MINNESOTA ORCHESTRA
2011-2012 Young People’s Concerts

PETER AND THE WOLF

February 28, 29
& March 1, 2012
10:00 & 11:35 am

THE MINNESOTA ORCHESTRA
Courtney Lewis, Conductor

Featuring actors from the former
Theatre de la Jeune Lune
& Austin Frohmader, pianist

The Minnesota Orchestra gratefully acknowledges generous support from:

UnitedHealth Group
January 5, 2012

Dear Educators;

Here are curriculum materials for the Minnesota Orchestra Young People’s Concert you are attending February 28, 29 or March 1, Peter and the Wolf.

As you may know, during the 2011-2012 season, we are celebrating the 100th year of Minnesota Orchestra Young People’s Concerts! As part of the celebration, we are including some of the “greatest hits” of past Young People’s Concert seasons, and our production of Prokofiev’s Peter and the Wolf is certainly one of these. Several years ago, the Minnesota Orchestra commissioned Minneapolis-based Theatre de la Jeune Lune to create a theatrical production of Peter and the Wolf. This production, using “found” objects for costumes and props, has been a popular part of our Young People’s Concerts ever since.

The concert opens with three movements of Ravel’s Mother Goose Suite, and also features 12th grader Austin Frohmader as piano soloist in Franz Liszt’s Hungarian Fantasy for piano and orchestra. Austin is the winner of the 2011 School Music Auditions, sponsored by the Young People’s Symphony Concert Association (YPSCA), a volunteer organization of the Minnesota Orchestra, also celebrating its Centennial this season.

Thanks to our good friend Joanna Cortright for the curriculum material for Peter and the Wolf, and the 1st and 3rd movements from Ravel’s Mother Goose Suite.

Enjoy the concert!

Jim Bartsch
Director of Education
Minnesota Orchestra
jbartsch@mnoorch.org
## Peter and the Wolf

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MINNESOTA ORCHESTRA
2011-2012 Young People’s Concerts

Peter and the Wolf

Concert Program

Maurice Ravel
Two pieces from *Mother Goose Suite*

Franz Liszt
Hungarian Fantasy for Piano & Orchestra
Austin Frohmader, piano

Sergei Prokofiev
*Peter and the Wolf*, Opus 67
Actors from the former Theatre de la Jeune Lune
The Minnesota Orchestra, now in its second century and led by Music Director Osmo Vänskä, ranks among America’s top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world, award-winning recordings, radio broadcasts and educational outreach programs, and a visionary commitment to building the orchestral repertoire of tomorrow.

The 98-member ensemble performs nearly 200 programs each year and its concerts are heard by live audiences of 400,000 annually. Its Friday night performances are broadcast live regionally by Minnesota Public Radio, and many programs are subsequently featured on American Public Media’s national programs, Symphony Cast and Performance Today.

In addition to traditional concerts, the Minnesota Orchestra connects with more than 85,000 music lovers annually through educational programs including Young People’s Concerts (YPs), Target Free Family Concerts and Kinder Konzerts. In the last decade more than half a million students have experienced a Minnesota Orchestra YP. Musicians also engage in such Minnesota Orchestra-sponsored initiatives as the Adopt-A-School program (founded in 1990), Side-by-Side rehearsals and concerts with young area musicians, and the UPbeat program, which establishes multi-year relationships with communities throughout the Twin Cities and around the state.
Courtney Lewis, conductor

Born in Belfast, Northern Ireland, Courtney Lewis has worked with orchestras and chamber ensembles from London to Venezuela, earning recognition as one of today’s top emerging conductors. He is founder and music director of Boston’s acclaimed Discovery Ensemble, a chamber orchestra with the unique mission of introducing inner-city school children to classical music while bringing new and unusual repertoire to established concert audiences. He recently completed his second season as Zander Fellow with the Boston Philharmonic Orchestra, a prestigious conducting apprenticeship under the ensemble’s music director, Benjamin Zander. In addition to his work with the Boston Philharmonic, he has assisted Zander with the London Philharmonia, Toronto Symphony, Saint Louis Symphony and Símon Bolívar Youth Orchestra of Venezuela.

In November 2008 Lewis made his major American orchestra debut with the Saint Louis Symphony Orchestra, leading a series of five concerts. He subsequently spent several weeks assisting conductors David Robertson, Marc Albrecht and Yan Pascal Tortelier. In recent seasons he has also worked with the BBC Philharmonic, Tulsa Symphony and Liverpool Mozart Orchestras, as well as smaller groups including the Nash Ensemble and Alban Berg Ensemble.

Lewis attended the University of Cambridge, where he studied composition with Robin Holloway and clarinet with Dame Thea King, graduating at the top of his year with starred first class honors. After completing a master’s degree with a focus on the late music of György Ligeti, he attended the Royal Northern College of Music, where his teachers included Sir Mark Elder and Clark Rundell.
Austin Frohmader, 17, is from Coon Rapids, Minnesota, and is a senior at Blaine High School. A piano student since the age of five, Austin studies with nationally distinguished artist/teacher, Dr. Joseph Zins, of Crocus Hill Studios in Saint Paul, Minnesota. Austin is enrolled in the Studio’s high intensity Performance Studies for the Gifted and Talented Pre-College Student. In addition, he has attended the Young Artist World Piano Festival for the last four years, performing and competing in the activities there. While in attendance there in July 2011, he was selected to perform in the Honors Recital. In addition, Austin was chosen to be in the master class of the Festival’s International Guest Artist, Alessio Bax. He was also chosen to be in a master class of Pavlina Dokovska, Chair of the Piano Department at Mannes College of Music in New York.

In November 2010, Austin was awarded First Place in the Saint Paul Piano Teachers (SPPTA) Concerto Competition, and Second Place in the Minnetonka Symphony Orchestra Young Artists Competition. The SPPTA award earned Austin the privilege of performing with the Mississippi Valley Orchestra.

On January 29th, 2011, Austin was awarded First Place at the Young Peoples’ Symphony Concert Association (YPSCA) of the Minnesota Orchestra Concerto Competition. Austin also received the Thelma Hunter Award and the Minneapolis Music Teachers Forum (MMTF) Recital Award. He presented a solo program for the MMTF in March 2011. Austin garnered First Place in the Thursday Musical Young Artist Competition, and as a result performed in the Winners Recital at the Bloomington Fine Arts Center where he received the Margaret Schmitt Scholarship award. Also in 2011, Austin was awarded Second Place at the LaCrosse Symphony Orchestra’s “Rising Stars” Concerto Competition. In July, Austin was selected, by audition, to perform in the Master Class and Evening Recital at the e-Piano Junior Festival. He performed for Israeli pianist Arie Vardi. In October Austin received Honorable Mention in the Senior Piano level of the MTNA Competition. In November he performed in the Thursday Musical Morning Artist Series.

A fine improviser and burgeoning composer/arranger, Austin applied for The Schubert Club Composer Mentorship Program and was selected to be a student apprentice for the 2011-2012 academic school year. He is working with The Schubert Club’s composer-in-residence, Edie Hill. In April 2012 the Copper Street Brass Quintet will perform one of his original compositions. In October Austin’s original composition, “Brass Quintet in E-flat major”, advanced to division level of the MTNA Composition Competition. Austin plays violin in the Blaine High School Concert Orchestra. In December 2010, they performed Austin’s original composition, “Down the Rabbit Hole.”

Austin is honored to be performing with the Minnesota Orchestra. He would like to thank his family, teachers and friends who have encouraged his passion for music. Austin would especially like to thank his teacher and mentor, Dr. Joseph Zins.
Theatre de la Jeune Lune (French for Theater of the New Moon) was founded in France in 1978 by Dominique Serrand, Vincent Gracieux and Barbra Berlovitz, who were later joined by Robert Rosen, all graduates of the École Internationale de Théâtre Jacques Lecoq school in Paris. Actor Steven Epp joined Jeune Lune in 1983.

For the first years of operation, Jeune Lune split its time between performing between Paris and in Minneapolis. The company permanently settled in Minneapolis in 1985 and, in 1992, moved into the renovated Allied Van Lines building in Minneapolis' Warehouse District. In 2005, the Theatre de la Jeune Lune was awarded the Regional Theatre Tony Award.

Due to financial hardship in June 2008, the Theatre de la Jeune Lune board of directors announced it would sell the theater building and "shut down the arts group as currently organized." Serrand said in a statement that the artists "are exploring ways to reinvent an agile, nomadic, entrepreneurial theatre with a new name" that will be "coming soon to a theatre near you." (http://en.wikipedia.org/wiki/Theatre_de_la_Jeune_Lune)

Several years ago, the Minnesota Orchestra commissioned Theatre de la Jeune Lune to create a theatrical production of Peter and the Wolf. This production, using “found” objects for costumes and props, has been a popular part of our Young People’s Concerts ever since.

2012 Young People’s Concert Production of Peter and the Wolf Credits:

**Actors:**
Jason Ballwever
Elise Langer
Sara Richardson
Brian Sostek
Robert Rosen
Kathleen Kaufmann
Stephen Cartmell

**Director:**
Barbra Berlovitz

**Prop Master:**
Mark Abel Garcia
**Peter and the Wolf**

Sergei Prokofiev

In 1936 Russian composer, Sergei Prokofiev, created a musical story. He wanted an old tale that children could understand, with action, contrasting characters, and a theme of good triumphing over evil. He futilely searched for this ‘good story,’ but nothing was quite right. So he made up his own and called it *Petya Fooled the Wolf.* (Petya means “little Peter.”) After finishing the composition, Prokofiev said that “…*Peter and the Wolf* is a present not only to the children of Moscow, but also to my own.”

The Big Idea & Summary of the Learning Activities

The central idea that provides the focus for these lessons is that:

*Characters and events in a story can be brought to life with words, pictures, and sound.*

Students will learn about the music through the framework of a story. When a good story is brought to life through a memorable piece of music there is an opportunity to make authentic connections between music and literacy. Activities are focused the many ways to learn about the music through movement, text, student creations, images, and sound.

If Time is Limited

Read the story from a picture book before listening to the music.
Listen to the introduction of the recording and find pictures of each character in the book.
Finally, listen to the story and follow along with the book illustrations.
Here is the Story Prokofiev Created

There once was an adventurous boy named Peter who lived with his grandfather on a farm next to a green meadow near a deep, dark, Russian forest. Grandfather warned Peter never to go alone to the meadow because a very fierce wolf lived in the nearby forest. But Peter was not afraid of wolves.

One day, Peter decided to take a walk in the meadow. As he walked through the gate, he forgot to close it. His friend the duck, seeing the open gate, followed Peter into the meadow. She wanted to swim in the meadow pond. Out in the meadow, Peter said hello to his friend the bird who chirped a happy greeting from her perch in a tree. As Peter sat under the tree, the bird and the duck argued about which one was the better bird. “What kind of a bird are you,” said the bird, “if you can't fly?” To this the duck replied “Well, what kind of a bird are you if you can't swim?” Back and forth they quarreled. As they argued, something caught Peter’s eye; a cat creeping through the tall grass, hoping to catch the bird unawares. Peter cried out a warning just in time and the bird flew into the tree, escaping the cat.

Just then, grandfather stomped out of the farmyard, angry that Peter disobeyed. He took Peter home and slammed the gate behind him.

Suddenly, a real wolf came out of the forest! The cat quickly climbed up the nearest tree - not too near the bird. The duck quacked angrily, and in the confusion, jumped out of the pond! The wolf chased her, getting nearer and nearer until he caught her and swallowed her – ALIVE!

After all that, the wolf was still hungry, so he turned his attention to the bird and the cat up in the tree. Peter, who watched from behind the fence, had an idea. He found a length of rope, caught hold of a tree branch that stretched over the stone wall. As he climbed the tree, he told birdie to fly around the wolf’s head to distract him. Peter made a loop in the rope and lowered it over the wolf’s tail. Pulling with all of his might, Peter caught the wolf by the tail. The wolf jumped about, trying to get away, but this only made the rope tighter.

At that moment, hunters came out of the forest, following the wolf’s tracks. “Don't shoot,” said Peter. “Birdie and I caught the wolf. Please help us take him to the zoo.”

So off they marched. It was an interesting procession: first Peter, then the bird, the cat, Grandfather, the hunters and the wolf – and finally the sound of the duck as she quacked inside the wolf.
Listening Activities

Activity #1: The characters in *Peter and the Wolf*

Learning Goal: Students will identify the story characters and show their understanding of the role each plays in the story through movement, facial expression, and descriptive vocabulary. They will summarize characters on a story word wall.

Materials: Picture book of the story, character pictures included with this guide, drum or tambourine for movement, chart paper for word wall

1. Before listening to the music, tell the story to your students, orally or with a picture book.

2. Focus on the characters and explore their key attributes of each. Dramatizing and visualizing the characters helps students remember them and understand their roles.
   - Look at images of the characters and name each. Say their names frequently as you learn about *Peter and the Wolf*.
   - Describe the characters through simple movement activity with tambourine. As you think of character, play a pattern that fits that character. Call out a character name, and accompany the students as they move like that character. Change the tambourine pattern and call out another character. Work through the cast of characters and make each come alive in this simple way. After a while, play patterns without calling out the character. Many students will now know what character you are thinking about as you play.
   - When the tambourine or drum stops, students stop and make a “freeze frame” in character. Remain frozen until the next character is announced...
   - Summarize by asking students to describe the movements they made for each based on their understanding of the story.
     - **Peter** – strides along towards an adventure
     - **Birdie** – flutters and flies, swoops and glides
     - **Duck** – waddles on land, swim smoothly in circles
     - **Cat** – creeps and sneaks through grass
     - **Grandfather** – frowns, walks sternly, shakes finger in disapproval, hands on hips
     - **Wolf** – bold and strong, moves silently through the trees
     - **Hunters** – look and search high and low for the wolf as they march

3. Write the word CHARACTERS on the blank story word wall.
   - As students name each CHARACTER, write them on the word wall.
   - Add DESCRIPTIVE WORDS that tell more; stern, bold, sneaky, hungry, etc.
   - Add ACTION WORDS that tell how characters moved; for example, flying, fluttering, waddling, creeping, walking, marching, searching, etc.

You can also return to the story text to prompt students to recall interesting details.

Assessment: Informally assess students as they move. Notice if and how they changed shape, energy, level, speed, and direction when the character changed. Ask each to move like one of the characters (without telling which one) and have others decide what character it is.
Activity #2: Setting and story sequence

Learning Goal: Students will demonstrate what they know by identifying the settings and arranging text and/or picture cards in chronological order.

Materials: *Peter and the Wolf* picture book, story cards (made from the Readers Workshop script included in this curriculum), optional picture cards (explanation below), word wall, art supplies, yarn or long strip of paper

1. Ask students to describe various settings in the story. Revisit images in the book to talk about “where the story takes place.”
   - They might identify a meadow, farm, farm yard, woods, wall, up a tree, pond, zoo, and the road to the zoo.
   - As they’re named, find images in the book that illustrate each.
   - Add SETTING to your word wall, and list the places students named.

2. Divide into groups and provide each with a set of story cards. Their task is to read the cards together, then organize them in chronological order, left to right. They can check their order by reading the text out loud, then rearranging until all agree. Younger students can do this activity as a class.

3. The story sequence can also be organized visually. Make story cards from two copies of an inexpensive version of the picture book (in order to have all the images needed). Cut and mount the pictures on card stock.
   - Students can organize the images into the plot sequence.
   - Re-tell the story from the pictures.
   - Or combine both, matching the story cards to the picture cards

4. Make a story map on the wall by mounting a long strip of paper or thick yarn. Ask students to fasten the story cards (or picture cards) along the line in order of the plot sequence.
   - Or ask students to make drawings of scenes from *Peter and the Wolf*; trim excess paper from their drawings, and mount the pictures along the story map line. They will have to figure out the sequence of the story as the map develops, rearranging pictures as new ones are added. If there are multiple drawings of a particular scene, group them above and below the story map line.
   - Students can “read” their story map to re-tell the story of *Peter and the Wolf:*

Assessment: Observe the students as they organize the images/or words into the appropriate sequence to assess their understanding of story sequence. To make this a formal assessment, observe students arrange a set of mixed up Story Cards or pictures into chronological order.
Activity #3: How are characters expressed musically?

Learning Goal: While listening to *Peter and the Wolf*, students will connect the music to the prior knowledge learned through Activities #1 and #2.

Materials: recording, character pictures, instrument pictures (included with this curriculum or from a set of instrument pictures such as Bowmar), low tack tape, themes to display

1. Listen to the Introduction to *Peter and the Wolf* as the narrator connects the characters to musical themes and instruments.
   - After a character is named and played, press the pause button. Display a picture of the character and tape the picture to the appropriate instrument chart. Ask students to say the name of the instrument and the character.
   - Play the character's music again and ask students to describe what they hear. They may talk about fast and slow speed (tempo), high/low pitches, *legato/staccato* (smooth/detached) articulation, loud/soft dynamics, and interesting melodies and rhythm patterns.
   - Ask these questions for each character theme. Encourage discussion and debate.

   "Why did Prokofiev choose that instrument for this character?"
   "How does the music make you imagine (see) the character?"

   - After hearing all the themes, post the instruments and character pictures.

2. Play the musical introduction again, and ask students to move to each character and hold very still (freeze) when the narrator speaks.

3. Older students can follow the theme notation included with this guide as they listen to the recording.

4. When you are ready to listen to the whole story, remember that it is over 20 minutes long. Be prepared to use multiple strategies to focus students’ attention. Here are a few engagement strategies to try:
   - Display the illustrations from a *Peter and the Wolf* picture book and turn pages as the narrator speaks.
   - Display the instrument charts with attached character pictures and silently refer to them as the characters appear at different points of the action. Seven students can serve as chart holders, raising their picture when that character is featured in the story. The rest of the class can be prompters by showing the characters with gestures and facial expression.
   - Listen and follow the story map drawn by the students.
   - Prokofiev composed many interesting musical moments in the score. As you listen, you and your students can notice musical landmarks and significant moments in the plot with gestures and facial expression. With repeated listening, both teachers and children will be able to recognize these landmarks and respond appropriately. Below is a list of character appearances and musical landmarks. Next to each is a suggestion for a movement, expression, or gesture. The timings are approximate and depend on the recording. Tell the students to do all of their gestures and movements *without a sound* as though they were mimes telling the tale.
The Narrated Introduction:

- bird - flutter fingers like a bird
- duck - gently flap wings, or make a 'quacking' gesture with your hands
- cat - move fingers in a quiet, sneaky way
- grandfather - a disapproving look on your face; shaking a finger
- wolf - look scary; make paws and claws with hands
- Peter - confident look on your face, arms move in the steady walking rhythm; sing the theme with a "la - la – la" etc.
- the hunters – eyes wide open; look all around

The Story (times are approximate)
00:00  Peter's theme; arms move in walking gesture, sing the theme with “la-la” syllables
00:35  Near the end of Peter's music, the orchestra plays an ascending scale two times. It sounds like a smile. Gradually turn your mouth up into a smile.
00:52  Flutter fingers like a bird
01:56  Peter smiles twice; start with a blank face
02:20  Duck gestures; wings flapping or hands together like the quack of a duck's bill
03:56  Bird and duck argue; hands quack or flutter
04:20  Cat creeps; quiet fingers up legs.
05:10  Bird flies up; fluttering fingers
- Duck quacks
- Cat moves around the bottom of the tree – use fingers to creep
06:04  Grandfather enters; make disapproving face, hands on hips, then shake a finger
06:58  Peter's theme; confident look, arms moving with the beat
07:26  Grandfather; disapproving face and shaking finger
07:47  Gate closes. Start arms wide apart, then move closer together with the music.
- Clasp hands as if locking the gate.
08:04  Wolf theme; fierce face with no sounds
08:54  Cat fingers move upward as though climbing a tree
09:21  Quacking duck hands
10:10  **Notice duck theme is still heard**
11:16  Wolf face looks upwards and from branch to branch
12:55  Bird flies really fast; fluttering fingers
13:25  Two hands make wolf jaws as he snaps. 2 snaps, then 2 more. The bird flies.
13:47  2 snaps, 2 snaps, 2 snaps then 1 final snap.
13:59  Follow rope with your hand as Peter lowers it and circles it around the wolf's tail
14:15  Get ready to pull rope
14:26  1 – 2 – 3 PULL! 1 – 2 – 3 – PULL! 1 – 2 – 3 – PULL!
15:34  Hunters come; pat a marching rhythm on your knees
16:53  Zoo music
17:31  A parade to the zoo; keep the beat on your knees
20:58  Final duck theme
- Then an orchestra coda that sounds like an enormous sneeze. Mime the “aah – aaaaah – aaaaah – CHOOOO!” with the orchestra.

5. The **payoff** for paying attention to landmarks is demonstrated when students listen again and add the gestures on their own. When students know the music well, allow a time when they can “tell” the story with large movements.
**Assessment:** A sound file consisting of the themes without narration is also available for download from the orchestra website. Use it to assess students’ ability to connect the instruments and themes to the characters. As you play/pause, students can demonstrate what they know by moving to the music or circling a character on a worksheet. They can demonstrate their ability to discern instrumental tone colors by listening and circling an instrument picture or name. You can informally assess knowledge of musical landmarks as students move to the whole story.

**Activity #4: Readers’ Theater**

**Learning Goal:** Students will use voices, gestures, and movement to describe feelings and actions as they expand their comprehension of the story, and practice fluent, expressive reading.

**Materials:** scripts (one per reader), highlighters, optional audio or video tape equipment for documenting student work

Readers Theater is a literacy learning strategy that connects elements of drama with reading fluency. It does not require costumes, make-up, props, or a stage; just the text and the readers. A script plus voices, facial expressions, and some limited movements/gestures are all that are needed. A narrator can also be included in Readers Theater, communicating the setting, action, and transition language.

1. Two versions of the script included with this guide. One is very simple; the other includes more challenging vocabulary. A third option would be to organize the text that will be read at the Young Peoples Concert into a student script. Use the version most appropriate for your students.

2. Make copies of the script for each reader.
   - Read through the whole story as the students follow their own scripts. Speak expressively as you deliver the text.
   - Divide into groups. The number needed is listed on the script.
   - Provide time for groups to practice out loud. Provide highlighters so readers can highlight their parts.
   - Encourage students to think about how to make the characters and actions they are reading about sound more interesting through their voices, gestures, and movements.
   - Tell students to remember to speak clearly, slowly, and loudly, and to face the audience.
   - As each group performs, remind audience members to listen respectfully.

3. For information on Readers Theater process and organizing students to succeed, check the following sites:
   - [http://www.readwritethink.org/classroom-resources/lesson-plans/readers-theatre-172.html](http://www.readwritethink.org/classroom-resources/lesson-plans/readers-theatre-172.html) for details on developing student skills over time.

**Assessment:** Document student performance with audio or video tape. Assess using your current rubric for reading aloud.
Activity #5: Create a new story ending; make inferences from the music

Learning Goal: Students will continue the story and make up new endings. They will listen closely for musical cues that might help them infer a way to end the story.

Materials: recording, writing journals or photocopies of “The Real Ending” work sheet, word wall lists

1. Prokofiev’s story leaves listeners with some un-answered questions because of its mixed conclusion. The duck is gone, but as all the characters march to the zoo, the narrator says:

   *And if you listen very carefully, you can hear the duck quacking in the wolf’s belly, because the wolf in his haste had swallowed her alive.*

   Then the music hints at something that is open to interpretation; the oboe quietly plays the duck theme once more. Use this inconclusive situation as the question for a classroom discussion about “what really happened.”

2. Start by asking students to remember the last moments of the story. Play the CD from 20:58 to the end and listen to the final text and music. Pose “think aloud” questions for them to think about and respond to, adjusting them to the age level of your class:
   • Where is the duck?
   • Do you think it’s alive? Why?
   • Where are they taking the wolf?
   • What might happen there?
   • What can Peter do?
   • Does he need help from anyone else?
   • What did you hear in the music at the very end? Is Prokofiev suggesting a solution to the problem in the music? What might it be?

3. Divide into groups and ask each to discuss, then write an ending for the story that goes beyond Prokofiev’s words. Remind them that the word wall has many words related to the story. Provide copies of the sheet included with this guide titled “The Real Ending” and ask them to write their revised ending. Younger students can draw their ideas for a new ending.

4. Reconvene as a class and listen to each group’s new ending.

   NOTE TO TEACHERS: In Eastern European folklore, if a listener sneezes while someone is telling a story, it is considered as a confirmation of the truth of that story. The most famous “musical sneeze” is the introduction to the first movement of the *Hary Janos Suite* by Zoltan Kodaly. Is Prokofiev perhaps ending *Peter and the Wolf* with a sneeze that both confirms the truth of the tale as well as provides a solution for the poor duck stuck inside the wolf?

Assessment: Read the new endings provided by each group and assess using your classroom rubric for quick writing response.
Activity #6: Science connections

Learning Goal: Students will balance negative stereotypes of the wolf in western civilization through understanding some aspects of the wolf’s natural history, place in the ecosystem, and the nature of the wolf’s interactions with humans.

Materials: Books, posters, resources about wolves and their place in the natural world, Venn diagram on board or chart paper. This is a good topic to explore with your school’s science specialist.

1. In many western cultures, the wolf is feared and despised. Prokofiev’s story portrays the wolf through this negative lens. Working to balance this view through wolf education is appropriate and worthwhile. Present ideas in a short lesson or build a rich, complex unit. Many resources are now available for planning and teaching more about wolves. A few places to begin are listed below.

2. Discuss how the wolf is portrayed in the story. Ask the students to think about these questions:
   - Why do you think the wolf is usually the villain in stories? (Don’t forget to check comprehension for the word “villain.”)
   - What other stories can you recall where this is true? (Little Red Riding Hood, The Three Little Pigs)
   - Is the wolf in Peter and the Wolf a villain?

3. Ask students to discuss what they know about real wolves who live in our world. Some may have visited the International Wolf Center in Ely, Minnesota and will readily share their knowledge. Or they will recall classroom science study of biomes and what animals live in them.

4. Provide images and tell stories that give a different picture. Search for books, magazines, and web resources that teach about wolf preservation, habitats, social structures, and survival. The resources below can help you find materials.

5. Mount a poster size Venn diagram and label one circle “Real Wolves,” and the other, “Fairy Tale Wolves.” As you work, ask students to add what they’ve learned to the diagram.

Assessment: Ask student to write a letter to a friend enumerating some of the interesting things they’ve learned about wolves.
Activity #7: Creating a soundtrack for a story

**Learning Goal:** Through making a sound track to accompany a short story, students will apply what they’ve learned from *Peter and the Wolf* about how a story informs and inspires newly created music.

**Materials:** a small collection of short stories, classroom percussion instruments including mallet percussion, found sound instruments, paper and pencil for notes.

1. Read through three or four short stories as a class such as Aesop’s Fables.

2. Divide into small groups. Students will discuss and decide which story they would like to arrange.

3. Follow the *Peter and the Wolf* process:
   - Read the story as a group.
   - Make a list of the characters with detail words to describe each. What tone colors/instruments, and rhythm patterns might fit each?
   - Identify (or invent) the setting where the story takes place. What music can you improvise to set the scene?
   - Break the story action down into the beginning, the middle and the end. Select the places where the story would be more interesting with added sounds.
   - Select a narrator to slowly read the story as the rest of the group tries some of the brainstormed musical ideas. Eventually decide places where the narrator should stop reading for a while to let music take over.
   - Rehearse the story and soundtrack several times until fits together smoothly.
   - Invite someone to hear your original music with a story.

4. Here are a few fables from Aesop to consider:
   - The Ant and the Grasshopper
   - The Tortoise and the Hare
   - The Crow and the Fox
   - The Wind and the Sun
   - The Dog and His Reflection
   - The Lion and the Mouse
Activity #8: Tell the story through visual art – two activities

Learning Goal: Children will make a story quilt to interpret *Peter and the Wolf* through the lens of the visual arts.

Materials:
Quilt Project #1: One 50 sheet package of FADELESS art paper (9x12 size) for each class, glue sticks, scissors, large sheets of paper for mounting, a center quilt piece with the title and composer. Before beginning this activity, cut half the sheets into 9x9 squares.

Quilt Project #2: White drawing paper cut into squares (12 x 12), markers (black and multi-color), rulers to measure and mark a frame, large sheets of paper for mounting, a center quilt piece with the title and composer.

Quilt #1 Make a story quilt to remember the characters and plot of *Peter and the Wolf*:

- Review the story; listen to the music; revisit a picture book, or retell using the story time line.
- Ask students to select one scene or moment from the story to illustrate with a torn (or cut) paper technique. They will be making silhouettes of characters and setting and will not add any features to the art.
- Demonstrate how to cut or tear sections of paper that can be combined to make a figure of Peter, Grandfather, the hunters or one of the animals. By isolating body parts such as head, trunk, arms, legs, wings, tail, etc., children can visualize and create whole figures from the pieces. Show them how to combine the pieces on their base sheet of paper using a glue stick. The glue stick will allow the paper to lie flat and works better than white glue.
- Give each child a square sheet of the FADELESS art paper as their base sheet. Cut the remaining sheets into smaller pieces and make them available for students to choose from as paper to tear into pictures.
- **NOTE TO TEACHERS:** Tell students they SHOULD NOT GLUE anything until they have created all the parts of their picture. It works best to lay out the picture on their base sheet as they add the parts. The last step is to glue the parts to the base sheet.
- Encourage them include features of the setting after they've created their key figures. They can create as much detail as they wish.
- When the quilt sections are complete, place them on the larger sheet of paper in an interesting order. Make a center square the same size, 9 inches, the title and composer.
Quilt #2: Quilt inspired by Faith Ringgold
This activity connects writing to the quilt making project in the style of Faith Ringgold. Ringgold is known for her story quilts. Sometimes she expands the visual stories in her quilts by writing text around the edges of a picture, making a frame of the words. Examples of her art can be found in her book for children, *Tar Beach*. Using Ringgold ideas as a model, help students create individual quilt pieces (from paper) that tell the story through both the image and text frames around each individual square.

- Prepare the plain drawing paper and black and multi-color markers.
- Before students draw, demonstrate how to measure a border that will be left blank when they draw their pictures. Help them measure their borders and lightly draw the lines with pencil. **They will not draw in this space.**
- Also demonstrate how students can draw the outline of their pictures with black marker, then fill in with many colors. Point out how the black outline makes the color stand out.
- When their pictures are finished, set them aside for a moment, and think about the words they might use to describe it. Instruct them to write a draft of the text on scrap paper. You may also want them to check in with you before they transfer the text to their drawing. **Encourage them to refer to the word wall for text to help create the descriptive story text.**
- Using their best writing, they will write or print their text into the frame of the picture. They should write a first draft lightly with pencil around their picture. One of their challenges will be to make the writing fit in the space, going all the way around the picture.
- Check the pencil draft before they continue.
- After checking their draft, students complete their pictures by writing the letters with a black marker.
- When all of the quilt sections are complete, place them on the larger sheet of paper in an interesting order. Make sure the square with the title and composer is in the middle.
- For more about Ringgold’s story quilts, go to http://www.scholastic.com/librarians/programs/tarbeach.htm
About the Composer and the Music

Sergei Prokofiev (sehr-gay pro-ko-fee-ev) (1881-1953) was born in southern Russia before the Bolshevik Revolution. By the time he entered the St. Petersburg Conservatory at age thirteen, he had composed four operas, a symphony, two sonatas and many piano pieces. His music was considered very avant-garde (radical and modern) for his day, and is distinguished by strong rhythms, distinctive melodies, harmonic dissonance, and a percussive piano style. As a student, he liked to work with what he called "new and spicy harmonies."

Prokofiev left Russia in 1918 because he could not reconcile his creative work with the requirements of the Communist regime. He lived in Paris, France until 1932, then returned to the Soviet Union, agreeing to accept the restraints imposed by the Soviet government on its artists. A gifted composer, he was able to create complex music that retained simplicity of theme and style. This ability to make the complex understandable is aptly demonstrated in Peter and the Wolf. In this simple, yet brilliant work, the orchestra is used to draw very clear characterizations of Peter, his animal friends, his grandfather, and the wolf. The story is usually performed with a narrator. The meshing of spoken work with orchestral story-telling makes Peter and the Wolf interesting and enjoyable for listeners of all ages. Other works by Prokofiev include music for ballets and films, concertos, symphonies, piano music and songs.

When, where and why was it created?

Prokofiev composed Peter and the Wolf in 1936 at the request of the Natalie Staz of the Moscow Children's Theater. Her vision was a symphonic fairy tale that introduced Russian children to musical instruments. Together Staz and Prokofiev decided that associating animals with instruments could help children sort out the tone colors. It was first performed at the Moscow Children’s Theater.
Readers Theater Text

**Directions:** Make five copies of the text. Divide the class into groups of five. Give every actor a copy of the whole script. Have them find their parts and highlight them. The actors should rehearse their reading before performing it for the class.

Reader #2
Once upon a time, there was an adventurous boy named Peter. He lived with his grandfather on a farm next to a green meadow near a deep, dark, Russian forest. Grandfather warned Peter never to go alone to the meadow because a very fierce wolf lived in the nearby forest. But Peter was not afraid of wolves.

Reader #4
One day, Peter decided to take a walk in the meadow. He walked through the gate, and forgot to close it.

Reader #1
His friend the duck, seeing the open gate, followed Peter into the meadow. She wanted to swim in the meadow pond.

Reader #5
Out in the meadow, Peter said hello to his friend the bird, who chirped a happy greeting from her perch in a tree. As Peter sat under the tree, the bird and the duck began to argue about which one was the better bird.

Reader #3
“What kind of a bird are you,” said the bird, “if you can't fly?” To this the duck replied “Well, what kind of a bird are you if you can't swim?” Back and forth they argued noisily.

Reader #5
As they argued, a cat came creeping through the tall grass, hoping to catch the bird unawares. Peter saw the cat and cried out just in time. The bird flew into the tree, away from the cat.

Reader #1
Just then, grandfather came stomping out of the farmyard, very angry at Peter for leaving the yard and disobeying him. He took Peter home and slammed the gate behind him.

Reader #4
Suddenly, a real wolf did come out of the forest! The cat quickly climbed up the nearest tree – not too near the bird. The duck quacked angrily, and in the confusion, jumped out of the pond! The wolf began to chase her, getting nearer and nearer until he caught her and swallowed her – ALIVE!

Reader #2
The wolf was still hungry, so he turned his attention to the bird and the cat up in the tree. While the wolf was trying to figure out how to catch them, Peter was planning a way to catch the wolf. He hurried home, got a rope, and came back to the fence. Catching hold of a branch of a meadow tree that stretched over the fence, Peter climbed the tree.

Reader #5
Peter told birdie to fly around the wolf's head to distract him. Then, making a loop in the rope, he lowered it over the wolf's tale. Pulling with all of his might, Peter caught the wolf by the tail. The wolf jumped about, trying to get away, but this only made the rope tighter.

Reader #4
At that moment, hunters came out of the forest. They had been following the wolf. "Don't shoot," said Peter. "Birdie and I have just caught the wolf. Please help us take him to the zoo." So off they went marching to the zoo. Peter led the triumphal procession, followed by the bird, the cat, Grandfather, the hunters and the wolf.

Reader #3
And from far away, you can still hear the quack of the duck, alive inside the wolf.
Once upon a time, there was a boy named Peter. He lived with his grandfather on a farm next to a green meadow near a deep, dark, Russian forest. Grandfather warned Peter never to go alone to the meadow because a very fierce wolf lived in the nearby forest. But Peter was not afraid of wolves.

One day, Peter decided to take a walk in the meadow. He walked through the gate, and forgot to close it.

His friend the duck, seeing the open gate, followed Peter into the meadow. She wanted to swim in the meadow pond.

Out in the meadow, Peter said hello to his friend the bird, who chirped a happy greeting from her perch in a tree. As Peter sat under the tree, the bird and the duck began to argue about which one was the better bird.

“What kind of a bird are you,” said the bird, “if you can't fly?” To this the duck replied “Well, what kind of a bird are you if you can't swim?” Back and forth they argued noisily.

As they argued, a cat came creeping through the tall grass, hoping to catch the bird unawares. Peter saw the cat and cried out just in time. The bird flew into the tree, away from the cat.

Just then, grandfather came stomping out of the farmyard, very angry at Peter for leaving the yard and disobeying him. He took Peter home and slammed the gate behind him.
Suddenly, a real wolf did come out of the forest! The cat quickly climbed up the nearest tree - not too near the bird. The duck quacked angrily, and in the confusion, jumped out of the pond! The wolf began to chase her, getting nearer and nearer until he caught her and swallowed her – ALIVE!

The wolf was still hungry, so he turned his attention to the bird and the cat up in the tree. While the wolf was trying to figure out how to catch them, Peter was planning a way to catch the wolf. He hurried home, got a rope, and came back to the fence. Catching hold of a branch of a meadow tree that stretched over the fence, Peter climbed the tree.

Peter told birdie to fly around the wolf's head to distract him. Then, making a loop in the rope, he lowered it over the wolf's tale.

Pulling with all of his might, Peter caught the wolf by the tail. The wolf jumped about, trying to get away, but this only made the rope tighter.

At that moment, hunters came out of the forest. They had been following the wolf. “Don't shoot,” said Peter. “Birdie and I have just caught the wolf. Please help us take him to the zoo.”

So off they went marching to the zoo. Peter led the triumphal procession, followed by the bird, the cat, Grandfather, the hunters and the wolf. And from far away, you can still hear the quack of the duck, alive inside the wolf.
Readers Theater Script for Younger Students

**Reader #1**
It is a beautiful day in the meadow.
Peter goes to the meadow to see the bird.

**Reader #2**
The duck follows Peter and goes for a swim in the pond.
The bird and the duck argue.

**Reader #3**
A cat tries to catch the bird.
Angry Grandfather takes Peter back home.
He locks the gate.

**Reader #4**
A wolf appears!

**Reader #5**
The cat climbs the tree. The bird stays in the tree.
The duck jumps out of the pond and the wolf chases it.
He catches the duck.

**Reader #6**
Peter climbs a tree with a rope.
The bird flies around the wolf and Peter lowers a lasso.
The wolf is caught!

**Reader #7**
The hunters come out of the forest looking for the wolf.
Everyone marches to the zoo.
The End
Write the REAL ENDING

Write a new ending for Peter and the Wolf.
Start with the words Peter says to the hunters, then continue your tale.

“Wait! Don’t shoot! Birdie and I have already caught the wolf.”

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Resources for *Peter and the Wolf*

Books

- Chappell, Warren. *Peter and the Wolf*. (1940). Originally published by Alfred A. Knopf, Inc. Published in soft cover by Schocken Books in 1981. This version is one found most often in school libraries. Illustrations are small and often in black and white.
- Mikolaycak, Charles (1987). *Peter and the Wolf*. Live Oak Media; Pap/Com edition. The illustrations are the most “Russian”; the hunters dressed as Cossacks and Grandfather resembles Tolstoy.
- Vagin, Vladimir (2000). *Peter and the Wolf*. New York: Scholastic Press. This version has a concluding episode about how the duck re-emerges. Also very clear notation of the main themes.

Audio and Video

- A Prokofiev Fantasy. Video narrated by Sting, with the Chamber Orchestra of Europe. Includes *Peter and the Wolf*, the *Classical Symphony*, and *Overture on Hebrew Themes*. Deutsche Gramophone Video, 440 073 201-3. Combines puppets and live actors.
- Sergei Prokofiev, *Peter and the Wolf*, Philadelphia Orchestra, Eugene Ormandy conductor. Narrated by Cyril Ritchard. CD from Sony Essential Classics #SBK 62638, 1996. Also includes Britten's *Young Person's Guide to the Orchestra* and Saint-Saens' *Carnival of the Animals*. Cyril Ritchard is one of the most colorful narrators of this tale. My personal favorite.
- *Peter and the Wolf* and *Wolf Tracks* (2003). A 20th century narrated composition is paired with the older work to offer a sensitive, environmentally aware version of the story. PentaTone Classics 5186 012. Russian National Orchestra. *Wolf Tracks* composer is Jean-Pascal Beintus. CD narrated by Mikhail Gorbachev, Sophia Loren, and Bill Clinton.
Mother Goose Suite
Maurice Ravel

III. Laideronnette, Empress of the Pagodas

V. The Enchanted Garden

Ravel was a great musical storyteller. Two old French fairy tales inspired his Mother Goose Suite, which he wrote for two children he loved.

Who created the music?
Maurice Ravel (1875-1937) was born in a French seacoast town just across the border from Spain, but his parents moved to Paris when he was just a few months old. Music was a constant companion during childhood. Ravel’s mother sang to him and taught him many folk melodies. His father, an engineer and an amateur musician, encouraged his son’s early interest in music. Young Ravel had a keen ear and a lively curiosity which led him to investigate all sorts of sounds. He recalled that he even “found music in the rhythmic click and roar of machinery when his father took him to visit a factory.”

When he was seven years old, Ravel began to study piano with teacher, Henry Ghys. Ghys wrote in this diary that day, “I am starting a little pupil, Maurice Ravel who seems to be intelligent.” Ravel was interested in the piano and learned quickly, but he disliked practicing. In order to urge him on, his father agreed to pay him for each half-hour practice session.

Ravel’s early piano works first brought him to the public’s attention. Though often compared to Debussy, he had his own musical personality.

Ravel’s amazing ability to enter the world of children is reflected in his music. Perhaps it was his life-long interest in toys, especially mechanical toys. Or it may have been because he was a man of small stature, and was painfully aware and sensitive about being short and slight. The Mother Goose Suite is a fine example of this sensitivity to the world of children.
When, where, and why was it created?

Two of Ravel’s closest friends were Xavier and Ida Godebski. The Godebskis loved and supported avant-garde artists, hosting many Sunday evening salons in their home where Parisian musicians, dancers, visual artists, and writers would congregate and perform. At these safe, supportive gatherings, Ravel ‘tried out’ many of his compositions on a friendly audience.

Ravel’s friendship with the Godebskis grew beyond the Sunday salons, and he eventually grew close to their children, Mimi and Jean. He often told them stories, usually fairy tales, as they sat on his knee. Because Mimi and Jean both played piano, Ravel decided to create a piece just for them. His plan was to write music based on topics of interest to them, but with few technical demands.

He presented the children with the first version of *Ma Mère l'Oye* or *Mother Goose* at the Godebski’s country house during a long holiday. As a grown-up, Mimi remembers the event. She recollects that neither she nor Jean felt honored by Ravel’s musical fairy tales. Learning to play it was drudgery for the children. Ravel was hoping that they would play the first public performance, but the idea filled Mimi with terror. Though Ravel coached them, the idea was eventually abandoned. Two other children were instead recruited for the 1910 premiere.

Ravel later added more movements to the suite, arranged the music for orchestra, and also made a ballet of the piece. The ballet version premiered in 1912.

What is the music about?

The music was inspired by French children’s stories from the 17th and 18th century, particularly stories from Charles Perrault’s *Mother Goose Tales*, published in 1697. Though the titles are familiar, the older French versions of the tales are quite different from the stories told in the United States. The original five movements are:

- Pavan of Sleeping Beauty
- Tom Thumb
- Laideronnette, Empress of the Pagodas
- Conversations of Beauty and the Beast
- The Enchanted Garden

Laideronnette, Empress of the Pagodas, and The Enchanted Garden will be played at the Young People’s Concert. The Enchanted Garden depicts the last part of Sleeping Beauty’s story, describing the prince’s path through the thick tangled trees and bramble that surrounds Sleeping Beauty’s castle. Laideronnette is about a princess who was turned into an ugly girl by a mean witch.

Vocabulary: suite, crescendo, section, violin, enchanted, tableau, freeze frame
Lessons for “Laideronnette, Empress of the Pagodas”

Ravel’s music tells the story of the Green Serpent (or dragon), and a princess named Laideronnette. A French fairy tale written by Marie Catherine d'Aulnoy and published in her book *New Tales, or Fairies in Fashion* (1698), it depicts the music of the tiny Pagodas people.

This antique French fountain may have been what Ravel was imagining for Laideronnette’s bath.

Photo from Aileen-Minor, Antique Garden Furnishings

The story of Laideronnette

Once upon a time a queen gave birth to beautiful twin daughters. They were so happy to be parents, but an evil fairy, Magotine, put a curse on one of the twins. The curse transformed the child into the ugliest girl in the land. She was called Laideronnette, the little ugly one. Laideronnette grew into a loving child who cared for her family. She knew how sad they felt about her condition. When she grew a little older, she left their castle to live in a place by the sea. There her family would not have to look upon her with sadness in their eyes.

One day while walking the castle grounds, she noticed a Green Serpent or dragon. He tried to talk to her, kindly greeting her. But Laideronnette was terrified and ran away. She fled in a boat that was swamped with waves. Laideronnette nearly drowned in the sea, but was mysteriously rescued. Upon awakening from this near tragedy, she found herself in a palace in a far away country, the land of the Pagodas.

The Pagodas were a culture of tiny people. The loved Laideronnette for her kind ways and asked her to be their Empress. They gave Laideronnette every kind of luxury. One of the most amazing was a very beautiful fountain and pool for bathing. Every day at bath time, the Pagodas would serenade Laideronnette, singing and playing their tiny musical instruments. Their instruments were very small in order to fit their small stature. Some Pagodas had lutes made of walnut-shells, others viols made of almond-shells and others from sea shells. And each day they made grand music for their Empress.

The actual ruler of the land of the Pagodas is the Green Serpent. It was he who rescued Laideronnette, but does not approach her because she fears him. So in the evening, hidden by dusk, he begins to talk with her. Laideronnette eventually falls in love with him, for he is a very kind serpent. And, of course, their love releases them from the spells they are both under; they marry, and go on to be very wise rulers, living happily ever after.
Strategy #1 – First Listening
Vocabulary: pentatonic, ABA form, rhythm pattern

Describe the music using ‘magic paint brushes’

Materials: Audio (online), magic paint brushes (directions under Extensions) if you choose to use this tool

Magic paint brushes are a prop that students like to use to show what they hear. They can be 1) imaginary, 2) real - short lengths of ribbon tied together for manipulating while listening, or 3) real - 8 or 9 lengths of ribbons affixed to the top of a stiff straw. Directions for making the third option are included in the Extension section of this curriculum.

Process:
1. Tell students that the French composer, Maurice Ravel, liked to tell the story of Laideronnette to his two favorite young friends, Mimi and John. He eventually composed music for the tale. Here is a part of the story he told through music:

There is a faraway land where a group of musical people of small stature live. They are called the Pagodas and Laideronnette is their Empress. Every day they serenade her with tiny wind and string instruments as she bathes in a lovely pool where the water splashes and bubbles from a fountain. And every night, the kind Green Dragon speaks to her in the darkness, telling her wonderful tales.

2. Read the excerpt aloud and tell students that they can show you how they listen deeply by showing what they hear.
   • Describe the magic paint brushes as something filled with the colors of sound.
   • Ask students to hold them up and practice long flowing lines, then fast squiggly lines, some dots and dashes, and up and down strokes.
   • When the music begins, they are to listen closely and “paint” what they hear. Suggest that they use all the space in front of them as if it is a large piece of paper for painting.

3. Play the music and watch your students. (You can play the whole piece, or divide it into sections.) OBSERVE what their paint brushes are doing and how the strokes fit the music. If you choose to play the music in sections, here are the audio cues for three sections:

   Section 1 00:00 to 01:06
   Section 2 01:06 to 02:12
   Section 3 02:12 to the end

4. Provide feedback. Make sure they know how their movements with real or pretend brushes described the music. Congratulate them if they listened deeply. Tell them you want to watch them again as they make sound come to life. Play the WHOLE piece.

After listening, tell the entire story of Laideronnette, Empress of the Pagodas, and the Green Dragon.
Strategy #2
Describe and Analyze
Investigate contrasting themes in the music

Materials: Audio (online), room for movement, Orff mallet percussion instruments, copies of rhythm patterns on cards

Process:
1. Build upon what they already know about, focusing on how they changed their motions from the beginning section to the middle part of the music. (Stress the terms beginning and middle section, labels that are similar to those used in comprehending a story.)
2. The First Theme:
   Their movements in the beginning section were quick and lively because the rhythm pattern had many notes and moved fast.
   
   - Show the pattern to students.
   - Keep the beat on your knees and chant slowly the first time using ‘ti-ka ti-ka ti ti’ syllables. Increase the tempo when repeated.
   - Later, clap the pattern as you chant.
   - Play instruments such sticks and small drums with the pattern. Make it sound like music of the Pagoda People.
   - Listen to the opening section and lightly tap the pattern when you hear it.
   - Using the rhythm cards included with this curriculum, rearrange the notes into new patterns to read.

3. The Middle Section:
   In the middle section, tell students you noticed their long, flowing movements. Listen to the recording and direct students to show thumbs up where the music changes to the middle section. Here is the theme of the middle section:

   - What do you notice about the middle music?
   - What does it remind you of?
   - How is it different from the beginning section?
4. Ask them to describe how this middle section is different from the beginning and the end of the music.
   - What do you notice about the middle music?
   - What does it remind you of?
   - How is it different from the beginning section?
5. Sing the theme along with the music.
6. Move with long sweeping motions and smooth steps – perhaps like the Green Dragon.
7. Identify the percussion instrument that plays with this theme (a large Chinese gong).
8. Learn to play this pentatonic theme on a mallet instrument. Transposed for Orff instruments, the notes are:

Listen once more and compare the end to the beginning and middle sections. Which one is it like? *the beginning* Use alphabet letters to describe this three part pattern, **A B A** form.

**Extensions**
1. Draw pictures from the story; the fountains, green dragon, tiny musicians, Laideronnette, etc., and arrange them on the wall to tell the story in the music.
2. Use movement to dramatize the whole story with the recording. Movements can highlight other landmarks such as accented notes, the accelerando (getting faster) section near the end, and the long tones of the gong.
3. Share your story with another class. Teachers: Structure this presentation just a little by telling the story before students perform the musical version, with you as narrator, or a group of students in Reader’s Theater approach. All can freeze at the end for a moment.
4. How to make magic paint brushes for listening.
   **Materials:** stiff soda straws or balloon straws cut in half, very narrow ribbon in assorted colors, including some shiny metallic ribbon, white glue
   - Cut ribbons in 12 inch pieces. Gather up six or seven ribbon lengths and fold them in the middle.
   - Twist them together at the mid-point and tuck the twisted end into the straw.
   - Add a few drops of glue to hold the ribbons fast.
   - Let them dry – then paint music with them.

**Assessment**
Observation is a key assessment tool to learn if the children can hear contrast and change in the music from beginning, to the middle, then to the end section (similar to the beginning). Observe them as they manipulate their magic brushes, move to the music, and when they advance their token on the music map.
Copy the 3 rhythm cards onto card stock. Make several copies, then cut them apart. Use them to make up the patterns in the first theme of “Laideronnette, Empress of the Pagodas.”
Lessons for “The Enchanted Garden”

The “Enchanted Garden,” a thorny, dense forest, overgrown with brambles, surrounded Sleeping Beauty’s castle. The music helps us imagine the journey the prince takes through the forest until he finds the castle.

Strategy #1 First Listening
Connect the story and the music

Note to Teachers: Review the story of Sleeping Beauty so that you can guide your students as they recall the story. There is a synopsis included with this curriculum. Listen to the music ahead of time and be certain where to pause.

Materials Needed: CD, large chart paper or chalkboard, markers or chalk

Process:
1. Announce the title of the piece, “The Enchanted Garden,” and tell students that the music one of a set of five story pieces based on French fairy tales. This movement is a musical telling the last part of “Sleeping Beauty.”

Remember the Story

2. Recall/re-tell the story of Sleeping Beauty together, using prior knowledge. A summary of the original French version of the story is included with this guide. Help students remember that a story needs a beginning, middle, and an end.
3. Imagine how it looks in an enchanted garden. Define the terms ‘enchanted’ and ‘garden.’ The garden in the story is more like a dense forest. Read this excerpt from the 311 year old story and ask children to close their eyes and visualize the forest Ravel had in mind for the searching prince at the end of the story.
   “In a quarter of an hour's time there grew up all round about the park such a vast number of trees, great and small, bushes and brambles, twining one within another, that neither man nor beast could pass through; so that nothing could be seen but the very top of the towers of the palace; and that, too, not unless it was a good way off.”
Imagine together and talk about the thick, tangled trees and bushes that grew around the castle; so dense that the castle is hidden from view.

4. Use movement to better comprehend the passage. Ask students to crouch down on the floor taking up as small a space as possible. As you slowly read the passage again, they should slowly change their shape, grow higher and wider, filling as much space as possible. As you reach the final words, “…a good way off,” students should freeze their bodies and make a tableau of the thick garden.

5. Repeat the scene of the growing forest to fine tune the movements and tableau. (You can use the same strategy with other excerpts.)

6. Bring students back into a group and imagine together the prince wandering through the garden. He has no idea what he will find. (If you are working on the idea of metaphors with older students, the music and the search might be seen as metaphor for a search something else; pursuing ones hopes and dreams.)

   - Ask students to stand up and show how they might have to move through this very thick forest.

   - Advise them to move softly because no one knows what might be lurking there – and they will need to hear Ravel’s music.

7. Ask them to think about what the music will sound like for this journey through the “Enchanted Garden.” As they respond write their thoughts on the board.

**Dramatize the magical moment the forest grows up and covers the castle**

8. Listen to the first section of the piece (00:00 to 01:03). Ask students what they noticed about the music and make connections to the words from Perrault’s story about the forest.

   - How did the actual music compare with their expectations? As they respond, repeat their thoughts so all can hear and summarize them on the board. (The music in this section is quiet, calm, and patient, in a slow tempo, moving forwards and upwards, but not very far. It moves more in steps than in leaps.)

     Ask them to decide whether or not they think the prince has found the castle yet. (The end of this section is not very loud or decisive; they will likely respond with a firm “no – not yet.”)
Strategy #2
Analyze and compare

Listen, analyze, and compare sections of the music

Teachers Notes: Continue listening to the rest of this short piece and provide the students the opportunity to describe, analyze and interpret more of the music, comparing sections of the piece. Note their use of music vocabulary. There is a summary of the “Enchanted Garden” with timings included with this guide.

Process:
1. Listen to the next section from 01:04 to 01:39 and ask students to describe what they hear. Compare this section to part one. Is it the same or different?
   - Help them notice that the melody moves up, gets louder (crescendo), then softer as it comes to a resting place.
   - Play the section again as students use hand movements to identify the crescendo (gradually growing louder).
   - Ask students if they think the prince getting closer to the castle.
2. Listen to the next section from 01:39 and describe the music. Add their comments to the board. A solo violin plays over a steady rhythm – like steps moving forward. Again, there are two slight crescendos, then the music falls away. Is the prince there yet?
3. Listen to the last section of the piece, at 02:45. The music is again piano (soft) and legato (smooth). Taking its time, the music gradually crescendos and moves upwards in pitch, coming to a grand climax. Bells ring; the music is loud and joyful. Once more ask students to respond to this music. And ask if they think the prince found the castle and the princess. How do they know?

Review all their comments from the discussion, then listen to the whole movement.

Strategy #3 Interpreting the music

Tell the story of the Prince’s journey through movement

Notes to teachers: Students can demonstrate what they know about the music by translating the story from sound to movement.

Process:
1. Listen to the music and remember the story.
2. Plan a movement interpretation. Brainstorm ideas for ways to move, working with sections of the music. Prompt ideas with questions:
   - What does this garden look like?
   - Who is walking and searching in the garden? Why?
   - Can you look like that person and cautiously walk through the thick growth of trees, vines, and bushes?
   - How will you look as through you are searching? Are you going fast or slow? With confidence or are you hesitating?
   - Are you moving in a straight line, or do you change directions?
• How will your change the way you move in the last section? (Just a note: it is fun to move with large swaying patterns when you reach the joyous bell-like section.)

3. Organize the brainstorming into a movement plan. Use the outline of the music included with this guide to help you find the changes in the music.
4. Divide the class into two groups. Group one will move through the forest, Group two will scatter about the room and freeze into forest shapes. Start the music and let them work through their plan. Repeat to allow the groups to trade places.
Take a moment to reflect on the experience with questions: “What did you notice? How did it feel? Any new ideas?”

Extensions
1. Plan a visual art response to the music for students to create “Enchanted Gardens.” Individual drawings, found object sculptures, or a large class mural each provide students an alternative mode for showing their thoughts and reflections.
2. Use the theme of an “Enchanted Garden” as a prompt for students to write stories or poems about a magical forest, as a class or in small groups.

Assessment

The movement students create in the 3rd Strategy will provide information about their group skill in creating a sequence of movements to fit a musical work. It will also provide insights into their ability to describe a musical work through movement.

Summary of the Music with Timings:

00:00: A prince approaches the Enchanted Garden, wondering what lies on the other side of the tangled trees and vines. He begins his journey through the garden. Strings play calm music, moving in steps, softly and slowly forward and upward.

The forward momentum stops; perhaps he’s at a dead end. A single horn tone sounds, then…

01:04: Music again moves forward and upward, louder for a moment, then softer as it comes to a resting place.

01:40: A violin solo plays a reflective melody. A few instruments accompany the violin with steady walking music, moving step by step. Music grows louder, then softer.

The prince is moving down a different path, maybe imagining what is at the center of the garden. Once again the music briefly hesitates. Is it another dead end?

02:45: The prince changes direction; this time the music continues growing louder and higher. The forest opens up before him and he sees the castle at last. He finds the princess – the spell is ended. Everyone wakes; hopes and dreams are fulfilled. Bells ring, all join a glorious celebration.
Sleeping Beauty – A Summary of Perrault’s Tale

Perrault wrote his story in two parts. They may have been two different stories that Perrault joined together. Below is a summary of both sections. Be aware that the second part is a gristly tale and not appropriate for young children.

**PART ONE:** At the christening of a long-wished-for princess, fairies invited as godmothers offered gifts, such as beauty, wit, and musical talent. However, a wicked fairy that had been overlooked placed the princess under an enchantment as her gift, saying that, on reaching adulthood, she would prick her finger on a spindle and die. A good fairy, though unable to completely reverse the spell, said that the princess would instead sleep for a hundred years, until awakened by the kiss of a prince’s son.

The king’s response was to forbid his citizens to spin on distaff or spindle. He also made it a crime to possess one, but all in vain. When the princess was sixteen she chanced to come upon an old woman in a tower of the castle, who was spinning. The Princess asked to try the unfamiliar task and the inevitable happened. The wicked fairy's curse was fulfilled. The good fairy returned and put everyone in the castle to sleep. A thick forest of briars and trees sprang up around the castle, shielding it from the outside world: no one could try penetrating it without getting lost in this enchanted forest, facing certain death in the thorns.

After a hundred years had passed, a prince who had heard the story of the enchantment braved the woods. As if by magic, the thick forest parted forming a path. He made his way through, and came to the castle. All the residents were fast asleep. He soon found the princess’ chambers, saw her great beauty, and fell on his knees before her. At that moment, the 100 year enchantment ended. She woke from her slumber and gazed upon the prince. "Is it you, my
Prince?" said she to him. "You have waited a long while." Then everyone in the castle woke to continue where they had left off. In modern versions, the story ends here with a joyous marriage of the prince and Sleeping Beauty, and, of course, they all lived happily ever after. But Perrault continued the story with:

**PART TWO:** Secretly wed by the re-awakened Royal almoner, the Prince continued to visit the Princess, who bore him two children, L'Aurore (Dawn) and Le Jour (Day), which he kept secret from his mother, who was of an Ogre lineage. Once he had acceded to the throne, he brought his wife and the children to his capital, which he then left in the regency of the Queen Mother, while he went to make war on his neighbor the Emperor Contalabutte.

The Ogress Queen Mother sent the young Queen and the children to a house secluded in the woods, and directed her cook there to prepare the boy for her dinner, with a sauce Robert. The humane cook substituted a lamb, which satisfied the Queen Mother, who demanded the girl, but was satisfied with a young goat prepared in the same excellent sauce. When the Ogress demanded that he serve up the young Queen, the latter offered her throat to be slit, so that she might join the children she imagined were dead. There was a tearful secret reunion in the cook's little house, while the Queen Mother was satisfied with a hind prepared with sauce Robert. Soon she discovered the trick and prepared a tub in the courtyard filled with vipers and other noxious creatures.

The King returned in the nick of time and the Ogress, being discovered, threw herself into the pit she had prepared and was consumed, and everyone else lived happily ever after.

Based on a story summary from Wikipedia. For Perrault's full story, go to www.surlalunefairytales.com/sleepingbeauty/history.html
Franz Liszt
Hungarian Fantasy for Piano and Orchestra

Who Wrote the Music
Franz Liszt was a 19th century Hungarian pianist, composer, teacher and conductor. He is usually considered to be among the greatest pianists of all time.

Franz Liszt was born in Hungary in 1811. His father was a musician, and was for a time in the service of Prince Esterhazy, and knew the great composers Haydn and Beethoven personally. When he was six years old, young Franz began listening attentively to his father’s piano playing and showed an interest in music. He began playing the piano at age seven and began experimenting with composition a year later.

He appeared as a concert soloist at age nine, after which some wealthy patrons offered to provide money so he could study in Vienna with Carl Czerny, who had been a pupil of Beethoven. Liszt gave his first performance in Vienna in 1822, which was a great success. He attended a concert in 1832 by the famous violinist Niccolo Paganini, and was inspired to become a virtuoso piano performer. During this time, pianists were expanding their technique playing more and more difficult music. One technique is described as the “three-hand effect”, because the pianist is playing so many notes it sounds like they have three hands. Liszt’s piano music is among the most “flashy” ever written, yet he is considered to be a truly “great composer”.

While having a somewhat stormy personal life, Liszt became a sensation throughout Europe, with performance tours reaching their heights in the early 1840’s. Women in the audience fought over his silk handkerchiefs and velvet gloves, ripping them to shreds as souvenirs. Witnesses at his concerts later said that his playing raised the mood of audiences to a level of mystical ecstasy. He often performed his own compositions, which are still a major part of the repertoire for pianists, and are considered to be “showpieces” to demonstrate the musical and technical skills of the pianist.

Liszt retired from the concert stage as a pianist at age 35, devoting his time to composition, teaching and conducting. He lived until the age of 74.
What is the music about?
Among Liszt’s most popular pieces, during his lifetime and now, are his Hungarian Rhapsodies for solo piano. They were written as showpieces for pianists, and were based on Hungarian folk melodies. It is thought that due to the popularity of these pieces, Liszt was encouraged to transcribe (rewrite) them for piano and orchestra. He only transcribed one of these in this way, and titled it Fantasia on Hungarian Folk Melodies, or Hungarian Fantasy.

In music, the word “fantasia” or “fantasy” usually means a free-form piece that can include many musical ideas, as opposed to following a strict structure. It also implies that the music either sounds improvised, or can include spots where the performer can actually improvise.

Approaching the music with students:
1. Discuss the words “fantasia” and ”fantasy” and help students, based on this, predict what this music might sound like. Use these definitions of related words as well.

Fantasia: In music, a free-form composition, structured according to the composer’s fancy.

Fantasy: a vivid imagination; a whimsical idea or notion.

Fancy: The light invention of the mind through which whims, visions, fantasies are summoned up; imagination.

Fantastic: Bizarre in form or appearance, strange, wondrous, fanciful.

Fantasize: To portray in the mind; imagine; dream; fancy.

Fantast: a visionary, a dreamer.

Phantasm: something apparently seen but having no physical reality; a phantom.

Ask students to discuss dreams or fantasies: are they organized, following a specific pattern, or are they often a random, free flowing mixture of real and imagined things?

For students who are familiar with Disney’s Fantasia:

The name “Fantasia” does actually have a meaning. It means two things, a composition in which the composer strays from the accepted form, and a potpourri of familiar arts, both apply to the film. A contest was held among Disney employees to choose a title. Over 2,000 entries came in, and “Fantasia” was picked, as quite a proper name.

From: www.justdisney.com
2. **Fantasia in Music:**

Ask students what a musical piece titled Fantasia might sound like, based on the definitions above. You may wish to explain that many different composers have written pieces call *Fantasia* or *Fantasy*. You can help lead the discussion by asking questions like:

Will the music sound very organized, or will it sound random and free-flowing?

If you were a famous composer, and you were asked to write a piece called “Fantasia on Twinkle Twinkle Little Star”, what might your piece sound like? Would you make it sound exactly like Twinkle Twinkle, or might you use bits and pieces of the song a change it up?

Do a YouTube search for “Fantasia on Yankee Doodle” and you will find several school bands performing this piece.

3. **Listening to Liszt’s Hungarian Fantasy:**

Explain to students that Franz Liszt wrote this piece as a “showstopper”, a big, over the top piece that features the pianist “showing off” their technique. The entire piece is based on three Hungarian melodies, and flows freely between these. If you’ve already discussed the term *fantasia*, students will know that the music will have many changes: possibly from slow to fast, and from one musical idea to the next. Explain that some of the music is written to sound like it is improvised, meaning that the pianist will sound like he/she is making it up on the spot.

There are three prominent musical themes in the piece:

Hungarian theme: The main march-like theme you will hear in the piece is a Hungarian Folk Song called Mohac’s Field. Music of the music in this piece is related to this folksong.

Teach students the Mohac’s Field melody that they will hear in Liszt’s *Hungarian Fantasy* (see next page):
The Mohac’s Field Melody is prominent throughout the piece.

The piano solo verse of Mohac’s Field heard early in the piece.

There will be many, many references to Mohac’s Field as the piece continues.

A second musical idea appears throughout the piece:
There is also music that Liszt marked “ala Zingaresse”, or “Gypsy like”:

For younger students, form a “piano” group and an “orchestra” group. While listening, have the “piano” group stand when the piano is most prominent, and have the “orchestra” group stand when the orchestra is more prominent. Or, give each student a piano picture and an orchestra picture. Have students hold up the appropriate picture when most prominent in the music. “Piano” and “Orchestra” cards will be part of the online curriculum.

For older students, follow the appearances of the Mohac’s Field folksong, and keep a running log of how the song is presented (orchestra alone, piano alone, orchestra melody with piano “fantasizing”, etc.)
Listening Map

0:00  Slow introduction, with Mohac’s Field introduced in orchestra instruments.
1:12  Piano enters with an improvisatory flourish

Orchestra and piano “trade off” between orchestra melody and piano flourishes.

3:26  Long piano “cadenza” (section where the soloist plays alone, that often sounds improvised.)
3:44  Piano plays full verse of Mohac’s Field
4:53  Trumpet plays Mohac’s Field, piano has flourishes around the melody.
6:00  Full Orchestra plays Mohac’s Field
6:47  Solo piano section, based on the short 2nd musical idea.
8:50  Long piano cadenza

9:19  Piano solo marked “ala Zingaresse” (Gypsy-like)
9:50  Gypsy-like melody traded back and forth between instruments and piano
10:43  Oboe and clarinet and other instruments trade off the Gypsy melodies, with the piano “fantasizing”.
11:26  Mohac’s Field returns

13:29  Gypsy-like music with much piano flourish
16:03  “Prestissimo”, (as fast as possible) marked in the score
16:37  Mohac’s Field returns