



**St. Louis Symphony
Orchestra**

Stéphane Denève, Music Director

ALL TOGETHER NOW
25
26
146TH SEASON

Teacher Guide

Education Concert Wild Symphony

Wed, Nov 12, 9:30am & 11:00am

Thu, Nov 13, 9:30am & 11:00am

Samuel Hollister, conductor

Created in partnership with **Ballet 314**

SLSO education programs
are presented by



HEARST foundations



Based on the book *Wild Symphony* by
Dan Brown, illustrated by Susan Batori.

Table of Contents

Concert Overview	2
Repertoire	3
Contact Information	3
Planning Your Visit	3
About Ballet 314	4
Additional Teaching Resources	4
Lesson 1 – Animal Matching (for grades 1-4)	5
Lesson 2 – Animal Matching (for grades 4-8)	7
Lesson 3 – Animal Composition	9
About the Composers	12
For Parents: Concerts for Kids & Concerts for Teens	13

Concert Overview

Embark on a musical adventure with *Wild Symphony* by *New York Times* bestselling author Dan Brown, featuring vibrant illustrations by Susan Batori. Join Maestro Mouse and his musical friends as they travel through the trees and across the seas, bringing each animal to life through music. From the joyous rhythms of “Bouncing Kangaroo” to the mysterious melodies of “Wondrous Whale” to the hair-raising harmonies of “Brilliant Bat,” this is a very wild symphony indeed!

Objectives

- Experience a live orchestra performance.
- Recognize and interpret musical elements to experience how music can describe our world.

Purchase your copy of the *Wild Symphony* book from a local bookseller like [Novel Neighbor](#).

The concert is approximately 45 minutes.

Repertoire

Nikolai Rimsky-Korsakov, [*Flight of the Bumblebee*](#)

Dan Brown, [*Wild Symphony*](#). The following movements will be performed:

Maestro Mouse
Woodbird Welcome
Bouncing Kangaroo
Clumsy Kittens
The Ray
Happy Hippo
Frogs in a Bog
Dancing Boar
Wondrous Whale
Cheetah Chase
Eager Elephant
Rat Attack
Brilliant Bat
Cricket Lullaby
Maestro Mouse Reprise

Repertoire is subject to change.

Contact Information

The SLSO Education Team is available to answer questions or provide additional suggestions for learning activities.

Jessica Ingraham

Senior Director of Education
314-286-4407
jessicai@slso.org

Sarah Ruddy

Education Programs Manager
314-286-4488
sarahr@slso.org

For questions about education concert ticketing or invoices, please contact the SLSO Box Office at 314-534-1700 or email educationtickets@slso.org.

Planning Your Visit

Information for planning your field trip to the SLSO is available on the [Planning Your Field Trip](#) webpage.

Arrival and Dismissal

To ensure a successful trip for everyone, it is important that all drivers follow the Education Concert Arrival and Dismissal Procedures found on the [Planning Your Field Trip](#) webpage. Please clearly communicate the expectations laid out in this document with anyone transporting children to the concert.

Accessibility

Submit an [Accommodations and Accessibility Form](#) at least two weeks before the performance to communicate any special needs your students have.

SLSO Education Concerts are inclusive of people with sensory differences. Additional resources are available to anyone who will benefit from them:

- Walk your students through their concert experience with an Education Concert Experience Guide found on the [Planning Your Field Trip](#) webpage.
- Get familiar with orchestral instruments before your Field Trip with [Instrument Playground Online](#).
- If you need additional support for a student while at the concert, please visit the Sensory Station in the lobby.

For a full list of available accommodations, please see our [Planning Your Field Trip](#) webpage.

About Ballet 314



Ballet 314, led by Artistic Director Robert Poe and Executive Director Rachel Bodi, is a nonprofit professional ballet company dedicated to celebrating local talent in the St. Louis community. Their mission is to emphasize literacy through the arts via main stage performances as well as educational programming. They are dedicated to supporting and partnering with local organizations and serving as a bridge for the arts in St. Louis. Ballet 314 wants to recognize the following partners of our Dancer Wellness Initiative: Athletico, Restore Therapy and Nutrition, Clayton Chiropractic.

Additional Teaching Resources

In addition to the lessons provided below, many other resources for using *Wild Symphony* in your classroom are available.

Explore wildsymphony.com to find an Educator's Guide, Activities, and information on how to use the [Wild Symphony app](#) that can accompany the book. On this same page, arrangements of *Wild Symphony* for Orff instruments, piano, and string quartet are available for purchase.

Additionally, [Sistema New Brunswick](#) provides robust lesson plans for grades K-8. (Scroll to the bottom of the page for Educational Resources.)

If you teach middle schoolers who are learning band or orchestra instruments, consider selecting repertoire that depicts animals. For example, arrangements of select movements of Camille Saint-Saëns' *Carnival of the Animals* are available for beginning band ([Royal March of the Lion](#), [Elephants](#), and others) and orchestra ([Royal March of the Lion](#) and others).

Lesson 1 – Animal Matching (for grades 1-4)

Description: Students explore some of the animals featured in *Wild Symphony*. They learn facts about each animal, improvise movements to depict each animal, and connect musical elements from *Wild Symphony* to what they know about each animal.

This lesson is adaptable for students in grades 1-4. Its intentional flexibility allows teachers to modify the content to best suit their students' needs.

Objectives

Students will:

- Recognize and interpret musical elements to experience how music can describe our world.

Learning Standards

Missouri Learning Standards – Music

- MU:Re7B.1a-4a
- MU:Re8A.1a-4a
- MU:Cn11A.1a-4a

Illinois Learning Standards – Music

- MU:Re8.1.1-4
- MU:Cn11.1.1-4

Materials

- Photographs of animals and/or a smartboard to share photos, videos, and information about animals.
- *Wild Symphony* book
- [Wild Symphony](#) recording

Procedure

Part 1: Using their animal knowledge, students will make connections between the animal and its corresponding music in *Wild Symphony*.

- Choose one animal from *Wild Symphony* to explore.
- Show students a photograph of the animal and ask students to share what they already know about that animal. Fill in any additional information about the animal using facts found on the [Saint Louis Zoo](#) website or other kid-friendly websites like [National Geographic Kids](#) or [World Wildlife Fund](#).
- Read the poem about the animal from the *Wild Symphony* book. Ask students to identify some words or phrases from the poem that describe the animal's traits.
- Invite students to stand up and move like the animal. They could move in place or along a predetermined path in your space. Observe the students' movements and, as a class, determine one or two movements to perform together.
- Play the animal's corresponding musical selection from *Wild Symphony* and lead students in performing the class's chosen animal movement(s), matching the tempo and mood of the music.

- Have students return to their seats. Ask them to describe the music they just heard and share ways the composer used music to describe the animal's traits.
- As time allows, repeat Part 1 with additional animals from *Wild Symphony*.

Part 2: Students will play a guessing game using musical selections from *Wild Symphony*.

- Play a recording of one of the selections from *Wild Symphony* that students have not yet heard. As students listen, invite them to improvise movements to accompany the music. They could move in place or along a predetermined path in your space.
- When the music ends, ask students to describe the movements they made and explain what musical elements led them to make those movement choices.
- Ask students to guess which animal the music portrayed and what musical elements led them to make that guess.
- Reveal which animal the music portrayed. As a class, decide on one or two of their improvised movements that best matched the animal portrayed in the music.
- Play the recording again and lead students in performing the movement(s) they chose, matching the tempo and mood of the music.
- As time allows, repeat Part 2 with additional selections from *Wild Symphony*.

Assessment

Use the following 4-point rubric. The student successfully:

- Improvised movements to portray a given animal. (1 point)
- Improvised movements to match a musical selection. (1 point)
- Aurally identified musical elements in the listening examples. (1 point)
- Made the connection between musical elements and animal traits. (1 point)

Lesson 2 – Animal Matching (For grades 4-8)

Description: Students explore some of the animals featured in *Wild Symphony*. They identify descriptive imagery in the poems and connect it with the characteristics of the music. Then they identify musical characteristics to make educated guesses about which animal the composer intended to portray.

This lesson is adaptable for students in grades 4-8. Its intentional flexibility allows teachers to modify the content to best suit their students' needs.

Objectives

Students will:

- Recognize and interpret musical elements to experience how music can describe our world.

Learning Standards

Missouri Learning Standards – Music

- MU:Re7B.4a-8a
- MU:Re8A.4a-8a
- MU:Cn11A.4a-8a

Illinois Learning Standards – Music

- MU:Re8.1.4-8
- MU:Cn11.1.4-8

Materials

- *Wild Symphony* book
- [Wild Symphony](#) recording
- Whiteboard or smartboard for note-taking

Procedure

Part 1: Students will make connections between the poetry and music in *Wild Symphony*.

- Choose a movement from *Wild Symphony* to explore.
- Read the poem from the *Wild Symphony* book that accompanies your chosen movement. Ask students to identify some words or phrases from the poem that describe the animal's traits. Make note of these words or phrases on your whiteboard or smartboard.
- Play a recording of your chosen movement, instructing students to think about how the composer used music to communicate the imagery they identified in the poem.
- When the music ends, ask students to describe the music they just heard.
 - Did the composer successfully portray the animal and/or the poem through music?
 - What musical choices did the composer make to match the music to the poem?
 - What specific things did you hear that matched the poem or what you know about the animal?
- As time allows, repeat Part 1 with additional movements from *Wild Symphony*.

Part 2: Students will play a guessing game using musical selections from *Wild Symphony*.

- Without revealing the title of the movement, play a recording of one of the movements of *Wild Symphony* that students have not yet heard. As students listen, instruct them to think about the characteristics of the music and what animal the music could be portraying.
- When the music ends, ask students to describe the music they heard.
 - How would you describe the music?
 - What specific things did you hear in the music that may have been intended to portray a specific animal?
 - What animal do you think the composer was trying to portray in the music? What musical elements support your hypothesis?
- Once students have thoroughly analyzed the music they heard and made some educated guesses about what animal it could portray, re-listen to all or part of the movement again, if needed. Then as a class, vote on which animal they believe the music describes.
- Reveal which animal the music portrays and read the associated poem. If students' guesses did not match the composer's intention, re-listen to the movement and discuss how its musical characteristics relate or don't relate to the intended animal.
- As time allows, repeat Part 2 with additional movements from *Wild Symphony*.

Extension

Without revealing the title of the movement, play a movement of *Wild Symphony* that students have not yet heard. Ask students to think about which animal they think it might portray and write a poem to match the music. Provide a short poetic form (or choice of forms) for students to work from, for example:

- Haiku (3-line poem with a syllable count of 5 – 7 – 5)
- Limerick (5-line poem with AABBA rhyme scheme)
- Cinquain (5-line poem with a syllable count of 2 – 4 – 6 – 8 – 2)
- Acrostic (A poem where the first letter of each line spells out a word or phrase)

Assessment

Use the following 3-point rubric. The student successfully:

- Identified musical elements by listening. (1 point)
- Made the connection between musical elements and animal traits. (1 point)
- Added their own ideas to the class discussion. (1 point)

Lesson 3 – Animal Composition

Description: Students use two-beat building blocks to compose a short musical theme that represents a favorite animal.

This lesson is adaptable for students in grades 1-6. Its intentional flexibility allows teachers to modify the content to best suit their students' needs.

Objectives

Students will:

- Connect musical elements to an animal's traits.
- Compose a short musical theme.

Learning Standards

Missouri Learning Standards – Music

- MU:Cr2A

Illinois Learning Standards – Music

- MU:Cr2.1

Materials

- Animal Composition Worksheet (provided on page 11 below, print one for each student)
- Pencil and crayons, colored pencils, or markers
- Two-beat Building Blocks (use examples provided below or create your own)
- Non-pitched percussion instruments

Procedure

- Have students choose a favorite animal to compose a short musical theme about.
- Distribute an Animal Composition Worksheet to each student. This worksheet will help guide them through the process. First, review boxes 1-3 and instruct students to fill in the information about their chosen animal.
 - The animal I chose: (Write answer in box 1.)
 - Draw your animal's portrait. What do they look like? (Draw in box 2.)
 - Describe at least three traits. What do they look like? But more importantly, what are some of their behaviors? How do they sound? How do they move? What makes them special? (Write answers in box 3.)
- Then, make compositional choices. What should this animal's musical theme sound like? Depending on students' musical knowledge, you could provide a word bank for each category using words they have learned in music class.
 - What instrument will play the animal's theme? (Write answer in box 4.) *Encourage students to think of an orchestral instrument that would be appropriate, as well as a classroom (non-pitched percussion) instrument on which they will be able to perform their theme.*
 - What tempo should the theme be? (Write answer in box 5.) *Select a tempo for your animal's theme: fast or slow or use tempo markings such as Allegro and Andante.*

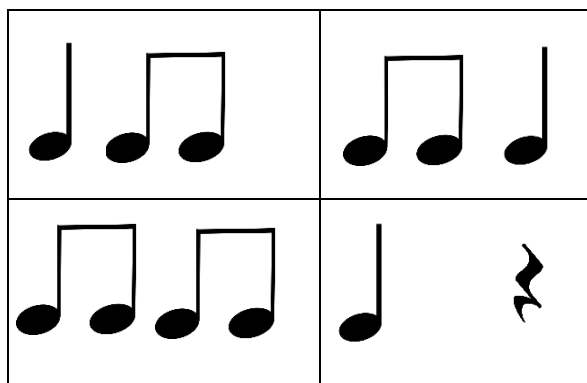
- What style should the theme be? (Write answer in box 6.) *Select a style for your animal's theme: smooth and connected (legato), short and separated (staccato), or heavy and accented (marcato).*
- Instruct students to create a theme for their animal, using the following steps (write answers in box 7):
 - Select an elemental phrase form: a basic pattern used to create a musical phrase. Some examples include aaab, abab, abba, or abac. Write the phrase form in the small square boxes.
 - Each rectangular box represents a single Two-beat Building Block. Remember to follow your elemental phrase form. Teachers should review the building blocks with students before allowing them to choose. An example of four Two-beat Building Blocks is provided below. Use these or create your own.
- Invite students to select a non-pitched percussion instrument and perform their musical theme for a small group or for the class. Ask students to share how the animal they chose influenced their musical choices.
- If time allows, using xylophones or other pitched percussion or recorders, with a select group of notes, allow students to create melodies for their rhythmic phrases.

Assessment

Use the following 4-point rubric. The student successfully:

- Chose an animal and described some of its traits. (1 point)
- Created an 8-beat phrase following an elemental phrase form. (1 point)
- Performed their rhythm with a steady beat, at the tempo and in the style they chose. (1 point)
- Described how their musical choices were influenced by their chosen animal's traits. (1 point)

Two-beat building blocks examples



Name: _____

Wild Symphony ANIMAL COMPOSITION

1. My Animal

2. Portrait

3. Traits

4. Instruments

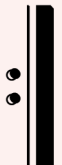
Orchestral Instrument:

Classroom Instrument:

5. Tempo

6. Style

7. Musical Theme



About the Composers



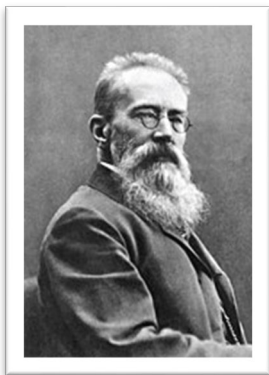
Dan Brown

Born: June 22, 1964 in Exeter, New Hampshire

Dan Brown is primarily known as the author of eight #1 best-selling novels, including *The Da Vinci Code*, which has become one of the bestselling books of all time. But before he was an author, he was a musician!

Brown grew up in a home that valued music and both of his parents were musicians. He said that his parents “chose not to have a TV, so instead I played piano, sang in choirs, and went to lots of concerts... [Music] calmed me when I felt frustrated, was a trusted friend when I felt lonely, helped me express my joy when I was happy, and, best of all, sparked my creativity and imagination.” Even now that he is a famous author, he still plays piano every day.

Wild Symphony is Dan Brown’s first book for children. He wrote the poems in the book and composed the music that goes along with them. You can read more about Dan Brown and *Wild Symphony* [here](#).



Nikolai Rimsky-Korsakov

Born: March 18, 1855 in Tikhvin, Russia

Died: June 21, 1908 in Liubensk, Russia

Nikolai Rimsky-Korsakov was one of five influential Russian composers known as “The Mighty Handful” or “The Mighty Five.” He wrote his first symphony on a ship while he was serving in the Russian Navy. Once he left the Navy, he had a career teaching at a music conservatory (a music school) in St. Petersburg, Russia.

One of his most famous pieces is “The Flight of the Bumblebee.” It comes from an opera called *The Tale of Tsar Saltan*. In the opera, a magical swan turns a prince into a bumblebee so that he can fly to his father, Tsar Saltan, whom he has never met. (The prince also gets to use his stinger to get revenge on his evil aunt!) Rimsky-Korsakov uses extremely fast and repetitive melodies played by high-pitched instruments to make the listener imagine a bumblebee, buzzing and darting around to not be caught.

For Parents – SLSO Concerts for Kids & Concerts for Teens

Concerts for Kids and Concerts for Teens offer a mix of fun thematic orchestral music to engage and entertain children of all ages and their families. These short concerts are one-of-a-kind live musical experiences where you'll create magical memories together.

Visit slo.org/family or call 314-534-1700 for more information.

All concerts are performed at Powell Hall at the new Jack C. Taylor Music Center.



Howl at Powell

Sun, Oct 19, 3:00pm

Get ready for a hauntingly fun musical adventure the whole family will enjoy! This spooktacular concert is filled with playful melodies, ghostly tunes, and a few surprises along the way. *Most enjoyed by ages 6 and up.*



Music Without Boundaries

Sun, Mar 1, 3:00pm

What does home sound like to you? Music Without Boundaries invites you to discover new sounds and celebrate the ways music connects us all. *Most enjoyed by ages 6 and up.*



Cinematic Symphony

Sun, Apr 26, 3:00pm

The SLSO brings your favorite movie scores to life, revealing the art of creating heart-pounding moments in this concert designed for teens. *Most enjoyed by ages 12 and up.*



Giraffes Can't Dance

Sat, May 16, 10:15am and 12:00pm

Learn and grow with Gerald the Giraffe as he finds music that inspires him in this interactive performance perfect for little listeners with big imaginations. *Most enjoyed by ages 3-6.*