

TEACHER'S GUIDE



A SIGNATURE PROGRAM FROM

 AMERICAN CLASSICAL ORCHESTRA

AND

CLASSICAL MUSIC FOR KIDS

IN COLLABORATION WITH

 The
WNET
Group



AMERICAN CLASSICAL ORCHESTRA

New York's Leading Period Instrument Orchestra

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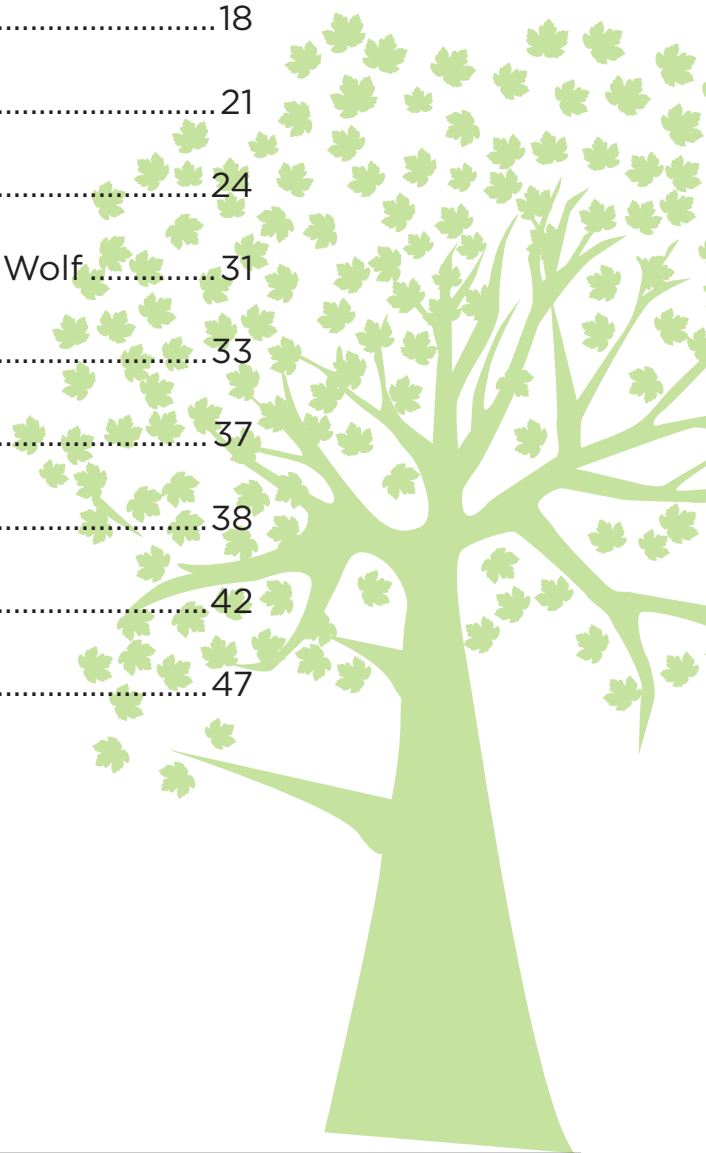
American Classical Orchestra

American Classical Orchestra, P.O. Box 366, New York, NY 10025-0007

(212) 362-2727 www.aconyc.org

TABLE OF CONTENTS

Welcome Letter	4
About the American Classical Orchestra and the ACO Enrichment and Education Programs	5
Peter and the Wolf, A New Vision of a Beloved Classic.....	6
Meet the Composer.....	7
Meet the Conductor	8
Meet the Performers	9
The Story of Peter and the Wolf	18
Listening Guide, Peter and the Wolf.....	21
The Instruments in Peter and the Wolf.....	24
The Sound of the Instruments in Peter and the Wolf.....	31
Peter and the Wolf Classroom Activities.....	33
Make Your Own Instruments.....	37
Character Cards.....	38
Coloring Pages.....	42
Peter and the Wolf Word Search.....	47



September, 2021

Dear Teachers:

Welcome to the American Classical Orchestra's (ACO's) music education program, **Classical Music for Kids (CMK)**. CMK enters its 23rd year bringing live and web-based performances of classical music programs to primary- and secondary-schoolchildren and their families in an age-appropriate and entertaining format. The ACO is a period instrument orchestra, headquartered in New York, with regular performances at Alice Tully Hall, Lincoln Center. A more detailed description of the ACO and CMK is provided on page 5.

This season we are excited to collaborate with The WNET Group's Kid's Media and Education Department in New York and be part of **PBS Learning Media** (www.pbslearningmedia.org) as a premium educational resource for schools, students, and parents across our nation. The program is free to all registrants.

The ACO and CMK have produced a high-quality video performance of Prokofiev's ***Peter and the Wolf*** for our younger audience (pre-school to fifth grade) as our initial PBS Learning Media arts offering. Our adaptation is unique and different from other ***Peter and the Wolf*** performances. Artistic Director and ACO Conductor Thomas Crawford has created a chamber arrangement for nine instrumentalists representing the characters in the story. In the film Mr. Crawford narrates the story while two professional mimes – the acclaimed Bill Bowers and Catherine Gasta – provide dynamic enactment of the narration.

The full performance is preceded by a series of short interviews in the ***Peter and the Wolf Preamble*** video. Thomas Crawford, musicians, and mimes explain their love of music and art. They describe what music does to the body and spirit and why they were attracted to their instrument of choice or the art of mime. They make the pursuit of artistic excellence personal, understandable, and accessible. Many of them also explain why they felt the call of art at a very young age – the age of our intended audience. Maestro Crawford sums it up well: "If you feel like it comes from inside you, that you really want to pick up that instrument and practice it – you'd rather be doing that than anything else in your day – then you may be cut out to be a musician."

In another supplementary video, ***Peter and the Wolf/Meet the Performers***, students will also have an opportunity to see the performers (musicians and mimes) demonstrate their instruments and craft.

We have created this comprehensive Teacher's Guide to help you prepare your students for the ACO's ***Peter and the Wolf*** program. The Teacher's Guide includes a listening guide to the music, a complete story of ***Peter and the Wolf***, biographical information about composer Sergei Prokofiev and the performers, the instruments in the music story and the sounds they make, and suggested classroom activities.

We would love to hear from you about your experience with CMK. We encourage students to send to us drawings and/or letters describing their impressions of the ACO's *Peter and the Wolf* presentation. Please send them to:

Mrs. Mae Miller, Education Director
American Classical Orchestra, P.O. Box 366, New York, NY 10025-0007

If you are located in the New York tri-state area (New York, Connecticut, and New Jersey) and would like to bring CMK to your school, please contact Education Director Mae Miller at mae.miller@aconyc.org or call 212-362-2727 for more information.

Sincerely,
Your appreciative friends at the ACO and CMK

Mae Miller
Education Director

American Classical Orchestra • Education and Enrichment Programs

The American Classical Orchestra (ACO) is one of America's premier original instrument orchestras, headquartered in New York City and performing regularly at Lincoln Center (Alice Tully Hall) and other iconic venues in the New York Metropolitan area. Founded by the ACO Artistic Director and Conductor, Thomas Crawford, over 35 years ago, the ACO is dedicated to preserving the great music literature of the Baroque, Classical, and early Romantic eras. It is comprised of the world's top period instrumentalists using era-specified techniques performed on priceless historic instruments, providing audiences the opportunity to experience classical music in the sound world known to the master composers.

As part of the ACO's educational mission, the orchestra provides enrichment programs to adults and children, including:

Concert Previews At the beginning of each concert performance, Artistic Director Thomas Crawford delivers an onstage concert preview, with anecdotes and insights, along with brief excerpts performed by the full orchestra, to enhance the audience's listening experience of the program to come. These previews provide historical and cultural context for the music being performed – connecting the audience more deeply to the music, the performers, and one another.

ACO Website (aconyc.org) The ACO website offers a variety of compelling resources – video, audio performance, writing, and publications – that offer insights into the historic performance movement and the qualities that distinguish period instruments from their modern counterparts.



In 1999 the ACO created Classical Music for Kids (CMK) - a music-education outreach - to bring the beauty and understanding of classical music to schoolchildren (as young as preschool to high school levels) in an age-appropriate and entertaining format. CMK performs both live in-school programs and family concerts in larger venues, as well as web-based presentations.

Schoolchildren enjoy meeting Thomas Crawford – often costumed as one of the famous period composers – as well as guest musicians, who don't just perform on their instruments but engage the children. Students participate by singing, performing a simple motive on their instruments, and asking questions of the artists.

For many children, CMK programs offer them their first exposure to classical music – a pivotal, sometimes life-changing experience.

In advance of each performance visit, we provide educators with a comprehensive Teacher's Guide that complements the repertoire. The students learn how to attend a live concert and are introduced to the guest artists, their instruments, composers, and music excerpts from the program.

In collaboration with The WNET Group's Kid's Media and Education Department in New York, the ACO and CMK will produce high-quality video resources for PBS Learning Media (www.pbslearningmedia.org). We are excited to launch our collaboration with a unique presentation of ***Peter and the Wolf***.

Schools and community organizations in the New York Metropolitan area (NYC, CT, and NJ) interested in bringing CMK live performances to their children and families, should contact the ACO Education Director Mae Miller at mae.miller@aconyc.org or call the ACO office at 212-362-2727, extension 4. Also, please visit www.aconyc.org for more information about CMK.

PETER AND THE WOLF: A NEW VISION OF A BELOVED CLASSIC

History

Peter and the Wolf is a folk tale set to music. It premiered May 2, 1936, in Moscow. Since then it has introduced many children to classical music as well as to the different instruments of the orchestra.

Composer Sergei Prokofiev was commissioned by Natalya Sats, the director of the Central Children's Theatre in Moscow, to create a symphonic work for the children's theater. ***Peter and the Wolf*** is Prokofiev's most popular composition.

ACO/CMK Presentation

The ACO and its award-winning **Classical Music for Kids (CMK)** program have produced an original video performance of ***Peter and the Wolf***, intended for web distribution and viewing, created by Artistic Director and Conductor Thomas Crawford. The music is performed by a chamber ensemble of ACO string, woodwind, brass, and timpani musicians as Conductor Tom Crawford narrates the story. Two acclaimed mimes perform the dynamic enactment of the narration, all bringing the story of Peter and the animals to life.

The performance is preceded by a series of short interviews presented in the ***Peter and the Wolf Preamble*** video. In them, Thomas Crawford, musicians, and mimes explain their love of music and art, their careers, and their inspirations. They also talk about how their instruments represent the characters in the story, setting the stage for the video performance.

Run-time for ***Peter and the Wolf Preamble***: approximately 10 minutes

Run-time for ***Peter and the Wolf***: approximately 28 minutes

Special feature!

In an adjunct video, ***Peter and the Wolf/Meet the Performers***, students will have an opportunity to learn more about the workings of the different instruments in the program and the actors' use of mime to tell the ***Peter and the Wolf*** story, as well as watch a demonstration of their performance skills.

Run-time for ***Peter and the Wolf/Meet the Performers***: approximately 9 minutes

Peter and the Wolf – Artistic and Production Team

Thomas Crawford, narrator and piano
Chloe Fedor, violin (Peter)
Kathleen Nester, flute (Bird)
Sarah Davol, oboe (Duck)
Mitch Kriegler, clarinet (Cat)
Stephanie Corwin, bassoon (Grandfather)
R.J. Kelley, horn (Wolf)
Dan Haskins, percussion (Hunters)
Tony Falanga, bass
Bill Bowers and Catherine Gasta, mimes
Nick Morgulis, Director and Producer
Scott Illingworth, choreography
Andrew Halley, animator and editor
Jeremy Teran, director of photography
Chris Sulit, audio

MEET THE COMPOSER: SERGEI PROKOFIEV

Sergei Prokofiev

April 23, 1891 – March 5, 1953

Russian composer and pianist Sergei Prokofiev was born in 1891 in Sontsovka, a small village in Ukraine. His mother was an accomplished pianist who taught Sergei the piano when he was only three years old. By the time he was five, he had shown exceptional musical talent by writing his first composition, *Indian Gallop*. A few years later at the age of nine he composed his first opera, *The Giant*.

Prokofiev entered the St. Petersburg Conservatory at age thirteen, having already produced many compositions. While he was a student at the conservatory, he studied with the famous Russian composer Nikolai Rimsky-Korsakov.

The Russian Revolution and World War I made living and working in Russia very difficult. He left his country in 1918 and traveled extensively throughout Europe, as well as spending time in the U.S. and the Bavarian Alps, pursuing his passion for music. He found great success in Paris composing operas and ballets. After living abroad for a long time, he missed his home country and returned to Russia in 1932 – it became part of the Soviet Union in 1922 - where he stayed for the rest of his life.

Prokofiev's music was new and different. He was a master at using music to tell a story, as in his famous children's story ***Peter and the Wolf***. He brought to the concert hall fresh new harmonies, dynamic rhythms, and lots of humor. His compositions included symphonic music, ballets such as *Romeo and Juliet*, and music for film – *Lieutenant Kije*.

Sergei Prokofiev died on March 5, 1953 as one of the most admired composers of the twentieth century.



MEET THE CONDUCTOR: THOMAS CRAWFORD

Thomas Crawford

Position:	Artistic Director, Conductor, and Founder of American Classical Orchestra (ACO)
Role in <i>Peter & the Wolf</i> :	Piano and Narrator
Birthplace:	Harrisburg, Pennsylvania
Schools attended:	Eastman School of Music and Columbia University
Current home:	New York City
Number of recordings:	At least 8
Awards in school:	School President and composition prizes in Jr. High School
Age started music lessons:	7 years old
Current Instrument:	Piano - "it allows you to play all the parts"
Practices how often:	Every day
First instrument:	Accordion
Favorite composer:	Johann Sebastian Bach
Favorite food:	Vindaloo
Favorite movie:	<i>The Wizard of Oz</i>
Children:	Two boys - Caylen and Brinton
Pets:	"Clementina" - a cat
Outside interests:	Gardening, cooking, comedy clubs, and ocean swimming

Mr. Crawford grew up in a musical family and began playing the piano and organ at age seven. In high school, he played the organ in a rock band and was part of a jazz group. His interest in music grew, and he eventually earned a Bachelor of Music degree from the Eastman School of Music, where he studied choral and orchestral conducting under Samuel Adler. After graduation, he went on to train with Hugo Fiorato, Conductor of the New York City Ballet Orchestra, and earned an MA in composition from Columbia University.

As the founder of the ACO, Mr. Crawford is a passionate activist for bringing the beauty of classical music (especially performed on historic instruments) to a wider audience. Mr. Crawford has been recognized for the orchestra's dynamic music outreach to New York Metropolitan Area schoolchildren and for the lively and informative pre-concert talks he gives at each ACO performance.

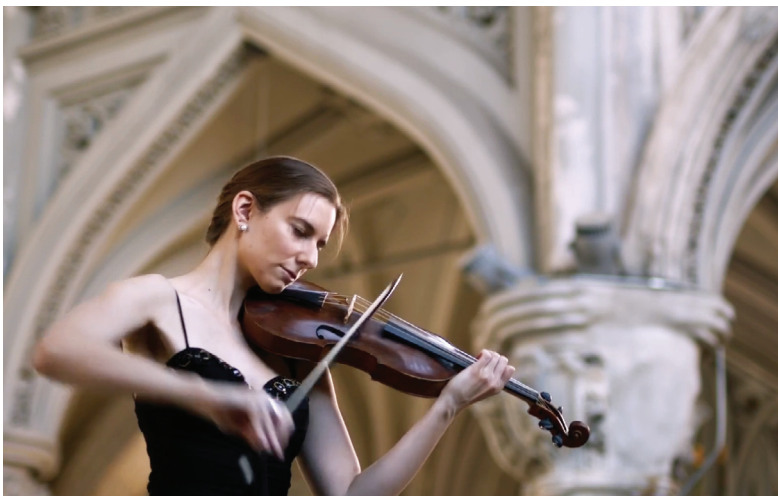


MEET THE PERFORMERS

Chloe Fedor

Position:	Violinist with the American Classical Orchestra
Role in <i>Peter & the Wolf</i> :	Peter
Birthplace:	Miami, Florida
Schools attended:	Eastman School of Music and The Juilliard School
Current home:	Toronto, Canada
No. of recordings:	On the CD “Cantica Obsoleta” by ACRONYM Bach Chaconne for ACO
Awards in school:	Salutatorian of High School; concerto competition winner at Eastman and also at Juilliard; Juilliard Career Advancement Fellowship
Age started music lessons:	Two and half years old
Current instruments:	Violin and viola
Practices how often:	Daily, either on the instruments or do mental practice of the music plus yoga
First instrument:	Started using a macaroni box instead of a violin
Favorite food:	Handmade pasta
Favorite movie:	Hitchcock suspense movies
Accomplishments most proud of:	Solo stage violinist in the Broadway play <i>Farinelli and the King</i>

Transcending her humble musical beginnings involving a macaroni box disguised as a violin, Miss Fedor has since received critical acclaim for her “lovely, plush, seductive tone” (*The New York Times*) and appears as soloist, concertmaster, and chamber musician in period ensembles throughout the country. Miss Fedor graduated from The Eastman School of Music and The Juilliard School, receiving two Master of Music degrees from the latter, both in violin and Historical Violin Performance. Miss Fedor is one of ten Juilliard graduates to have received the esteemed Career Advancement Fellowship.



MEET THE PERFORMERS

Kathleen Nester

Position:	Flutist and Piccoloist
Role in <i>Peter & the Wolf</i> :	Bird
Birthplace:	New Haven, Connecticut
Schools attended:	Manhattanville College, City College of NY, Manhattan School of Music
Current home:	Bronx, NY
No. of recordings:	Over 50 recordings with orchestras and chamber groups producing Broadway musicals and movie soundtracks
Awards in school:	Phi Beta Kappa, Artists' International Young Artist Competition winner (Weill Recital Hall debut)
Age started music:	Fife in 2nd grade, flute in 4th grade, and private flute in 10th grade
Current instruments:	Flute, piccolo, alto flute, bass flute, Baroque flute, recorders, ethnic flutes (penny whistle, Irish flute, and pan pipes), guitar, and piano
Practices how often:	Every day
First instruments:	Fife and guitar
Favorite composers:	Prokofiev, Brahms, Vaughan Williams, J.S. Bach, and C.P.E. Bach
Favorite Food:	Scones
Favorite movie:	<i>Babbette's Feast</i>
Children:	One daughter
Pets:	"Thelma-Lou the cockapoo" – a dog
Accomplishments most proud of:	First, my family; second, the many recordings made during the pandemic

Miss Nester is a flutist with the New Jersey Symphony Orchestra (also a piccoloist member) and Stamford Symphony Orchestra. She has also performed with the New York Philharmonic and The Orchestra of St. Luke's, and with Broadway orchestras.



MEET THE PERFORMERS

Sarah Davol

Position:	Oboist with the American Classical Orchestra
Role in <i>Peter & the Wolf</i> :	Duck
Birthplace:	New York
Schools attended:	Mt. Holyoke College, New England Conservatory, Montclair State University
Current home:	Teaneck, New Jersey
No. of recordings:	Over 60
Awards in school:	Concerto Competition winner; Honorable Mention Phi Beta Kappa
Age started music:	6 years old
Practices how often:	Every day
First instrument:	Piano
Favorite composers:	J. S. Bach and Handel
Favorite food:	Most fish and lobster
Favorite movie:	<i>Fifth Element</i>
Pets:	"Spot" – a fossil fish
Accomplishments most proud of:	To have the ability to communicate and reach people of all ages through music, started a nature conservancy, and to grow a beautiful perennial garden



photo: Matt Dine

Miss Davol has performed with ensembles and orchestras from New York to Los Angeles. She is a founding member of American Classical Orchestra, and has served as a principal oboist of Vox Ama Deus Orchestra in Philadelphia for over twenty years. She has been featured as concerto soloist with Amor Artis, Bachanallia, Bach Sinfonia, Concert Royal, Camerata Ama Deus, REBEL, RYM Ensemble, and Los Angeles Baroque Orchestra, among others. Miss Davol has toured Germany with Apollo Ensemble and Publick Musick, and South America and Mexico with Bachanalia, Chanticleer, and Wiener Akademie with actor John Malkovich.

MEET THE PERFORMERS

Mitch Kriegler

Position:	Clarinetist
Role in <i>Peter & the Wolf</i> :	Cat
Birthplace:	Bronx, New York
School attended:	Manhattan School of Music
Current home:	Bogota, New Jersey
No. of recordings:	Many with orchestras
Age started music lessons:	Nine years old, 4th grade
Current instrument:	Clarinet
Practices how often:	At least an hour each day
First instrument:	Clarinet
Favorite composer:	Johann Sebastian Bach
Favorite food:	All food!
Children:	Three sons
Pets:	One goldfish
Accomplishments most proud of:	Getting three sons through college

Clarinetist Mitch Kriegler studied clarinet with Charles Russo, Conrad Kuchay, and Robert Renino. Mr. Kriegler performs at Lincoln Center with New York City Ballet, and at Carnegie Hall as a member of the New York Pops. He is also a member of the New York City Opera, Bronx Arts Ensemble, and he has toured nationally with the Linden Quartet. Mr. Kriegler has arranged numerous pieces for woodwind quintet.



MEET THE PERFORMERS

Stephanie Corwin

Position:	Bassoonist with the American Classical Orchestra
Role in <i>Peter & the Wolf</i> :	Grandfather
Birthplace:	Atlanta, Georgia
Schools attended:	Davidson College, Yale School of Music, Stony Brook University, Early Music Institute at Indiana University
Current home:	Jackson Heights, New York
No. of recordings:	20-25
Awards in school:	Several scholarships
Age started music lessons:	Three years old
Current instrument:	Bassoon
Practices how often:	Every day
First instruments:	Piano at age 3, alto saxophone at age 11
Favorite composer:	Beethoven
Favorite food:	Ice cream
Favorite movie:	<i>Best in Show</i>
Pets:	"Sammy"- adorable orange cat
Outside Interests:	Runs in marathons



Praised for her “warmth and composure” (*Wichita Eagle*), bassoonist Stephanie Corwin enjoys a varied career playing modern, classical, baroque, and renaissance instruments. Based in New York City, Miss Corwin performs with ensembles at home and throughout North America, including Handel & Haydn Society, American Classical Orchestra, Tafelmusik, Philharmonia Baroque, Apollo’s Fire, and Trinity Wall Street. She is also a core member of the chamber ensembles Kleine Kammermusik and Repast.

MEET THE PERFORMERS

R.J. Kelley

Position:	Principal Horn with the American Classical Orchestra
Role in <i>Peter & the Wolf</i> :	Wolf
Birthplace:	Dearborn, MI
School attended:	Served six years as faculty member at The Juilliard School of Music
Current home:	Teaneck, New Jersey
No. of recordings:	100-150
Awards in school:	Two full scholarships – National Music Camp/ Interlochen
Age started music lessons:	14 years old
Current instruments:	French horns (1680 – present), alto horn, pennywhistles, bodhran, Irish flute
Favorite food:	Big lobster!
Favorite movie:	<i>Monty Python and the Holy Grail</i>
Accomplishments most proud of:	Being an independent artist

Mr. Kelley is recognized as America's foremost player of horns of every historical era, from the hunting horn of the Baroque through today's super-mechanized triple horn. With a particular interest in the 'golden age' of the horn – about 1750 to 1890 – Mr. Kelley has established an expertise of both technical and stylistic rarity.

Mr. Kelley is the principal horn player for the American Classical Orchestra, Philharmonia Baroque Orchestra, Smithsonian Chamber Orchestra, and Portland Baroque Orchestra (Oregon). Mr. Kelley has been featured as concerto soloist with these ensembles, as well as Tafelmusik (Toronto), Capella Nuova (Stockholm, Sweden), and more.

The Disney film *Casanova* features Mr. Kelley on both modern and Baroque horns.



MEET THE PERFORMERS

Daniel Haskins

Position:	Principal Timpanist with the American Classical Orchestra
Role in <i>Peter & the Wolf</i> :	Hunters
Schools attended:	Manhattan School of Music (Bachelor and Master Degrees)
Recordings:	Opera, orchestral, Broadway cast albums, commercial jingles, and movie sound tracks
Television:	"All-Star Tribute to Brian Wilson at Radio City Music Hall" and "Live from Lincoln Center" shows, including Lang Lang's <i>New York Rhapsody</i>

Percussionist Daniel Haskins is the principal timpanist with the American Classical Orchestra. He is also the principal percussionist of the Opera Orchestra of New York and the Stamford Symphony in Connecticut.

Mr. Haskins is the percussionist in the American Ballet Theatre orchestra and formally timpanist of the New York City Opera National Company. He performed for many years as a percussionist with the Radio City Orchestra playing for the "Christmas Spectacular," "Easter Extravaganza" and other shows at Radio City Music Hall. He has also played in many orchestras on Broadway, including "Mary Poppins."



MEET THE PERFORMERS

Bill Bowers

Professional title:	Actor and Mime
Roles in <i>Peter & the Wolf</i> :	Bird, Wolf, Grandfather, Hunter, and Townspeople
Birthplace:	Missoula, Montana
Current home:	New York City
Schools attended:	Hellgate H.S., Rocky Mountain College, Rutgers, University of Mason Gross School for the Arts
Awards in School:	Valediction and Honorary PhD, Rocky Mountain College
Age started performing:	14 years old
Practices how often:	Every day
Favorite food:	Pasta
Favorite movie:	<i>Cinema Paradiso</i>
Children:	Son, Max
Pets:	“Pearl” and “Opal”- rescue dogs
Accomplishments most proud of:	To be in a relationship for 24 years, written seven produced plays, traveled to all 50 states in the U.S. and 30 countries, and have performed on Broadway

Mr. Bowers was a shy boy raised in the wilds of one of the quietest places on earth, “Big Sky Country” Montana. He says he’s still shy, just older. Pantomime was the perfect art form for him to pursue, No talking! Hailed by critics as the most accomplished and renowned mime of his generation, Mr. Bowers has appeared on numerous stages across the U.S. (in all 50 states) and overseas, including Broadway, The Kennedy Center, Radio City Music Hall, among many others. His Broadway credits include Zazu in *The Lion King* and Leggett in *The Scarlet Pimpernel*. He studied with the legendary mime Marcel Marceau. Most recently Mr. Bowers appeared in a solo streamed play, *The Traveler*, commissioned by the New York City Children’s Theater.

The New York Times writes, “To watch Bill Bowers is to see the technical elements of a style that brings Marcel Marceau readily to mind, joined to the American West. Mime can be wonderful – the air between him and us is his palette.”



photo: Frank Veronsky

MEET THE PERFORMERS

Catherine Gasta

Professional title:	Actor and Mime
Roles in <i>Peter & the Wolf</i> :	Peter, Duck, Cat, Hunter, and Townspeople
Birthplace:	Philadelphia, Pennsylvania
Schools attended:	Point Park University and The National Theater Institute at The Eugene O'Neil Center
Awards in school:	Helen Hayes Award for best ensemble from Synetic Theater's "Hamlet"
Current home:	Brooklyn, New York
Age started performing:	13 years old
Practices how often:	Exercise in some ways every day; at least four times a week for a project
Favorite food:	Loves food, especially spicy granola
Favorite movie:	<i>Rashomon</i> by Akira Kurosawa
Pets:	"Oscar" – rescue cat
Accomplishments most proud of:	Acting and mime as a career

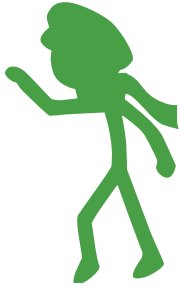


A theater graduate of Point Park University in Pittsburgh, Miss Gasta had been drawn to wordless expression since playing charades with her family every Christmas as a girl. Miss Gasta was part of the Washington, DC Synetic Theater where she worked closely with the founders, Paata and Irina Tsikurishvili, and developed her passion for mime.

Miss Gasta enjoys working with children and volunteers at New York's All-Stars where she mixes mime with hip-hop elements as a way of introducing inner-city children to the art of physical movement.

THE STORY OF PETER AND THE WOLF

as retold by Nicholas Jackson



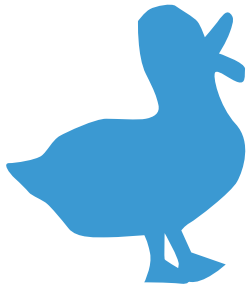
Early one morning, Peter opened the gate and walked out into the big green meadow. On a branch of a big tree sat a little bird, Peter's friend. "All is quiet" chirped the bird happily.

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.

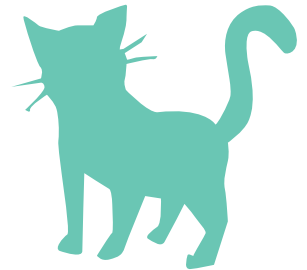


Seeing the duck, the little bird flew down upon the grass, settled next to her and shrugged his shoulders. "What kind of bird are you if you can't fly?" said he. To this the duck replied "What kind of bird are you if you can't swim?" and dived into the pond.

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 the 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.

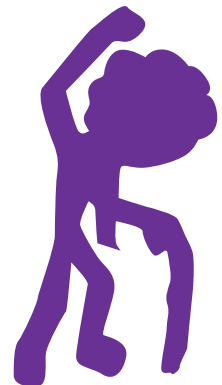


The cat walked around the tree and thought, "Is it worth climbing up so high? By the time I get there the bird will have flown away."

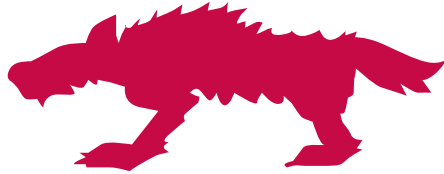
Just then the grandfather came out. He was upset because Peter had gone in the meadow. "It's a dangerous place. If a wolf should come out of the forest, then what would you do?"

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.



THE STORY OF PETER AND THE WOLF



No sooner had Peter gone, then 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.

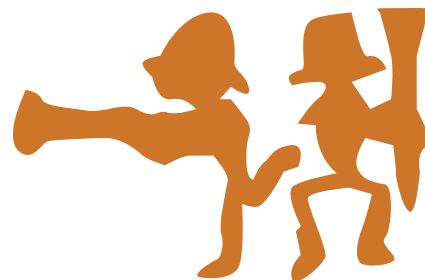
How the bird worried the wolf! But the bird was clever, and the wolf simply couldn't do anything about it.

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 the 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! Birdie and I have already caught the wolf. Now help us take him to the zoo."



THE STORY OF PETER AND THE WOLF

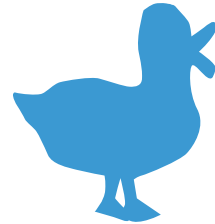


And now, imagine the triumphant procession: Peter at the head; after him the hunters leading the wolf; and winding up the procession, grandfather and the cat.

Grandfather shook his head discontentedly: “Well, and if Peter hadn’t caught the wolf? What then?”

Above them flew Birdie chirping merrily. “My, what brave fellows we are, Peter and I! Look what we have caught!”

And if one would listen very carefully, he could hear duck quacking inside the wolf; because the wolf was in a hurry, had swallowed her alive.



LISTENING GUIDE: PETER AND THE WOLF

Before viewing the video of ***Peter and the Wolf*** we suggest reading the story provided on page 18 to your students, then have them listen to the ACO audio recording of the program [click HERE for the *Peter and the Wolf* audio-only file](#)

The story begins with an introduction of the characters and musical themes.

[click HERE](#) for character instrument audio files

<https://aconyc.org/classical-music-for-kids/peter-and-the-wolf/>



Peter, a country boy - violin



A bird. Peter's friend - flute



The proud duck - oboe



LISTENING GUIDE: PETER AND THE WOLF



A playful cat - clarinet



Grumpy grandfather - bassoon



The scary wolf - French horn



LISTENING GUIDE: PETER AND THE WOLF



The hunters - timpani



DISCUSSION AND WRITING TOPICS

- Discuss with the students or have them write about the character traits for each character in the story.
 - Peter:** carefree, skipping, running, frolicking
 - Bird:** brave, confident, helpful, chirpy
 - Duck:** peaceful, calm, slow waddling, innocent
 - Cat:** sneaky, sly, graceful, steady
 - Grandfather:** in charge, slow, old, grumpy, worried, protective
 - Wolf:** dark, scary, hungry, sneaky
 - Hunters:** silly, buffoons, aimless, disorganized
- How does Prokofiev use music to tell a story?
 - Peter:** is the music carefree and light as if the notes were jumping off the strings?
 - Bird:** are the notes high? Are they slow or fast?
 - Duck:** is the tempo slow? Does the music sound calm and peaceful?
 - Cat:** the cat is sneaky. Is the pitch loud or soft?
 - Grandfather:** how does he move? Fast or slow? High or low pitch?
 - Wolf:** scary music? High or low pitch?
 - Hunters:** what instrument best represent the hunters' guns? Timpani, thunderous and loud?
- How does the music make you feel towards each character?

THE INSTRUMENTS IN PETER AND THE WOLF

The Violin [click here for instrument sample](#)



The violin is the smallest member of the string family. An orchestra has more violins than any other single instrument. It is also one of the most popular solo instruments. A distinctive feature of the violin is its hourglass shape.

History

The violin began as a three stringed instrument. In 1555, a fourth string was added by Italian violin maker Andrea Amati, though it was his student, Italian string maker Antonio Stradivari (1644-1737) who brought the art of violin making to its highest art. Stradivari's instruments are regarded as the finest stringed instruments ever built.

How It's Played

The violin rests on the shoulder and is held in place by the player's chin. The left hand is responsible for fingering the notes, while the right hand plucks or bows the strings. Beginning violin players often like to tape the fingerboard, to help remind them of finger placement.

How It's Made

A violin is made of many pieces of wood that are chosen to enhance the performance of the instrument. The top is made of spruce, and the back and ribs are made of maple. The neck is made of maple and ebony, the preferred wood for the fingerboard because of its hardness and beauty. All of these parts are carefully carved and then glued together with a special glue. After the body of the violin is assembled and varnished, the four strings, bridge, tailpiece and various smaller pieces are added. Players can choose to include a chinrest.

Fun Fact

On May 16, 2006, Christie's, a London auction house, auctioned a Stradivarius called "The Hammer" for \$3,544,000. It is the most anyone has ever paid at public auction for a musical instrument.

See www.makingmusicfun.net



THE INSTRUMENTS IN PETER AND THE WOLF

The Flute [click here for instrument sample](#)



The Flute is a member of the woodwind section of the orchestra. Only the piccolo, a member of the flute family, plays higher. The flute produces a sound that is light, clear and penetrating on its highest notes. A flute player may be referred to as a flutist or, sometimes, flautist.

History

The transverse (side-blown) flutes can be seen in paintings and manuscripts that date back as far as the 14th century, though most flutes were played like the recorder, held vertically, blowing air in from the end. By the 1500's the transverse flute had become quite popular and by 1850 the modern orchestral flute had reached its present form.

How It's Played

A symphonic flute player holds the flute horizontally while blowing in the opening just like you blow across the top of a soda pop bottle to make a tone. The flute player holds the flute steady with the lower lip, the base of the left-hand index finger, and the right-hand thumb. To change notes, the flute player covers various combinations of tone holes. Each change to a different fingering combination determines the length of tubing through which the air will flow before it escapes out of the uncovered holes. Advanced flute-players will also add vibrato to their tone.



How It's Made

Flutes are different than all the other woodwinds in the orchestra in that they don't have reeds. Flutes are traditionally made of a silver alloy, although some players prefer to have their flutes made of platinum or gold. These choices will make the flute play with a brighter, darker or warmer sound. The body of the flute is a long cylinder that is divided into three sections: the head joint, the body, and the foot joint. On these three sections, you will find 16 tone holes that are covered by fingers and key pads.

Fun Fact

George Washington, James Madison, and Leonardo Da Vinci all played the flute.

See www.makingmusicfun.net

THE INSTRUMENTS IN PETER AND THE WOLF

The Oboe [click here for instrument sample](#)



The Oboe has a sound that is clear and penetrating. Its name comes from the French word *hautbois* which means 'high wood'. An oboe player may be referred to as an oboist. You might even think it sounds a little like a duck! Prokofiev thought so - and when he wrote *Peter and the Wolf*, he used the oboe to represent the duck.

History

The baroque oboe first appeared in France in the 17th century. It was usually made of boxwood and had only three keys: a "great" key and two side keys. In the classical era that followed, the oboe continued to develop, adding several new keys including a key similar to the modern octave key referred to then as a "slur key". In the 19th century, instrument builders continued to increase the complexity of the keywork of the oboe, drawing ideas from the Boehm flute. The modern symphonic oboe, with the "full conservatory" key system, has a whopping 45 pieces of keywork.

How It's Played

The oboist blows air through a double reed causing the reed to vibrate. This vibration is what makes the sound. To play notes, the oboist covers various combinations of tone holes with fingers or keys. Each new note requires a different finger combination allowing the air to travel through a different length of tubing before it escapes out of the uncovered holes and the bell.

How It's Made

The symphonic oboe is commonly made from grenadilla wood which also is called African Blackwood. Some instrument makers also build oboes from ebony, cocobolo, rosewood, and violet wood. Oboes begin as a block of wood that is shaped on a lathe into a wooden tube with a hole in the middle. Oboes have a conical bore, which means that the hole is shaped like an ice cream cone: growing gradually bigger from one end to the other. Tone holes are drilled, and then keys and a double reed are added. The double reed is typically made by the player from cane reed that is similar to bamboo.



The Oboe Family

The most popular member's of the oboe family include the oboe which sometimes is called the *hautbois*, and the English Horn which sometimes is called *cor anglais*. The bassoon is only a cousin because its keywork is very different from the oboe.

Fun Fact

The oboe is featured in "Across the Stars" from John Williams film score to *Star Wars Episode II: Attack of the Clones*.

See www.makingmusicfun.net

THE INSTRUMENTS IN PETER AND THE WOLF

The Clarinet [click here for instrument sample](#)



The clarinet is a versatile instrument with a range from very low to very high notes. The tone of the clarinet is mellow and round. The clarinet player is referred to as a clarinetist.

History

The symphonic clarinet was invented by a German inventor named Johann Christoph Denner in the first part of the 18th century. Vivaldi and Handel were the first of the great composers to write music for the clarinet. Mozart and Beethoven followed with beautiful chamber works for this instrument, but Romantic Era composers like Carl Maria von Weber, Schumann, and Brahms were the ones who showed the full potential of the clarinet as a solo instrument.

How It's Played

The clarinetist blows air into the mouthpiece causing the reed to vibrate. This vibration is what makes the sound. To play notes, the clarinetist covers various combinations of tone holes with fingers or keys. Each new note requires a different finger combination, allowing the air to travel through a different length of tubing before it escapes out of the uncovered holes and the bell.

How It's Made

The symphonic clarinet is commonly made from grenadilla wood which also is called African Blackwood. Clarinets begin as a block of wood that is shaped on a lathe into a wooden tube with a hole in the middle. Clarinets have a cylindrical bore which means that the hole is shaped like a paper towel roll - staying one size from one end to the other. Tone holes are then drilled, followed by keys, a mouthpiece, a single reed, and a ligature (the device that holds the reed on).

The Clarinet Family

The most common instruments in the clarinet family include the E-flat clarinet, the soprano Bb clarinet which is by far the most popular, the alto clarinet, the bass clarinet, and the contrabass clarinet.

Fun Facts

One of the most popular symphonic clarinet solos is the one in George Gershwin's *Rhapsody in Blue*. The opening for Gershwin's "jazz concerto" features the clarinet ascending from a low note to a high note followed by a melody. During the rehearsal of the piece for the premier performance in 1924, the clarinet soloist decided it would be funny to glissando (slide) up to the high note rather than play the written chromatic scale notes. Gershwin liked it so much that it has been played that way ever since!

See www.makingmusicfun.net



THE INSTRUMENTS IN PETER AND THE WOLF

The Bassoon [click here for instrument sample](#)



The Bassoon is the largest and lowest sounding member of the woodwind family. The sound of the bassoon is sometimes expressive like an oboe, sometimes funny, and sometimes gruff. It all depends on the music it is asked to play. Two of the most popular symphonic solos for the bassoon include the theme for grandfather in Prokofiev's *Peter and the Wolf* and the opening solo in Stravinsky's *The Rite of Spring*.

History

The early bassoons were called dulcians or curtals. The main difference between the modern bassoon and the early bassoons is that these instruments were carved from a single piece of wood and they had few keys. To play these instruments, the player would cover holes with his/her fingers. By the middle of the 19th century, the modern 17-key bassoon was developed.

How It's Played

The bassoon is held to the side of the player because it's too big to hold in the middle like the other woodwind instruments. Because the bassoon is somewhat heavy, it is supported by a strap which is hooked to the end of the bassoon and then placed over the player's neck. To make a sound, the bassoonist blows air through a double reed, causing it to vibrate. This vibration is what makes the sound. To play notes, the bassoonist covers various combinations of tone holes with fingers or keys. Each new note requires a different fingering combination allowing the air to travel through a different length of tubing before escaping out through the uncovered holes and the bell.

How It's Made

The bassoon has almost 8 feet of tubing that is bent in a "U" shape to make it easier to play. Like the oboe, the bassoon has a conical bore which means that the hole in the middle is shaped like an ice cream cone, growing gradually bigger from one end to the other. The bassoon has a distinctively curved metal tube called a bocal, which extends from the main part of the bassoon. At the end of the bocal, a double reed is added. The double reed is typically made by the player from cane reed that is similar to bamboo.

The Bassoon Family

The bassoon family includes the bassoon and the contrabassoon. The contrabassoon can play lower than any other instrument in the symphony orchestra.

Fun Facts

The bassoon has seven feet of tubing, while the contrabassoon has a whopping sixteen feet. If instrument builders hadn't decided to "fold" the tubing, you would have to stand on a very tall ladder to play the contrabassoon—but then how would you reach the keys?



See www.makingmusicfun.net

THE INSTRUMENTS IN PETER AND THE WOLF

The French Horn [click here for instrument sample](#)



The French Horn is a member of the brass family. It has a round, velvety tone that that can be heard over other instruments without overpowering them. These qualities make it a perfect addition to the woodwind quintet, where it is sometimes seen.

History

The very first horns were made from animal horns. By cutting off the tip of the horn and buzzing their lips, players could sound notes to give directions to hunters. By the Renaissance horns were being made of metal tubing wound in a circle. These horns were small instruments, sometimes with just one loop and no valves. Hunting horn calls—a couple of notes played to a rhythm—were played by hunters while on horseback.

How It's Played

To make a sound on the French horn, the player buzzes his/her lips into a cone-shaped mouthpiece. If you were to watch a French hornist play, you would see that they keep the right hand in the bell all the time. This helps the instrument with tuning and tone production. The French horn player can also place the hand tightly inside the bell for a special effect called “stopped horn.” This effect gives the French horn a muffled and tinny, yet highly penetrating tone. At times composers will ask the French horn section for “bells up.” This effect, with bells raised high in the air, creates a bright and brilliant tone quality.

How It's Made

The French horn is made of many pieces of brass tubing, which are soldered together. Rotary valves and valve tubing are placed in the middle of the outer circle of tubing. If you were to unwind a French horn, the brass tubing could be up to twelve feet long.

Fun Facts

French horns are made of brass, a metal made of copper and zinc. Both of these metals are found in vitamins.

See www.makingmusicfun.net



THE INSTRUMENTS IN PETER AND THE WOLF

The Timpani [click here for instrument sample](#)



Timpani, also called kettledrums, are instruments from the percussion family. Unlike most percussion instruments, they produce a pitch (a note) when struck. Most symphony orchestras use three or four timpani of various sizes. A timpani player may be referred to as a percussionist or a timpanist.

History

Timpani began as military drums. In the 17th century they were brought indoors, into the orchestra, to reinforce the trumpets and horn. Gradually the timpani gained prominence and by the 18th century they were used as solo instruments.

How It's Played

The timpanist plays the timpani by striking the drumhead with a special stick called a timpani mallet. A timpanist must determine how loud to play a note and how long the note should sound. To end a sound, the timpanist must place his fingers against the drumhead while holding the timpani stick with the thumb and index finger. This technique is called 'muffling' or 'damping' and is an important part of timpani playing.

How It's Made

Timpani begins as a large copper bowl which is called the resonator. A calfskin or plastic drumhead is added to the top. Tension rods are added to stretch the head tightly across the top of the drum. Lastly, a foot pedal is attached to allow the percussionist to quickly adjust the pitch of the drum during a performance.

Fun Facts

Eighteenth century composer Johann Fischer once wrote a symphony for timpani and orchestra which required the timpani player to play eight drums at the same time.

See www.makingmusicfun.net



THE SOUNDS of the INSTRUMENTS IN PETER AND THE WOLF



LIGHT


NOTES JUMPING OFF THE STRINGS

CAREFREE

SOFT



Violin (Peter)




FLUTTERING

HIGH

CHIRPY

FAST



Flute (bird)



NASAL

PEACEFUL

CALM

WARM



Oboe (duck)




GENTLE

MELLOW

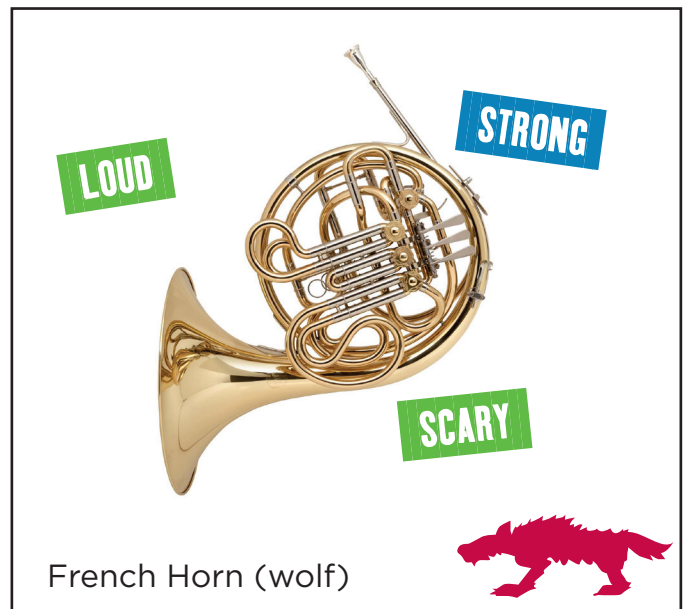
RICH

WARM



Clarinet (cat)

THE SOUNDS of the iNSTRUMENTS iN PETER AND THE WOLF



CLASSROOM ACTIVITIES!

Art of Mime

DEFINITION OF MIME

Grades K-1

Mime involves acting out a story through body motions, without the use of speech.



Grades 2-5 (provided by Mime Bill Bowers)

- The origin of the word ‘MIME’ is the same as that of *imitate*, *mimic*, and *pantomime*, from Greek mimos and Latin mimus meaning “mimic” and “jester.”
- As a noun, it means a person who performs mime and it also means the art form.
- The standard definition of mime is the art of silent communication.
- As a verb, to mime means to act out a story, an idea, or a feeling: “Let me mime a turtle in a hurry.”
- As an adjective, mime describes an imaginary object, for example: “Here is some mime food.”
- When teaching a workshop, Bill Bowers defines mime as “Using your body to say something,” or “non-verbal communication.” This broader definition allows the students to understand that everyday gestures, as well as the body language of our feelings, are a good starting point for understanding the art form of mime.

History of Mime

(provided by Mime Bill Bowers)

Grades 2-5

1. Mime has been with us since the first cave people acted out their experiences of the hunt. The ancient Greeks used mime in religious ceremonies (the word “mime” is derived from the Greek language). Two thousand years ago the Romans staged popular mime performances in the arena and made mimes the priests of Apollo. Many African cultures currently incorporate mime into their community celebrations and religious rituals. For centuries, many Asian cultures have blended mime and masks into intricate dances, dramas, and storytelling (Noh, Bungaku, and Kabuki dramas and Kathkali dance). Today, many Native American communities weave mime into their religious and cultural lives (Cherokee Eagle Dance).
2. During the European Middle Ages, mime remained a part of religious instruction, particularly in mystery and morality plays. In the sixteenth century, mime emerged from churches and came back to the stage and into the streets for pure entertainment in the form of the Italian Commedia dell’Arte. One of its cast of stock characters was called the Pierrot, the clown fool, and another was known as Arlecchino (Harlequin). In the nineteenth century, a French person named Deburau expanded the traditional Pierrot from a minor slapstick character to the center of serious drama. Without uttering a word, he acted out stories about Pierrot, his life, and love. He was the first modern European mime.

The mime, Marcel Marceau, built on Deburau’s techniques by adding some modern French influence to make his whimsical character, “Bip.”

CLASSROOM ACTIVITIES!

History of Mime

(continued)

3. In America, Charlie Chaplin and Buster Keaton were notable mime actors in silent films. Television personalities Red Skelton and Bill Irwin widely used mime in their performances. Actors Dick Van Dyke, Jackie Gleason, Lily Tomlin, and Robin Williams, as well as rock singer David Bowie, all studied mime.

Key Elements of Mime

Grades K-5

1. Facial expressions to show emotions
2. Every action should be much bigger than real life – communicate directly with your audience
3. Use your entire body to express your feelings or to complete an action

Suggested Mime Activities

In the supplementary video, *Peter and the Wolf/Meet the Performers*, watch the mimes talk about, as well as demonstrate, their use of mime in their acting.

Grades K-1

1. Walking a dog
2. Pulling a rope on a windy day
3. Climbing a tree like a cat
4. Swimming in a pond like a duck
5. Fluttering like a bird

Grades 2-5

1. EVERYDAY BODY LANGUAGE – talk about everyday gestures we use to communicate without words. Ask students to show some gestures they know. (Try “Come here,” “I’m sleepy,” “Be quiet,” “Stop,” and “I don’t know.”) Ask them to think of jobs where people use gestures to communicate (at a construction site directing a crane operator, parking cars, directing traffic....).
2. WE SEE AND UNDERSTAND BODY LANGUAGE INSTANTLY – talk about how we express different emotions using our faces and the way we move our bodies. Ask the students to show how they would sit if they were happy, sad, scared, angry, etc. There are no correct or wrong answers. People express themselves differently. Have students look for different ways of expressing the same emotion.
3. WE CAN OBSERVE AND ANALYZE BODY LANGUAGE – the word “imitate” comes from the same root as the word “mime”. Have students pick someone everyone knows (from outside the classroom) or an animal, and try to imitate the way he/she/it walks, moves, sits, and gestures. Make it a guessing game.
4. IMAGINARY OBJECTS – have students think of a specific object they know how to use (pencil, baseball bat, glass of water...) and act out a scene without using any props.
5. MIME SKETCHES – have students make a short mime sketch with a partner. Have the audience describe what they saw. Focus the discussion on the positive aspect of the sketches.
6. MIME INTERPRETATIONS – have the students mime a story they have read. They could also mime a story they have written, or a drawing they created, or a poem – they could mime the actions while a poem or story is read.

CLASSROOM ACTIVITIES!

Suggested Mime Activities

(continued)

7. RESEARCH ACTIVITIES – have the students look up and report on one of these activities: mime, pantomime, juggling, body language, non-verbal communications, anatomy, kinesics, clowns, circus skills, or vaudeville.
8. STATUES – using a list of words (such as feeling happy, sad, fearful, etc.) say a word and have the students become a statue that embodies the meaning or activity of that word. This can also be done as moving statues.

Perform Peter and the Wolf with Your Own Mime Movements

1. Read the story of **Peter and the Wolf** (see pages 17-19) to your students.
2. Listen to the ACO recording of the music and narration:
[click HERE for the Peter and the Wolf audio-only file](#)
3. Discuss and list the traits of each character:
 - Peter** – carefree, frolicking, playful
 - Bird** – brave, confident, helpful, fast, fluttering
 - Duck** – calm, peaceful, slow-waddling, innocent
 - Cat** – sneaky, sly, graceful
 - Grandfather** – in charge, slow, old, grumpy
 - Wolf** – scary, hungry, sneaky, strong
 - Hunters** – silly, buffoons, aimless
4. Listen and identify the themes for each character.
5. Organize the class into different groups, each representing one of the story characters.
6. Have each group create its own physical movements for the characters they are representing; here are some suggestions:
 - Peter** – happy and skipping with arms swinging
 - Bird** – using both hands, flutter like a bird
 - Duck** – flap slowly with both arms and waddle
 - Cat** – creep slowly with arms extended as if to pounce
 - Grandfather** – one hand on the hip and the other hand wagging the index finger
 - Wolf** – create a scary face baring teeth and using hands to represent claws
 - Hunters** – looking bravely for the wolf with rifles
7. After the student groups rehearsed their own movements for each character, have them perform the movements along with the music and narration.
8. Watch the full video of **Peter and the Wolf** and ask your students to compare their movements to the mimes' performance in the film.

CLASSROOM ACTIVITIES!

Listening Activities

Grades K-1

- After watching or listening to the music story, have the students color their favorite character picture provided on pages 43-47, or they can create their own picture.
- Draw a picture of the parade of characters marching off to the zoo.

Grades 2-5

- Before listening to the music and watching the full video, ask the students to predict in writing or talk about how the characters will be represented in the music using musical terms (pitch, tempo).
- Identify the different musical themes for each character.

Discuss or have the students write about the traits of each character's theme using musical vocabulary and adjectives (e.g. fast, high, chirpy for the bird)

Instruments in Peter and the Wolf

Grades K-1

- Using the character cards on pages 38-42 match the picture of the instruments to the pictures of the characters

Grades 2-5

- Identify the different instruments in the story and the sounds they make listed on pages 31-32.
- Watch the musicians demonstrate their instruments in the supplementary video, ***Peter and the Wolf/Meet the Performers.***
- What section of the orchestra does each instrument in the story belong (string, woodwind, brass, and percussion)?
- Write about or discuss the sounds of each instrument and how they represent the characters in the story.

Peter and the Wolf Word Puzzle

Grades 2-5

- Search the words of the characters and instruments in the puzzle on page 48, answers provided on page 49.

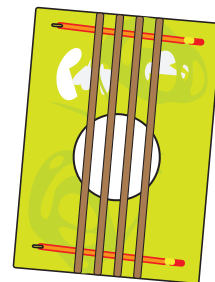
MAKE YOUR OWN INSTRUMENTS!

Grades K-5

Students can make their own instruments by using inexpensive household materials. Here are some ideas for making your own string and wind instruments.

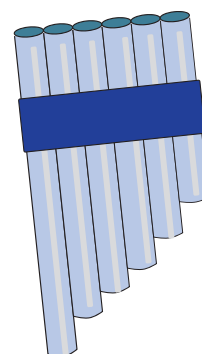
String Instrument

1. The student will need a small box (e.g. cake mix or cookie box).
2. Cut a round or square hole in the middle of the box.
3. Stretch four or more different width rubber bands over the hole.
4. Slide a pencil under the rubber bands at each end of the box.
5. Now you have a string instrument you can pluck and play a simple song on.



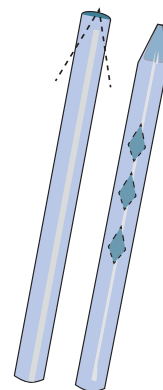
Pan Flute

1. The student will need six straws (fun to use different colors) to make eight tubes.
2. Cut the straws in different sizes ranging from long to short (use cut ends for the shorter tubes).
3. Lay a long piece of tape (long enough to accommodate all the straws and length to wrap around all the straws) down with the sticky side facing up.
4. Place the straws along on the tape starting with the shortest straw. Make sure the top edge of the line is straight.
5. Once the straws are in position, wrap the ends of the tape up and around the other side of the straws until the ends meet. Use more tape for extra strength, but wrap the second round in the opposite direction.
6. Now you can play your pan flute by blowing across the opening or down into the straws. **IT WON'T WORK IF YOU PUT YOUR MOUTH ON THE STRAWS!** Notice how each straw has a different pitch based on its length.



Clarinet or Oboe

1. To create the mouth piece, flatten one end of the straw with your teeth and fingers.
2. Cut off two corners of the flattened part of the straw starting about 1/2 inch down the straw and ending just slightly off-center.
3. The tip should have two flaps that look like an upside down "V."
4. When you blow into the cut end, the two sides should vibrate with one another to create a buzzing sound.
5. Make different pitches by cutting more holes down the straw – fold the straw in half and cut diamond shapes along the edge of the fold.
6. Cover holes with your fingers to play your music.



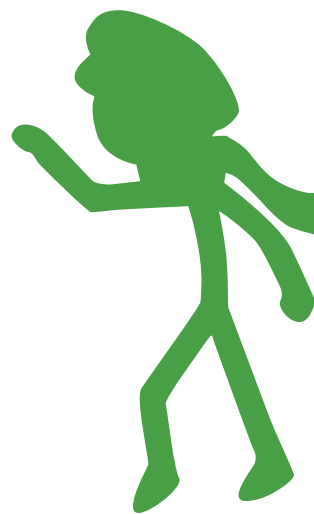
Note: A real oboe works the same way, only it uses two wooden reeds instead of flaps cut out of a straw. An oboe has keys to adjust the amount of air flow to create different notes.

CHARACTER CARDS

1. Have the students cut out the cards for each character and instrument.
2. The children should match the character from the *Peter and the Wolf* story with its corresponding instrument.
3. Have the students write on the back of each character card the adjective(s) that describes the character. Do the same with the instrument cards by writing the sound(s) the instrument makes in the story. A list of suggested adjectives are provided below.



Violin



Peter



Flute



Bird

CHARACTER CARDS



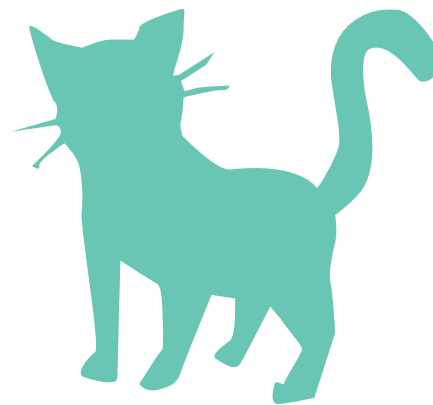
Oboe



Duck



Clarinet



Cat

CHARACTER CARDS



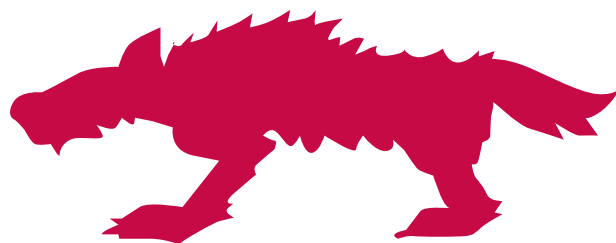
Bassoon



Grandfather



French Horn



Wolf

CHARACTER CARDS



Timpani



Hunters

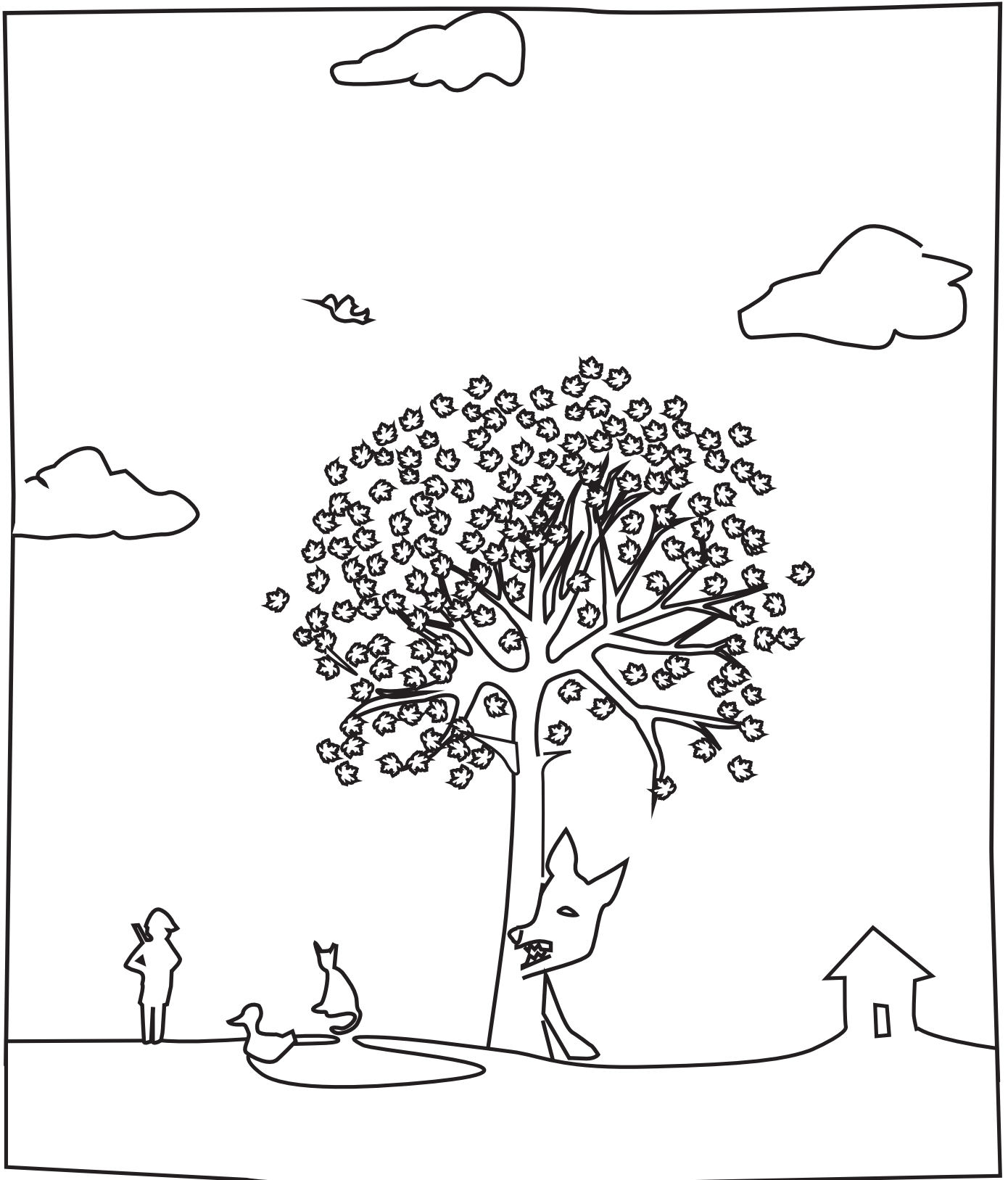
Example Adjectives

Character Traits

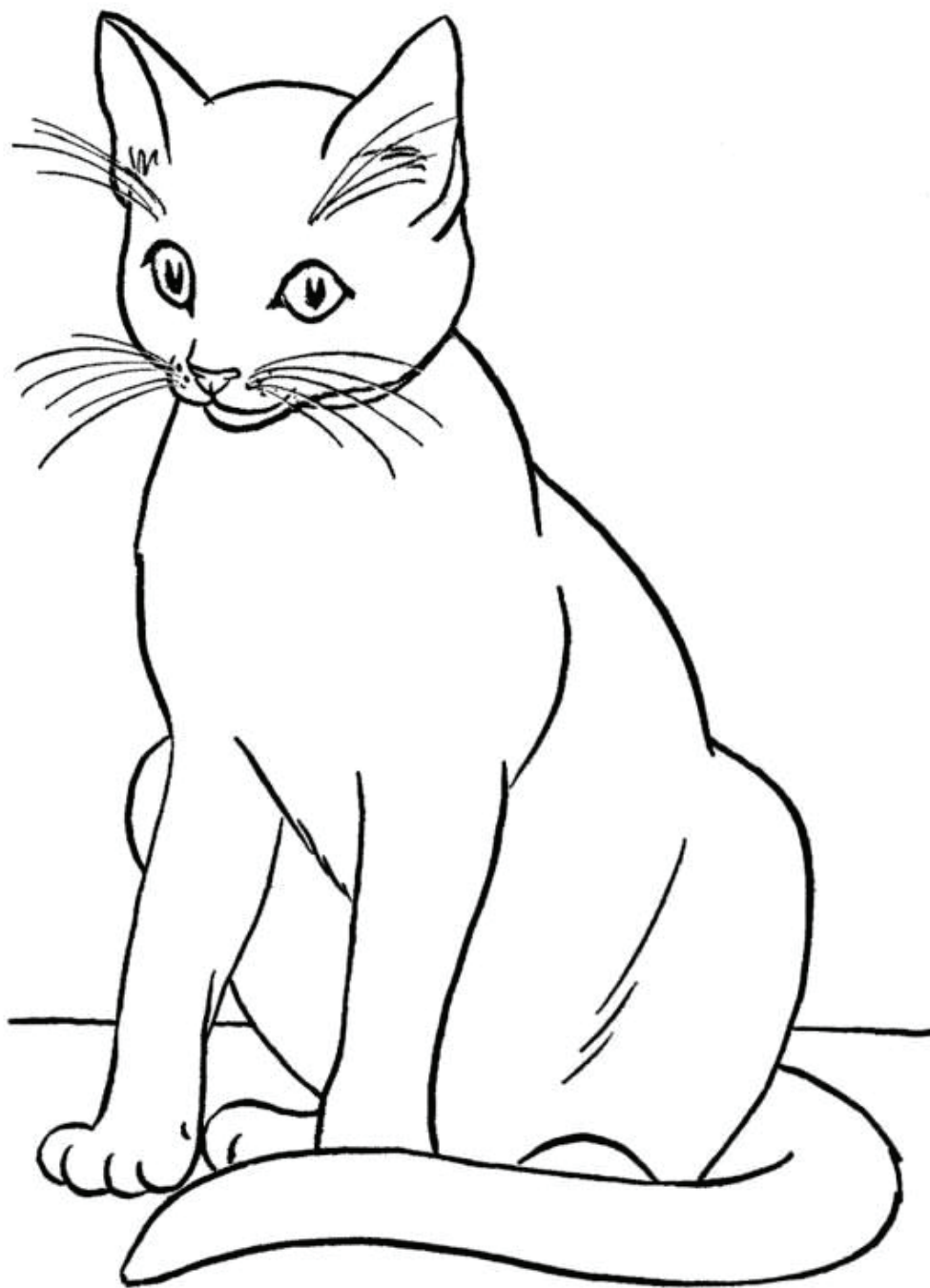
- Peter** - frolicking, skipping, carefree, playful
- Bird** - brave, confident, helpful, fast, fluttering
- Duck** - calm, peaceful, slow-waddling, innocent
- Cat** - sneaky, sly, graceful
- Grandfather** - slow, in charge, old, grumpy, protective
- Wolf** - scary, hungry, sneaky
- Hunters** - buffoons, silly, aimless, disorganized

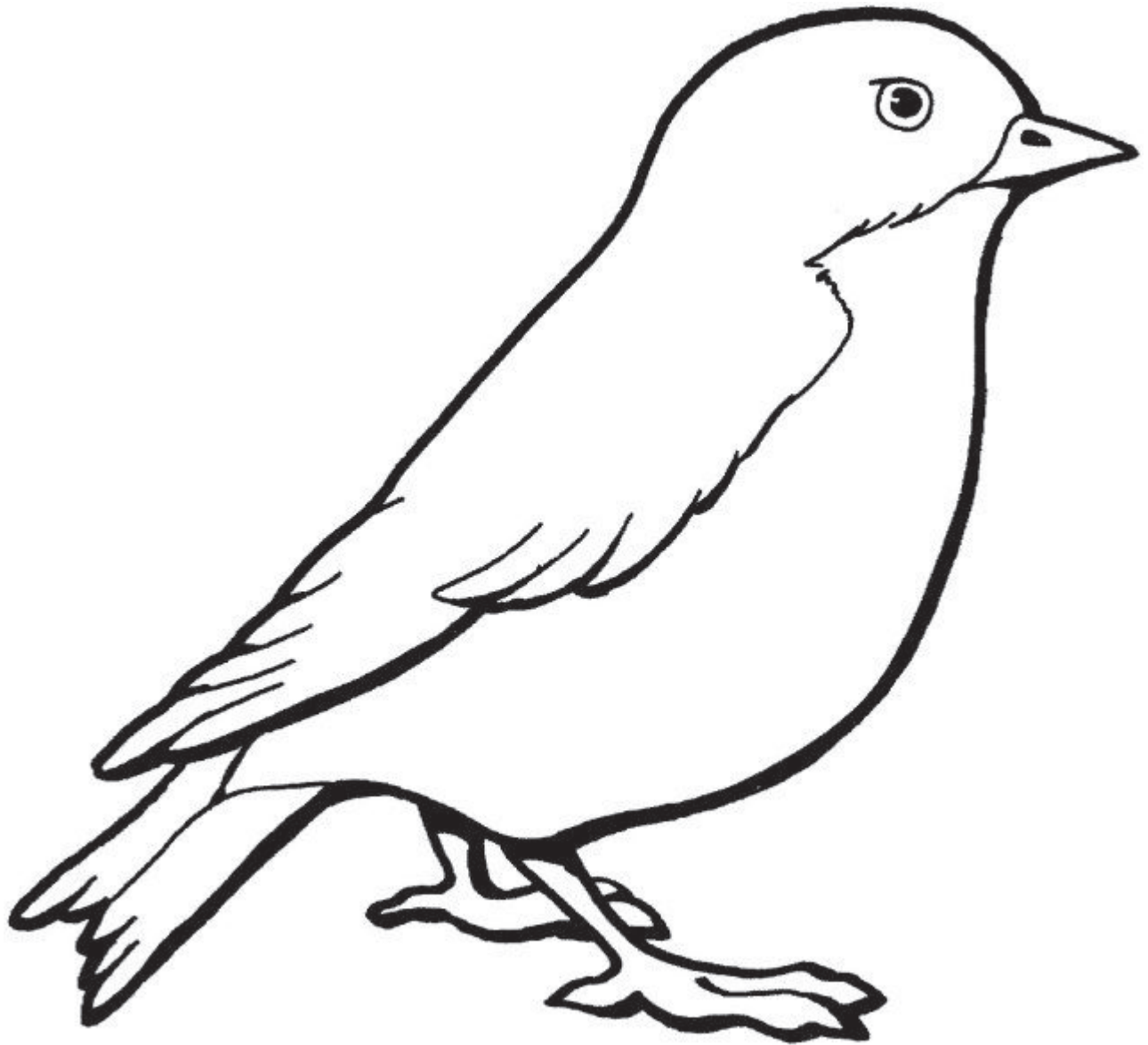
Sounds of the Instruments

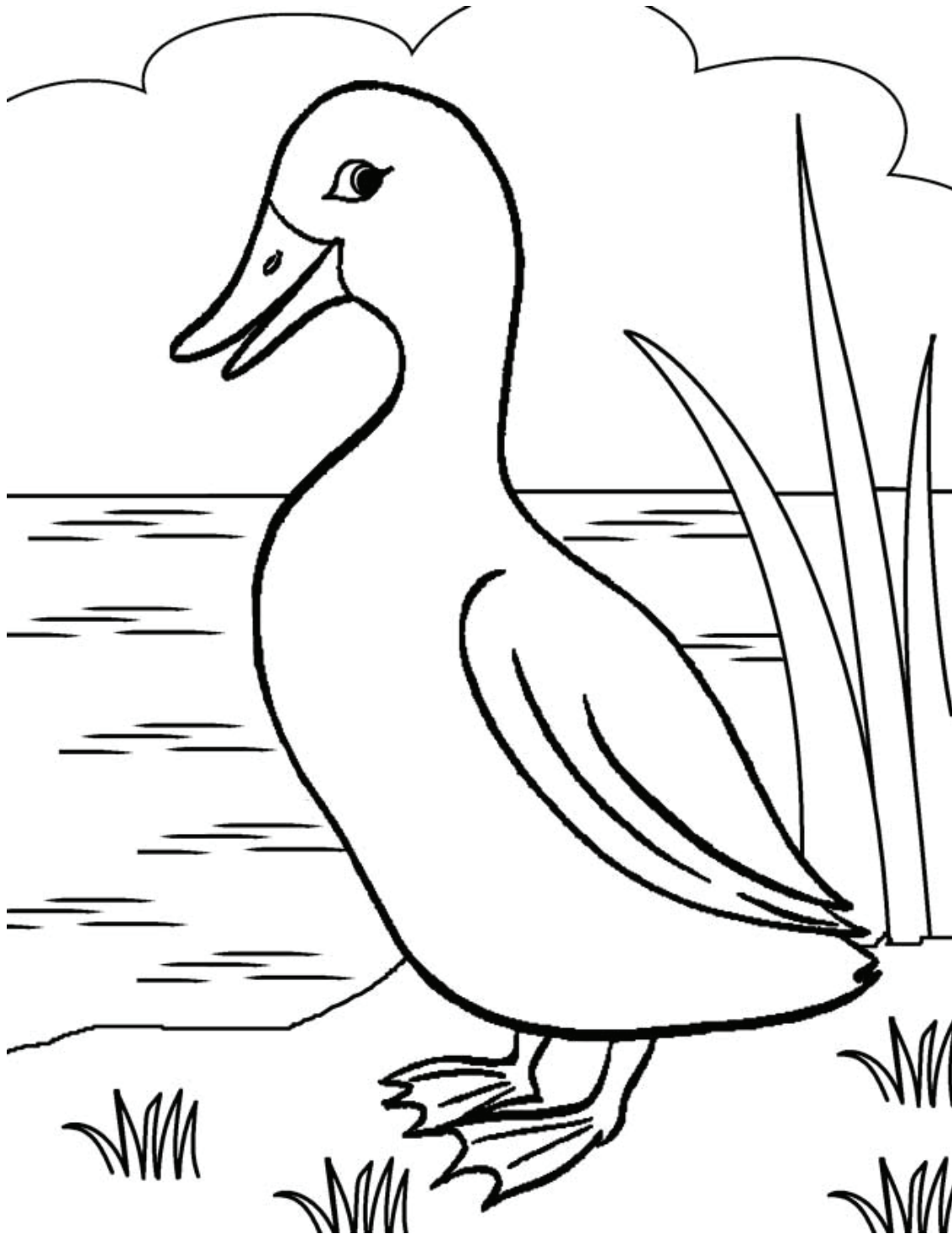
- Violin (Peter)** - skipping as if the notes were jumping off the strings, light, soft
- Flute (bird)** - chirpy, high, fast, fluttering
- Oboe (duck)** - nasal, reedy, warm, squawking
- Clarinet (cat)** - rich, mellow, warm, gentle
- Bassoon (grandfather)** - low pitch, in charge, slow, full
- French horn (wolf)** - strong, scary, soft and loud
- Timpani (hunters)** - strong, booming, thunderous











PETER AND THE WOLF WORD SEARCH

G	U	X	X	F	B	C	D	Z	U	T	U	W	Y
A	Q	T	I	M	P	A	N	I	F	I	G	H	M
O	K	V	R	A	R	T	Q	O	N	U	E	O	A
Y	K	G	R	A	N	D	F	A	T	H	E	R	C
A	S	O	T	U	N	U	J	U	K	U	V	N	O
P	F	L	H	T	O	C	B	B	D	J	V	B	H
H	Q	C	E	Y	B	K	Y	M	M	U	S	I	C
V	Y	J	C	L	A	R	I	N	E	T	Z	R	I
I	F	M	O	B	A	S	S	O	O	N	W	D	K
O	S	Y	M	P	H	O	N	Y	B	M	O	V	J
L	W	F	L	U	T	E	B	S	O	L	S	A	K
I	J	U	V	P	E	T	E	R	E	I	W	X	C
N	W	O	L	F	F	Y	S	Z	R	W	S	C	D
D	S	H	U	N	T	E	R	D	L	H	L	W	K

FIND THESE WORDS IN THE GRID

Words can be horizontal or vertical. Answer Key for the puzzle is on page 49

BASSOON

BIRD

WOLF

CAT

CLARINET

DUCK

FLUTE

GRANDFATHER

HORN

HUNTER

MUSIC

OBOE

PETER

SYMPHONY

TIMPANI

VIOLIN

Answer Key

