Dear Teachers,

The musicians and staff of the Fort Worth Symphony are eager to share our love of symphonic music with you and your students this school year! We’ll perform Sergei Prokofiev’s classic musical tale, Peter and the Wolf, and learn how composers use music to tell a story.

The suggested activities in the study guide bring together the disciplines of language arts and reading and fine arts and meet multiple TEKS objectives, as listed on page 4.

Please contact me with any questions. We look forward to performing for you and your students!

Warm regards,
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BEFORE, DURING, AND AFTER THE CONCERT

BEFORE THE CONCERT:
• After reviewing the instruments of the orchestra, ask students to draw a picture of their favorite instrument.
• Ask students to draw a picture of an original, made-up instrument. It can be a new string, wind, brass, or percussion instrument. The only restriction is that it must be clear in the drawing how the instrument is to be played.
• Have students draw pictures to illustrate the different pieces of music from the program.
• Practice special audience member skills. Ask students to practice maintaining complete silence for one minute. Before the minute of silence begins, tell students they will be listening for any sound they hear—sounds might include birds singing, kids laughing, a car passing by, or a clock ticking. After the minute of silence is over, ask students to draw a picture of what they heard.

DURING THE CONCERT:
♦ ALWAYS remain quiet during a performance. It’s impolite to talk while the music is being performed.
♦ BE attentive and give the performers your attention. Be CONSIDERATE of others.
♦ DO not leave early, please.
♦ ENTER and EXIT in a quiet and organized fashion.
♦ Expect a FANTASTIC performance!
♦ GIVE applause when the conductor enters and in between pieces. Whistling, yelling, or screaming are not appropriate.
♦ HAVE a great time!

AFTER THE CONCERT:
• Have students write a letter to the conductor and musicians telling them what they thought of the concert! Encourage students to describe how the music and the concert experience made them feel. Send your letters to us at: Fort Worth Symphony Education, 330 E. 4th Street, Suite 200, Fort Worth, TX 76102.
• As a class project, create a poster describing the experience of attending a symphony performance. Have each student contribute their own adjective or memory of the performance. Take a picture and share it with us on Facebook, Twitter, or Instagram! #FWSOeducation
Chapter 110, English Language Arts and Reading:

11b.5, 12b.6, 13b.5 – Reading/Vocabulary Development. Students understand new vocabulary and use it correctly when reading and writing.

11b.6, 12b.7, 13b.6 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

11b.8, 12b.9, 13b.9 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.

11b.9, 12b.13, 13b.13 – Reading/Comprehension of Informational Text/Culture and History. Students analyze, make inferences and draw conclusions about the author’s purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

11b.10, 12b.14, 13b.14 – Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text, and provide evidence from text to support their understanding.

11b.12, 12b.14, 13b.14 – Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students continue to apply earlier standards with greater depth in increasingly more complex texts.

11b.16, 12b.20, 13b.21 – Oral and Written Conventions/Conventions. Students understand the function of and use the conventions of academic language when speaking and writing. Students continue to apply earlier standards with greater complexity.

11b.21, 12b.27, 13b.28 – Listening and Speaking/Listening. Students use comprehension skills to listen attentively to others in formal and informal settings. Students continue to apply earlier standards with greater complexity.

Chapter 117, Music:

103b.1, 106b.1, 109b.1 – Foundations: music literacy. Students describe and analyze musical sound.

103b.3, 106b.5, 119b.5 – Historical and cultural relevance. Students relate music to history and cultures.

103b.4, 106b.6, 109.6 – Critical evaluation and response. Students listen to, respond to and evaluate music and musical performance.
Early one morning, Peter opened the gate and walked out into the big green meadow. On a branch of a big tree sat a little bird, Peter's friend. "All is quiet," chirped the bird happily.

Just then a duck came waddling round. She was glad that Peter had not closed the gate and decided to take a nice swim in the deep pond in the meadow.

Seeing the duck, the little bird flew down upon on the grass, settled next to her and shrugged his shoulders, "What kind of bird are you if you can't fly?" said he. To this the duck replied, "What kind of bird are you if you can't swim?" and dived into the pond.

They argued and argued, the duck swimming in the pond and the little bird hopping along the shore. Suddenly, something caught Peter's attention. He noticed a cat crawling through the grass. The cat thought, "That little bird is busy arguing, I'll just grab him."

Stealthily, the cat crept towards him on her velvet paws.

"Look out!" shouted Peter and the bird immediately flew up into the tree, while the duck quacked angrily at the cat, from the middle of the pond. The cat walked around the tree and thought, "Is it worth climbing up so high? By the time I get there the bird will have flown away."

Just then grandfather came out. He was upset because Peter had gone in the meadow. "It's a dangerous place. If a wolf should come out of the forest, then what would you do?"
But Peter paid no attention to his grandfather's words. Boys like him are not afraid of wolves.

But grandfather took Peter by the hand, led him home and locked the gate.

No sooner had Peter gone, than a big grey wolf came out of the forest.

In a twinkling the cat climbed up the tree. The duck quacked and in her excitement jumped out of the pond. But no matter how hard the duck tried to run, she couldn't escape the wolf. He was getting nearer, nearer, catching up with her. Then he got her, and with one gulp, swallowed her.

And now, this is how things stood: the cat was sitting on one branch, the bird on another . . . not too close to the cat. And the wolf walked around and around the tree, looking at them with greedy eyes.

In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on. He ran home, got a strong rope, and climbed up the high stone wall. One of the branches of the tree, around which the wolf was walking, stretched out over the wall.
Grabbing hold of the branch, Peter lightly climbed over on to the tree. Peter said to the bird, "Fly down and circle over the wolf's head. Only take care that he doesn't catch you." The bird almost touched the wolf's head with his wings while the wolf snapped angrily at him, from this side and that.

How the bird worried the wolf! How he wanted to catch him! But the bird was clever, and the wolf simply couldn't do anything about it.

Meanwhile, Peter made a lasso and carefully letting it down, caught the wolf by the tail and pulled with all his might.

Feeling himself caught, the wolf began to jump wildly trying to get loose. But Peter tied the other end of rope to the tree and the wolf's jumping only made the rope around his tail tighter.

Just then, the hunters came out of the woods, following the wolf's trail and shooting as they went.

But Peter, sitting in the tree, said, "Don't shoot! The bird and I have already caught the wolf. Now help us take him to the zoo."

And now, imagine the triumphant procession: Peter at the head; after him the hunters leading the wolf; and winding up the procession, grandfather and the cat.

Grandfather shook his head discontentedly: "Well, and if Peter hadn't caught the wolf? What then?"

Above them flew the bird chirping merrily, "My, what brave fellows we are, Peter and I! Look what we have caught!"

And if you listen very carefully, you can still hear the duck quacking inside the wolf's belly because in all his excitement, he had swallowed her alive!
Introduce the music and story of *Peter and the Wolf*. Discuss each of the characters from the story and the instruments that perform their theme. Which instruments play which themes? Why did the composer choose those instruments to tell each characters’ story?

Play an excerpt of each character’s theme. As you do, have students act out how they think the character moves. For each character, ask students to describe the movements they made.

Use the matching activity to reinforce identification of instruments and characters.
PETER AND THE WOLF

Draw a line to connect the instrument to the character from “Peter and the Wolf”.

- Peter
- Bird
- Cat
- Duck
- Wolf
- Grandpa
- The Hunters
- Flute
- French Horn
- Strings
- Bassoon
- Timpani
- Clarinet
- Oboe
Activity:

- Review the elements of a story: characters, setting, and plot (beginning, middle, and end). After telling the story of Peter and the Wolf, write these elements on a large chart. Explain how the music helped to describe the different elements of the story.

- Have students retell the story to a partner, focusing on these elements.

- Choose a new piece of music, such as a movement from Carnival of the Animals. Do not share the title of this piece with the students. Ask students to draw whatever comes to mind. Have students share their picture ideas with their partner.

- Listen to the same piece of music again. As a class, ask students to create a new character, setting, and plot chart. Encourage students to use their pictures for ideas. Together, write a story using the elements from the new chart.
Peter and the Wolf
by Sergei Prokofiev

Activity:

- Hand out a folded sheet of paper to each student. Have students draw character sketches on each side of the paper as they listen to two selections from *Peter and the Wolf*—one of Peter (the strings) and one of the Wolf (the horns). Collect the papers.

- Next discuss how to create a Venn diagram. As a class, create a large Venn diagram of Peter (the strings) and the Wolf (the horns). Have students give as much descriptive vocabulary for both characters as possible. Are there descriptive words that describe both characters?

- Repeat the same process of listening and sketching two characters, this time with the bird (flute) and the duck (oboe). Create a large Venn diagram with words that describe them.

- Repeat again with the cat (clarinet) and Grandfather (bassoon).
**Activity:**

- Play the musical selection for the students. Do not share the title of the piece before listening.

- After listening, ask the students what type of creature they visualized. After they share, have them create their own title for the piece.

- Tell the students the actual title of the piece and listen to it again. What makes it sound like a bumblebee? The use of certain instruments, fast tempo, high pitch, etc.?

- Listen to the piece again. This time, ask students to use a scarf or a flashlight to draw the contour of the melody in the air as they listen.

- You may also ask students to draw a contour map on a large piece of construction paper as they listen. Ask them to make a map of the bumblebee’s “flight”. Where was the bumblebee going? Ask them to share their drawing and story with the class.
OVERTURE TO WILLIAM TELL
(THE STORM)*
BY GIOACHINO ROSSINI
* Not featured on concert program.

ACTIVITY:

- Prior to the lesson, soak cotton balls in familiar liquids (soap, orange juice, vanilla, pickle juice). Place the cotton balls in plastic baggies then pass the baggies around the room.

- Ask students to smell each bag and share what they pictured in their mind. Explain that this is called visualization and is similar to creating a movie in your mind.

- Next, read a story to the class and ask the students to close their eyes and listen carefully to the words. Do not show the students any pictures from the book. Encourage students to visualize the story in their mind.

- Read the story again and show the pictures. Discuss how the students’ mental images were different from the illustrations in the book.

- Just like smells and words can help create pictures in our minds, music can also create visualizations. Have students find comfortable spots in the room away from distractions. Play the section known as “The Storm” from the Overture to William Tell by Rossini. Remind students to visualize where the music takes them and what they see and feel when they hear the music. Discuss how their feelings changed when the tempo or dynamics changed.

- After the students have listened to the piece several times and have created a clear, mental image, pass out a sheet of paper to each student. Have students draw a picture of their visualization. Continue to play the music as students work on their artwork. Ask students to share their artwork with the class.
STRINGS

The string family is the largest section of the orchestra. String instruments are all made of wood. The bodies of the string instruments are hollow inside to allow sound to vibrate within them. The strings on the instrument are most often made of nylon and steel, and are played by drawing a bow across them.

The **VIOLIN** is the smallest of the string instruments and can play the highest notes. You play the violin by resting it between your chin and left shoulder. Then you press down on the strings with your left hand to change the pitch, while your right hand moves the bow or plucks the strings.

The **VIOLA** is slightly larger than the violin and plays lower notes. The strings on a viola are also thicker. You play the viola the same way you do the violin.

The **CELLO** is much larger than the violin and the viola. You play it sitting down with the body of the cello between your knees and the neck of the instrument on your left shoulder. The body of the cello rests on the ground and is supported by a metal peg.

The **DOUBLE BASS** is the largest string instrument and plays the lowest notes. This instrument is so large that you have to stand up or sit on a tall stool to play it. Like the cello, the body of the instrument stands on the ground and is supported by a metal peg.
WOODWINDS

Woodwind instruments produce sound when players blow air into them. All of these instruments were originally made out of wood, which is why they are called woodwinds! Today, they are made of wood, metal, plastic or some combination.

The **Flute** is made of metals such as silver, gold, or platinum. You play the flute by holding it sideways with both hands and blowing across a hole in the mouthpiece. You change notes by pressing down on round, metal buttons called keys.

The **Oboe** makes sound when the player blows air through a mouthpiece containing two cut pieces of bamboo that have been tied together called a *double reed*. You play the oboe by holding it upright and pressing down on the keys to change the pitch. The first oboist is also responsible for tuning the whole orchestra before each concert.

The **Clarinet** looks a lot like the oboe, except for the mouthpiece, which uses a single reed. You play the clarinet as you do an oboe, by holding it upright, blowing through the reed, and using your fingers to press the keys and change the pitch.

The **Bassoon** is the largest of the woodwind instruments. Like the oboe, the bassoon uses a double reed. You play the bassoon by holding it upright and blowing through the double reed. The air travels down a long pipe, then makes a U-turn, and goes out the top.
Brass instruments got their name because they are made of brass! This family of instruments plays louder than any other in the orchestra. Brass instruments are long tubes that are bent into different shapes and widen and flare out at the end.

The **TRUMPET** is the smallest brass instrument and can play the highest notes of all the brass instruments. You play the trumpet by holding it horizontally, buzzing your lips into the mouthpiece, and pressing down the valves to change the pitch.

The **HORN** is a very long tube that is twisted and curled into an instrument about one foot wide. If you untwisted the tube, it would be 18 feet long! You play the horn by holding it with the bell curving downward and buzzing into the mouthpiece. Your left hand plays three valves. You can change the type of sound by the way you place your right hand in the bell.

The **TROMBONE** is the only brass instrument that does not use valves. Instead, the player moves a curved tube, called a *slide*, back and forth in order to change notes. You play the trombone by holding it horizontally, buzzing into the mouthpiece, and using your right hand to push or pull the slide.

The **TUBA** is the largest and lowest sounding instrument in the brass section. If you uncoiled it, it would be 35 feet long! You play the tuba sitting down with the instrument on your lap and the bell facing up. The you blow and buzz into the mouthpiece and use your hand to press down on the valves which changes the sound.
PERCUSSION

Percussion instruments include any instrument that makes a sound when it is hit, shaken, or scraped.

One of the most commonly used percussion instruments is the **TIMPANI**. They are also called kettledrums. Timpani are big copper pots with drumheads made of calfskin or plastic stretched over the top. The timpani are played by striking the covering with padded sticks called mallets. Timpani are tuned instruments, which means they can play different notes.

Other percussion instruments that are struck by a mallet or stick are the **SNARE DRUM**, **BASS DRUM**, **TRIANGLE**, **XYLOPHONE**, **GONG**, and **CHIMES**.

A few other percussion instruments are **CYMBALS**, **CASTANETS**, **MARACAS**, and **TAMBOURINE**.

The **PIANO** is also considered a percussion instrument. You make sound on the piano by pressing down on a key with your finger, which lifts a hammer inside the piano that then strikes a steel string.