore
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