

TEACHER GUIDE

26 / 27
147th Season



Education Concert PETER AND THE WOLF

Feb 17–18

Wed 9:30am
Wed 11:00am
Thu 9:30am
Thu 11:00am

Samuel Hollister, conductor



ST. LOUIS
SYMPHONY
ORCHESTRA

STÉPHANE DENÈVE, MUSIC DIRECTOR

Created in partnership with the **Endangered Wolf Center**.

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Concert Overview

Join Peter and his animal friends in *Peter and the Wolf*, Sergei Prokofiev’s timeless musical story for orchestra. As the music unfolds, different instruments bring each character to life, from the playful bird to the sneaky wolf. Come experience suspenseful moments and unforgettable melodies when the SLSO tells this classic tale of Peter’s adventure.

Objectives

Students will:

- Experience a live orchestra performance.
- Discern between instrumental timbres.
- Explore compositional choices.
- Learn about wolf and canid species.

Repertoire

Edward Elgar	<u>The Wand of Youth, Suite No. 1, I. Overture</u>
Edward Elgar	The Wand of Youth, Suite No. 2
	<u>III. Moths and Butterflies</u>
	<u>VI. The Wild Bears</u>
Sergei Prokofiev	<u>Peter and the Wolf</u>

Repertoire is subject to change. The concert is approximately 45 minutes.

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 Guest Services Desk in the lobby.

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

Disclaimer

The lessons in this Teacher Guide are adaptable for students in grades 1-5. Their intentional flexibility allows teachers to modify the content to best suit their students' needs.

About the Endangered Wolf Center



The Endangered Wolf Center in Eureka, Missouri, was founded in 1971 by zoologist and celebrity wildlife expert Marlin Perkins, host of the TV program *Mutual of Omaha's Wild Kingdom*. He and his wife founded the Center to address the threat of wolf extinction. Today, about 24 endangered wolves plus other wolf and canid species live at the Endangered Wolf Center. The Center focuses on breeding, reintroduction (where wolves are released back into the wild), and education programs. Every Mexican wolf in the wild today can trace its roots back to the Endangered Wolf Center!

The Endangered Wolf Center envisions a world where endangered wolves and other canids exist and thrive in their native habitats, recognized and valued for their vital roles as leading members of a healthy ecosystem.

At endangeredwolfcenter.org, you can learn about the different species of wolves and canids housed at the Endangered Wolf Center and find information about visiting this incredible place. Or take a virtual trip to the Endangered Wolf Center with the [SLSO's Digital Peter and the Wolf Concert](#).

Vocabulary

Canids: A biological family of animals that includes species like wolves, foxes, coyotes, wild dogs, and jackals.

Conservation: The careful protection, management, and smart use of Earth's natural resources. Conservation can include things like recycling, conserving water, and protecting animals and their habitats.

Ecosystem: An ecosystem is made up of all the plants, animals, and other living and non-living things in an area. An ecosystem usually contains many different living things that each have an important role to play.

Keystone Species: A species that is so important to an ecosystem that if it is removed the ecosystem would drastically change. Wolves are keystone species because, as predators at the top of the food chain, they control deer and elk populations, which in turn allows many species of plants and trees – and the animals who use them – to flourish. When wolves are removed, it affects all the animal and plant species in their ecosystem.

Protected Species: A protected species is a plant or animal for which there are laws in place to stop people from harming, killing, or capturing it, or destroying its habitat. The laws exist so that the species will not die out completely.

Lesson 1: Musical Characters

Description: Students will find clues in the story and the music to help them make meaningful inferences about Prokofiev’s instrument choices in *Peter and the Wolf*.

Objectives

Students will:

- Identify character traits using context clues from the story.
- Make observations, using the elements of music, about the musical themes in *Peter and the Wolf*.
- Draw inferences about Prokofiev’s instrument choices based on clues from the story and the music.
- Compare and contrast their own instrument choices to those of Prokofiev.
- Practice active listening skills.

Standards

Missouri Music Learning Standards

- MU:Re7B.1-5, MU:Re8A.1-5
- MU:Cn11A.4-8

Missouri ELA Learning Standards

- R1A
- SL2A

Illinois Music Learning Standards

- MU:Re7.1.1-4, MU:Re8.1.1-4

Illinois ELA Learning Standards

- RL.1-4.3
- SL.1-3.2-3

Materials

- Story of *Peter and the Wolf* (page 7) or use your favorite picture book
- Recording of the musical themes from *Peter and the Wolf*. Options include [YouTube](#) or [websites](#) where students can access the musical themes on their own devices. The timings suggested below are taken from Track 1 of RCA Victor’s recording with David Bowie, narrator, on [Spotify](#):
 - Bird (0:17 – 0:30) – Played by the Flute
 - Duck (0:33 – 0:50) – Played by the Oboe
 - Cat (0:53 – 1:12) – Played by the Clarinet
 - Grandfather (1:17 – 1:40) – Played by the Bassoon
 - Wolf (1:44 – 2:02) – Played by three French Horns
 - Peter (2:06 – 2:26) – Played by the Violins, Violas, Cellos and Basses
 - Hunters (2:32 – 2:39) – Played by the Timpani
- *Peter and the Wolf* Character Maps (provided on page 16 below) – print one per group
- Pencils (one per group)

Procedures

- Read the story of *Peter and the Wolf* with your students. As you read, pause to discuss how different characters felt throughout the story. (See suggested questions on page 9.)

- Explain to students that composer Sergei Prokofiev wrote music to accompany the story of *Peter and the Wolf*. In his piece, each character is represented by a different instrument of the orchestra and has their own musical theme or melody.
- Break students into small groups and provide each group with a *Peter and the Wolf* Character Map. We recommend having at least one group for each of six characters and using the seventh character's map as a model for the class.
- Have each group write down three-character traits for their character on their Character Map. For each trait, students should provide context from the story to support their chosen trait. Model for the students first, if needed, before asking students to complete their own Character Maps.
- Listen to the characters' musical themes. If students have access to Chrome Books or other devices, they may listen to their themes in their small groups, rather than as a class. In their small groups students should write down their musical observations on their Character Map as they listen to their character's musical theme. Encourage students to use the elements of music and other musical vocabulary they've learned in class when describing the music. For example, the "dissonant" sounds of the French Horns made the Wolf's theme sound scary. Model this for students first, using one of the characters, before asking students to complete their Character Maps.
- Next, have each group explore the statement, "I wonder why Prokofiev chose the [instrument] to play (the) [character]." Students should use the information they have from their character traits and their musical observations to develop their answer.
- Then have them answer the following question: "Which instrument would I have chosen to play (the) [character] and why?"
- Have each group share their Character Map and their character's musical theme with the class. Prompt students to share how they think their peers' instrument choices might influence the mood of the music and how that character might be perceived by the listener.
- For students who may need assistance with writing and vocabulary, complete this activity as a class using only select characters.

Assessment

Use the following rubric:

- Student identified character traits using context clues from the story. (1 point)
- Student made observations, using the elements of music, about their musical theme. (1 point)
- Student drew inferences about Prokofiev's compositional choices supported by clues gathered from the story and the music. (1 point)
- Student made their own compositional choices. (1 point)
- Student demonstrated active listening and focused attention during listening prompts. (1 point)
- Student worked cooperatively with their peers. (1 point)

A Note About our Telling of Peter and the Wolf

The world was very different in 1936 when Prokofiev composed *Peter and the Wolf*. Since then, scientists have helped us to better understand how ecosystems work and what humanity's role should be in conservation. Up until the mid-twentieth century, wolves were misunderstood as villainous creatures and people would hunt them for food, for their pelts, or for sport.

By the mid-twentieth century, scientists and conservationists began to realize that this was wrong. They started to see that when wolf populations decreased, the rest of the ecosystem suffered. Laws were put in place to protect wolves. And organizations like our very own Endangered Wolf Center began the important work of reintroducing wolves into ecosystems.

In our telling of *Peter and the Wolf*, we acknowledge what Prokofiev couldn't know at the time: that we should not hunt wolves. We retain most of Prokofiev's original story. But at the end of the story, we've changed the "hunters" into "outdoor enthusiasts." *Outdoor enthusiasts* or *outdoorsmen* are people who enjoy spending time outside. They could be hikers, campers, canoers, or even hunters. Outdoor enthusiasts understand that they must contribute to conservation by taking care of the outdoor spaces they enjoy.

Our story will end with Peter, Grandfather, and the Outdoor enthusiasts taking the Wolf to the Endangered Wolf Center.

Peter and the Wolf

Early one morning a young boy named Peter opened the gate and went out into the big green meadow.

On a branch of a big tree sat Peter's friend, a little bird. "All is safe, all is quiet" chirped the bird merrily.

Just then the duck came waddling over. She was glad 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?" he said. "What kind of bird are you," replied the duck, "if you can't swim?" and he dove into the pond.

They argued and argued, the duck swimming in the pond, the little bird hopping along the

shore. When suddenly, something caught Peter's attention. He saw a cat prowling through the tall green grass. The cat thought, "The little bird is busy arguing, I'll just grab him...." Quietly, she crept towards him on her velvet paws. "Look out!" shouted Peter. The little 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 to herself, "Is it worth climbing up so high? By the time I get there the little bird will have flown away."

Just then Peter's grandfather came out. He was angry because Peter had gone out into the meadow. "It is a very dangerous place," he said. But Peter paid no attention to his grandfather's words. Boys like him are not afraid. Grandfather took Peter by the hand, led him home, and locked the gate behind them.

No sooner had Peter gone, then out of the forest came a great, grey wolf. In a flash the cat climbed up the tree. The duck quacked, but in her excitement, she jumped right out of the pond. No matter how fast the duck tried to run, she couldn't run faster than the wolf. He was getting closer and closer, catching up with her. Until the wolf caught her and with one big gulp, swallowed.

So now, this is how things stood: The cat sat on one branch of the tree. The little bird on another, but not too close to the cat. And the wolf paced round and round the tree looking up at them with mischievous eyes.

In the meantime, Peter stood behind the closed gate watching all that was going on. He knew he needed to help his friends, so he ran home, got a strong rope, and climbed up the high stone wall that surrounded his house. One of the branches of the tree, around which the wolf was still pacing, stretched out over the wall. Grabbing hold of the branch, Peter lightly climbed over onto the tree.

Peter said to the little bird: "Fly down and circle around the wolf's head; but be careful that he doesn't catch you." But the bird got so close, he almost touched the wolf's head with his wings. Startled, the wolf snapped at him from this side and that. Oh, how the little bird did tease the poor wolf! And oh, how the

wolf wanted to catch the little bird! But the little bird was much too quick and clever. And the wolf simply couldn't do anything about it.

Meanwhile, Peter made the rope into a lasso, and carefully letting it down, he caught the wolf by the tail and pulled with all his might. Feeling himself caught, the wolf began to jump wildly, struggling to get loose. Peter tied the other end of the rope to the tree, but the wolf's jumping only made the rope around his tail tighter and tighter. Just then some outdoor enthusiasts came out of the woods.

Peter called down from the tree, "Wait! Help! The little bird and I have caught a wolf. Will you help us take him to the Endangered Wolf Center?"

And now, imagine the triumphant procession: Peter at the head, followed by the outdoor enthusiasts leading the wolf. And winding up the procession, Grandfather, and the cat. Grandfather unhappily shaking his head and mumbling, "Why didn't Peter leave that wolf alone?" And above them all flew the little bird.

Just as the procession was leaving the meadow, something caught their attention. Listen very carefully. Can you hear it? Could it be? No... Yes. Yes, it is! It's Peter's friend the Duck! He had been in hiding all along...

Ways to engage with the story:

Read the story aloud, pausing during the story to ask students about the emotions of the characters. Questions could include:

- Why do you think that Peter, his grandfather, and the other animals were scared of the wolf?
- How do you think Peter felt when he was trying to catch the wolf?
- How do you think the wolf felt when the bird was teasing him?
- How do you think the wolf felt when Peter caught him in his lasso? (What is a lasso?)
- When the wolf eats the duck, how do you think Peter and his friends felt?
- Should Peter have disobeyed his grandfather?

After reading the story to the students, divide them into small groups and ask them to retell, perform or storyboard different sections of the story. They could do this by:

- Creating movements without words: miming or expressive movement with or without music (See Lesson 2 on page 9.)
- Acting
- Using stuffed animals or puppets
- Creating illustrations or comic book frames

Students could then present their creations to the class with the music. Listen through the entire piece, pausing at each scene to allow each group to present their work.

Lesson 2: Music Tells a Story

Description: In small groups, students act out scenes from *Peter and the Wolf*. Students provide feedback to their peers and all students are given the opportunity to revise their performance.

Objectives

Students will:

- Synthesize knowledge of the story, characters, and musical themes to create movements that reflect the actions and emotions in the story.
- Practice active listening.

Standards

Missouri Music Learning Standards

- MU:Pr4C, MU:Pr5A
- MU:Re8A

Missouri ELA Learning Standards

- R1A
- SL2A

Illinois Music Learning Standards

- MU:PR4.1.1-5, MU:PR5.1.1-5
- MU:Re8.1.1-5

Illinois ELA Learning Standards

- RL.1-4.3
- SL.1-2.2-3, SL.1-5.5

Materials

- Recording of *Peter and the Wolf* [with](#) or [without](#) narration

Students should already be familiar with the story and music of Peter and the Wolf prior to this lesson. Review what students remember of the story, characters, and instruments before you begin.

Procedures

- Put students in small groups and assign each group a scene from *Peter and the Wolf* to act out. Allow students a few minutes to create their movements. Scenes may include:
 - Peter goes out in the big green meadow and meets his friend the bird.
 - The duck joins and begins to argue with the bird.
 - The cat enters and tries to catch the bird, but he flies up into the tree.
 - Grandfather, angry that Peter was out in the meadow, goes to get him and brings him home.
 - A wolf comes out of the forest. The cat climbs up into the tree, the duck quacks and accidentally jumps out of the pond. After being chased by the wolf, the wolf catches her and swallows her in one gulp.
 - The cat is sitting on one branch, the bird on another, and both are trapped by the wolf. Peter gets his rope and comes to their rescue.
 - The bird distracts the wolf and Peter traps the wolf.
 - Hunters come out of the woods, Peter asks them to help him take the wolf to the Endangered Wolf Center.
 - Peter leads the procession to the Endangered Wolf Center.
 - The duck comes out of hiding.

- Listen to *Peter and the Wolf*, this time having each group act out their scene at the appropriate place in the music. If your students are ready for a challenge, you can use a recording of *Peter and the Wolf* that does not have narration. In that case, students must listen for musical cues to determine where their scene starts and ends.
- Pause after each scene and ask students who are observing to give feedback on what they experienced. You could use the following prompts:
 - I noticed...
 - I valued or I think...
 - I wonder...
- After all groups have presented their themes and received feedback, allow students the opportunity to revise and refine their scene.
- Listen again. This time, students present their scenes at the appropriate time without pausing the music.

Assessment

Use the following rubric:

- Student-created scenes included:
 - Actions that mirrored the plot of the story. (1 point)
 - Actions that illustrated the appropriate emotion of each character. (1 point)
 - Actions that followed the cues of the music. (1 point)

Lesson 3: Wolf and Canid Compositions

Description: Learning more about wolves and canids, students will research their favorite species and then create an 8-beat musical theme illustrating the animals' characteristics.

Objectives

Students will:

- Research traits of different species of wolves and canids.
- Compose a musical theme to portray a favorite wolf or canid species.
- Demonstrate an understanding of elemental phrase forms.
- Perform an 8-beat rhythmic phrase.
- Explain how the species they chose influenced their musical choices.

Standards

Missouri Music Learning Standards

- MU:Cr2A

Illinois Music Learning Standards

- MU:Cr2.1.1-5

Materials

- Student and/or teacher access to the internet via a computer, tablet, etc.
- Wolf and Canid Musical Theme Worksheet (provided on page 24 below) – print one per student
- Two-Beat Building Blocks (use examples provided on page 23 or create your own)
- Pencil and crayons or colored pencils
- Non-pitched percussion instruments

Procedures

- Introduce students to the Endangered Wolf Center by exploring their website: www.endangeredwolfcenter.org. The Endangered Wolf Center in Eureka, Missouri, is home to many species of wolves and canids. Their mission is to preserve and protect wolves, while teaching about the vital roles these animals play in our ecosystem.
- Model for students how they can navigate through the Endangered Wolf Center's website to find information about different wolf and canid species. Click through "Our pack" at the top of the home page to find information about each species at the Endangered Wolf Center.
 - If students have access to individual computers or tablets (or one per small group), allow them to explore the website independently. Instruct them to research at least three different species, then pick one that is their favorite.
 - If students do not have access to individual computers or tablets, explore the different species on the website by using a smart board or reading aloud from the website. Solicit student help to take notes on a whiteboard as you go, including names of different species and traits of each. Then ask each student to choose one species that is their favorite.
- Students can now use their chosen wolf or canid to create a musical theme. Distribute a Wolf & Canid Musical Theme worksheet to each student. This worksheet will help guide them through the process. First, use information learned from the Endangered Wolf Center website to fill in boxes 1-3.
 - The species I chose: (Write answer in box 1.)
 - Draw your animal's portrait. What do they look like? (Draw in box 2.)

- Describe the traits that you learned about this species. What do they look like? But more importantly, what are some of their behaviors? Did you learn anything about how they sound? What makes them different from other wolf or canid species? (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 about 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 character's theme: *fast* or *slow* or use tempo markings such as *Allegro* and *Andante*.
 - What dynamic level should the theme be? (Write answer in box 6.)
 - Select a dynamic for your character's theme: *loud* or *soft* (or *forte* or *piano*). Or *starting soft then getting loud* or *starting loud then getting soft* (or *crescendo* or *decrescendo*).
- Instruct students to create a theme for their character, 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 one 2-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 species they created 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 from their rhythmic phrases.

Assessment

Use the following rubric:

- Student chose a wolf or canid species and presented accurate facts about it. (1 point)
- Student created an 8-beat phrase following an elemental phrase form. (1 point)
- Student performed their rhythm with a steady beat, at the tempo and with the dynamics they chose. (1 point)
- Student described how their musical choices were influenced by their chosen species' traits. (1 point)
- Student worked cooperatively with their peers. (1 point)

About the Composers



Sergei Prokofiev

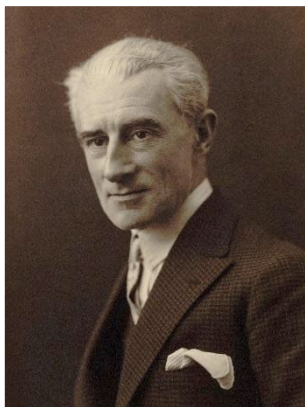
(pronounced: sehr-gay pruh-“cough”-yehf)

Born: April 27, 1891 in Sontsovka, Russia

Died: March 5, 1953 in Moscow, Russia

Sergei Prokofiev was born in Russia. He was an only child. His mother was his first music teacher. She gave him piano lessons until he went off to a special music school called a conservatory when he was 13 years old. At the music school he studied piano, composition (or how to write music), and conducting. Sadly, Prokofiev’s father passed away while Prokofiev was still in school. Things got tough for Prokofiev and his mother, and Prokofiev had to provide for himself. Fortunately, his hard work began to pay off. During his final year of school, Prokofiev won the highest prize for a student pianist, the Anton Rubinstein Prize, with a performance of his own First Piano Concerto. At the age of 23 Prokofiev graduated from the conservatory and began to work as a pianist, conductor, and composer.

In 1918 Prokofiev chose to leave his home in Russia because of a civil war and went on a concert tour abroad. He traveled to places like Japan, the United States of America, and Germany (to name a few), and eventually settled in Paris, France. In 1936 Prokofiev moved back to Russia. At home in Russia, the Moscow Children’s Theater asked him to compose a piece of music for children. He wrote *Peter and the Wolf*: a musical story that introduces children to the instruments of the orchestra, where each character of the story has their own melody played by a distinct instrument.



Maurice Ravel

Born: March 7, 1875 in Ciboure, France

Died: December 28, 1937 in Paris France

Maurice Ravel began learning piano as a young child. At age 14, he enrolled in France’s most prestigious music school: The Paris Conservatory. He loved playing piano but hated practicing scales. And he loved composing but was not fond of the composition competitions that were an important part of his Conservatory training. He was eventually kicked out of school because he did not want to follow their strict musical rules.

Many of Ravel’s works are inspired by fairy tales and Spanish folk songs. Ravel wrote the melodies of *The Wand of Youth* when he was just a child, when he and his family would perform little musicals together at home. He returned to the music as an adult to turn it into two suites – or collections of short pieces – for orchestra. Some of the pieces in the *The Wand of Youth* suites are about animals, like the “Butterflies and Moths” and “Wild Bears” movements that will be performed on this concert. Others are about imaginary creatures, like the movements titled “Fairy Pipers” and “Fairies and Giants.”

For Families: 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 kids of all ages and their families. All concerts take place at Powell Hall at the Jack C. Taylor Music Center. Visit slo.org/family or call 314-534-1700 for more information.



Philharmonia Fantastique: The Making of the Orchestra

Sun, Jan 31, 3:00pm

Most enjoyed by ages 12 and up.

Experience the orchestra like never before with Philharmonia Fantastique, a live symphonic concert featuring vibrant animations. Follow a magical sprite as we embark on a musical journey through the inner workings of an orchestra, revealing the energy, motion, and creativity behind the music.



Peter and the Wolf

Sun, Feb 21, 3:00pm

Most enjoyed by ages 6 and up.

Join Peter and his animal friends in Peter and the Wolf, Sergei Prokofiev's beloved musical story for orchestra. As the music unfolds, different instruments bring each character to life, from the playful bird to the sneaky wolf.



Our World of Water

Sun, Apr 25, 3:00pm

Most enjoyed by ages 6 and up.

Dive into this imaginative, immersive concert experience, created in partnership with StoneLion Puppet Theater. Through music, movement, and puppetry, water becomes both guide and storyteller as it journeys from icy glaciers to flowing rivers, vibrant oceans, and falling rain.



The Lion and the Mouse

Sun, June 12, 11:00am

Most enjoyed by ages 3-6.

Two unlikely friends – the mighty lion and the little mouse – take us on an adventure that proves even the smallest acts of kindness can make a big difference. Familiar tunes from Edvard Grieg's *Peer Gynt* bring the story to life as children dance and make music along with SLSO musicians.

Character Map

Name: _____ Date: _____



Bird

Character Traits

Story Clues

Flute

Musical Observations



I wonder why
Prokofiev chose
the flute to play
the bird?

Which instrument would you have chosen to play the bird and why?

Character Map

Name: _____ Date: _____



Peter

Character Traits

Story Clues

Strings (Violin, Viola, Cello, Bass)

Musical Observations



I wonder
why Prokofiev
chose the string
section to play
Peter?

Which instrument would you have chosen to play Peter and why?

Character Map

Name: _____ Date: _____



Hunters

Character Traits

Story Clues

Timpani

Musical Observations



I wonder
why Prokofiev
chose the timpani
to play the
hunters?

Which instrument would you have chosen to play the hunters and why?

Character Map

Name: _____ Date: _____



Duck

Character Traits

Story Clues

Oboe

Musical Observations



I wonder
why Prokofiev
chose the oboe
to play the
duck?

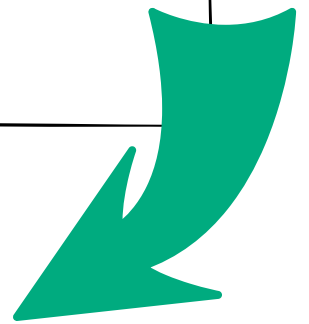
Which instrument would you have chosen to play the duck and why?

Character Map

Name: _____ Date: _____

Character Traits	 Cat	Story Clues

Clarinet
Musical Observations



I wonder
why Prokofiev
chose the clarinet
to play the
cat?

Which instrument would you have chosen to play the cat and why?

Character Map

Name: _____ Date: _____



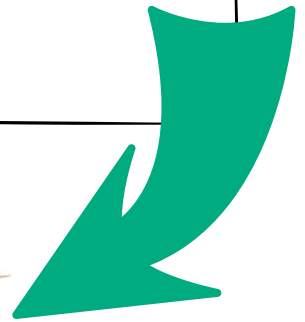
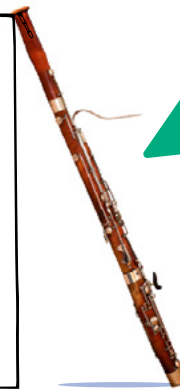
Grandfather

Character Traits

Story Clues

Bassoon

Musical Observations

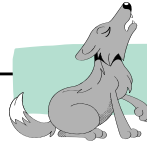


I wonder
why Prokofiev
chose the bassoon
to play
Grandfather?

Which instrument would you have chosen to play Grandfather and why?

Character Map

Name: _____ Date: _____



Wolf

Character Traits

Story Clues

3 French Horns

Musical Observations



I wonder
why Prokofiev
chose three French
Horns to play
the wolf?

Which instrument would you have chosen to play the wolf and why?

Two-Beat Building Blocks



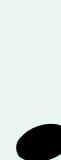
Fox



Ca - nid



Car - ni



- vore



Key - stone



spe - cies



Wolf





Wolf and Canid Musical Theme

Name: _____ Date: _____

1. My Species



2. Portrait

3. Traits

4. Instruments

Orchestral Instrument:

Classroom Instrument:

5. Tempo

6. Dynamics

7. Musical Theme

