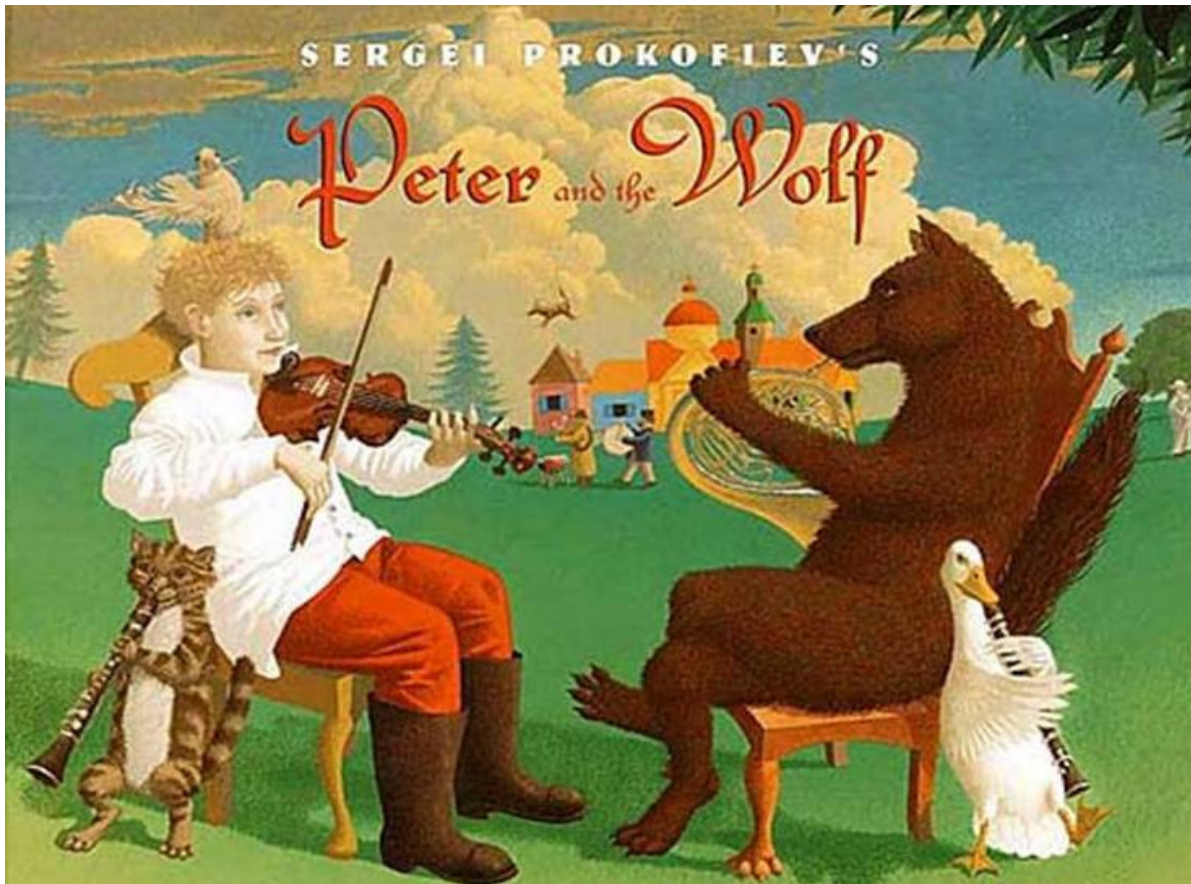


Westchester Philharmonic

Itzhak Perlman, Artistic Director

presents

2009-10 Education Program



Study Guide

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About Peter and the Wolf

Sergei Prokofiev's *Peter and the Wolf* is a composition written for symphonic and spoken word performance. Created in 1936 for his own son, Prokofiev has given us a most charming tale of a young boy's adventures in the meadow behind his grandfather's house that both tells a story and cleverly teaches children about recognizing musical themes.

Story Summary

Peter is a young boy who lives with his grandfather in the Russian countryside. He is a bit rambunctious and certainly doesn't listen to his grandfather's advice – to lock the gate and stay inside! Well, that's no fun! So one day, while playing in the meadow, he leaves the gate open to let a duck loose for a swim in the pond. While Peter chats and argues with a little bird, his cat sneaks out and is on the prowl. Luckily, Peter sees this, warns the bird and both the duck and the bird are safe.

Grandfather is not happy about this. What if a wolf were to find them? Peter is told to go inside and to lock the gate. As if on cue, a wolf does appear! The agile cat escapes into a tree, but the duck isn't so lucky. The wolf swallows him whole!

Peter is not going to give up so easily and let this wolf feast on his animal friends. He concocts a plan to string the wolf up on the tree with the help of the daring bird. Together, they capture the wolf and hang him up by his tail. Some hunters, who have also had their eyes on the wolf, come by and prepare for their own attack. Peter won't hear of it though. He announces that they will take him to the zoo, much to the hunters' and his grandfather's chagrin. All Grandfather can mutter to himself is, "What if Peter *hadn't* caught the wolf? What then?"

On the way there, guess what they heard?! A quack, quack, quacking coming from the belly of that big, bad wolf!

The Composer

Sergei Prokofiev

Sergei Prokofiev (1891-1953) was born in the village of Sontsovka in the Donetsk region of the Ukraine. He was a child prodigy on the order of Mozart, composing for piano at age five and writing an opera at nine. His first teacher was his mother, a talented pianist. He attended the St. Petersburg Conservatory from 1904 to 1914, winning the Anton Rubinstein prize for best student pianist when he graduated. He traveled widely, spending many years in London and Paris, and toured the United States five times.

In 1936, Prokofiev returned to settle permanently in the Soviet Union. One of his first compositions after his return was *Peter and the Wolf*, written in just two weeks in April of 1936 for a children's theater in Moscow. Prokofiev invented the story and wrote the narration himself, drawing on memories of his own childhood. He constructed the music as a child's introduction to the orchestra, with each character in the story represented by a different instrument or group of instruments: Peter by the strings, the bird by the flute, the duck by the oboe, the cat by the clarinet, the wolf by the horn section, and so on.

Peter and the Wolf was an immediate success and has been loved by children all over the world. The music is sophisticated enough to be enjoyed by adults, even through repeated hearings. And its moral — you can't be a hero if you don't take risks — delights children as much as it must have cheered the composer.

About Instruments in the Orchestra

The Conductor

Though not an instrument, one of the most important people in an orchestra is the conductor. The conductor's job is to start and stop the orchestra, to keep the beat, and to guide the musicians as they play together. Holding a short stick called a **baton** and using his hands, body movements, and facial expressions, the conductor communicates silently with the musicians to get them to play loudly or softly, fast or slowly, and to express the different moods or qualities of the music.

Instrument Families

An orchestra is a group of musicians who play together on different instruments. The instruments in the orchestra are grouped into four different families. The instruments in each family sometimes look alike and are often played in similar ways. The four instrument families are described below:

Woodwinds

Woodwinds are a group of instruments that get different pitches by opening and closing holes on a long tube (sometimes with the use of extensive hardware). This changes the length of the vibrating air column inside the tube. There are three main types of woodwinds in an orchestra.

Members of the Woodwind Family:

- Flutes
- Single-Reeds
- Double-Reeds

Exercise:

To hear how a woodwind instrument might sound, blow across a bottle. Does the sound change when you use different sized bottles? How?

Brass

Brass is a group of instruments that uses lip 'buzzing' to produce their sound. The sound created from the lips 'buzzing' onto the mouthpiece, which is inserted inside the brass instrument, is then transformed to the familiar sounds we all know from a French horn, trumpet, trombone or tuba. The pitch is changed by making the instrument longer or shorter by either using a slide (Trombone) or by pressing buttons called valves (French horn, Trumpet, Tuba). As the valves are pushed or released, they open or close varying lengths of tubing which changes the length of the instrument and therefore changing the pitch.

The brass family also has another similarity: they are all made of brass or another type of metal.

Members of the Brass Family:

- French Horn
- Trumpet
- Trombone
- Tuba

Exercise:

To hear how a brass instrument might sound, press your lips loosely together and blow. This makes a buzzing sound. Does the sound change when you puff your cheeks or stretch your lips? How?

Strings

The string family are instruments that create sounds in two major ways: Rubbing the strings with an object called a bow, made of wood and stretched horsehair; and plucking the strings with one's finger (called *pizzicato*). The big difference between the string instruments is their size: The violin is small and therefore creates high pitches, while the bass is an instrument that is taller than a person, and therefore creates much lower pitches. String players get different sounds on their instruments by pressing their fingers on the strings to change the length of the vibrating part of the strings.

Members of the String Family:

- Violin (often there are two sections of violins, but the instruments are the same)
- Viola
- Cello
- Double Bass

Exercise:

To hear how a string instrument might sound, take a rubber band and pull it tight. (Don't let it break!) Pluck the rubber band with your finger. Does the sound change when you pull the rubber band tighter? How?

Percussion

Percussion instruments make sound when you shake, rattle, or hit them with your hand or a stick. Here are some of the percussion instruments:

- Timpani (kettledrum)
- Maracas
- Triangle
- Xylophone
- Chimes
- Snare drum
- Bass Drum

Exercise:

To hear how a percussion instrument might sound, take a pencil and lightly tap it on your desk, a pile of books, and then the floor. Does the sound change when you tap different things? How?

The Piano

Another instrument that you'll sometimes see in the orchestra is the piano. When you press the keys on a piano, it makes small hammers hit the strings inside the instrument. Some people say that the piano is a percussion instrument because it makes its sound by striking. Others say it's a string instrument because it has strings. Which family do you think the piano belongs to?

Story Sequencing (Language Arts Classroom Activity)

Materials

Peter and the Wolf Story Sequencing Strips handout
Peter and the Wolf Illustration Handout

Activity

1. Begin by asking students to list some of the important elements of a story.
 - a. This list should include: beginning, middle, end, characters, setting
2. Read the story of *Peter and the Wolf* to your class.
3. After reading the story to your class, ask students to identify the characters and setting of the tale. Next, ask students to describe the events that composed the beginning, middle and ending of the story.
4. Beforehand, make copies of the ***Peter and the Wolf* Story Sequencing Strips** handout and the ***Peter and the Wolf* Illustration** handout. If possible, make a double sided printing of these two worksheets. If you can't make a double-sided printing of the two, glue the two pages back-to-back making certain both pages are right side up before gluing together.
5. Pass the Story Sequencing/Illustration handout to students. Allow students time to color the picture.
6. Ask students to turn over the page and make individual strips by cutting on the dotted lines.
7. Have students mix up the strips and place them print side up on the desk in front of them.
8. Based on the reading level of the class, have students read the strips and place them in the order in which they occurred in the story, or read the strips together as a class and come up with the correct sequential order of the story.
9. After the students finish placing the strips in order, ask them to turn the strips over. If students have placed the strips in the correct order, the picture will be complete. If the picture is jumbled, have students to try again.

Peter went into the meadow and met a bird.

Peter and the bird met a duck.

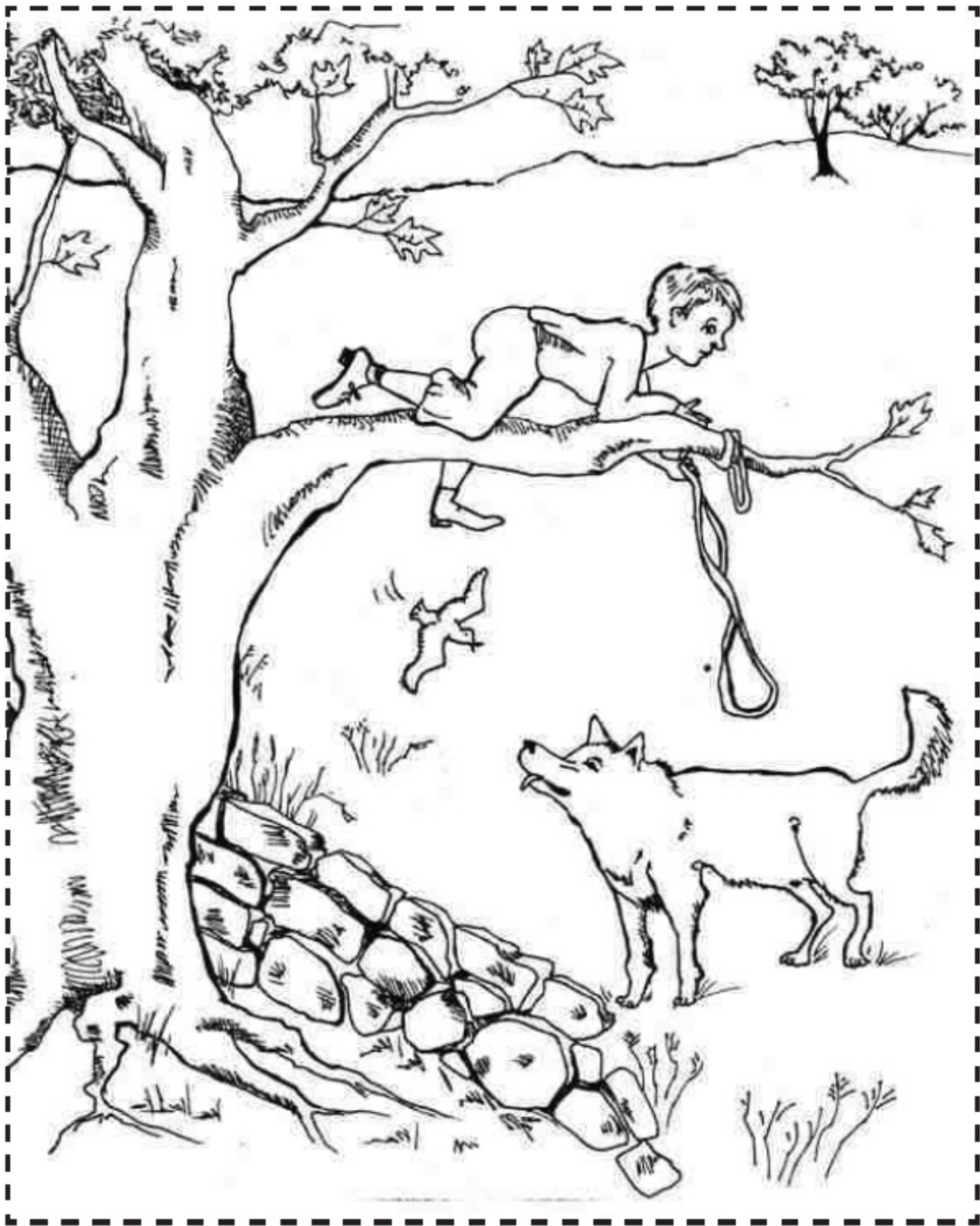
A cat tried to eat the bird.

The wolf came out of the woods and ate the duck.

Peter's Grandfather got mad at Peter for going into the meadow.

Peter caught the wolf.

Peter and the hunters brought the wolf to the zoo.



Les Enfants Terribles: Sergei Prokofiev and Peter-Two Young Rebels (Language Arts Classroom Activity)

Read the following profile about Sergei Prokofiev and answer the questions about Peter and yourself when you are finished!

Sergei Prokofiev, composer of *Peter and the Wolf*, had a long and fascinating life that led him around the world composing and performing his music. Prokofiev was born on April 23, 1891 in Sontsovka, Russia. His mother, Maria, was his first piano teacher and kept him surrounded by music and culture, often taking him into Moscow and St. Petersburg to expose him to music and theater. The first operas Sergei saw were *Faust* and *Prince Igor* and he was so affected by them that he went home to begin working on his first opera, *The Giant*, at a mere age of nine! He had already been playing the piano for some time and had written his first composition, *Indian Gallop*, when he was five. Sergei kept all of his compositions in notebooks that he continued to be inspired by when he was a teenager. He called these early works his “little puppies.” When Sergei was ten years old, he was granted an audition for a famous Moscow professor and composer Sergei Ivanovich, and because of this he received private training from composer Reinhold Moritsevich Gliere. In 1904, when Sergei was 13 years old, he and his mother uprooted and went on a journey to St. Petersburg to audition for the St. Petersburg Conservatory. He became the youngest student ever to be accepted and said this about his own audition:

“The entrance examination was quite sensational. The examinee before me was a man with a beard who had nothing to show the examiners but a single romance without accompaniment. Then I came in, bending under the weight of two huge folders containing four operas, two sonatas, a symphony and a good many pianoforte pieces. ‘Here is a pupil after my own heart!’ observed Rimsky-Korsakov, who headed the examining board.” (Nikolai Rimsky-Korsakov is another famous Russian composer, so that was a pretty big compliment for young Sergei to receive!)

From a young age, Prokofiev was fiercely independent and rebellious, and this earned him the title of “enfant terrible” (rebellious or bad child) while he was studying music at the St. Petersburg Conservatory in Russia. Prokofiev insisted on sticking to his own musical style and although this caused some frustration on the part of his teachers and fellow classmates, it served him well. When Prokofiev was 17, he played his own composition, *Opus 4: Reminiscence, Élan, Despair and Diabolic Suggestions*, at a concert series called “Evenings of Contemporary Music” where the city’s musical leaders went to be seen and see new talent. The buzz surrounding his work and his performance was extremely positive. Later, in his last year at the Conservatory, Prokofiev competed for the much sought-after Anton Rubinstein Prize for the best pianist in the school. He opted again to perform his own work, *First Piano Concerto*, despite the controversy and risk it would involve. Sergei wrote the following in his memoirs:

“At my request, Jurgenson printed the piano score of the First Concerto in time for the examination. I brought 20 copies and distributed them to the examiners. When I came out on the stage the first thing I saw was my concerto spread out on 20 laps – an unforgettable sight for a composer who has just begun to appear in print! My most serious competitor was Golubovskaya... a very subtle but intelligent pianist. We were extremely gallant and courteous to each other: on the eve of the examination we inquired after the condition of each other’s fingers, and in the long hours of suspense while the judges were

deciding our fate, we played chess. After a long and stormy session the prize was awarded to me."

Discussion Questions

1. Peter is a bit of a rebel too. His poor grandfather worries and worries throughout the whole story. He keeps asking, "What would you do if a wolf came out of the woods? What then, eh?" and later, when he finds out that there was a wolf he wonders, "What if you didn't catch the wolf? What then, eh?" Peter ignores his grandfather's warnings and plays out in the meadow anyway. You've seen the trouble he gets into... What do you think about Peter? Do you think he's naughty?
2. So, what about you? Have you ever rebelled against your parents or your teachers? On a separate sheet of paper, or in a classroom discussion, recount a story about your experience as an "enfant terrible" and about the lessons you learned because of it.

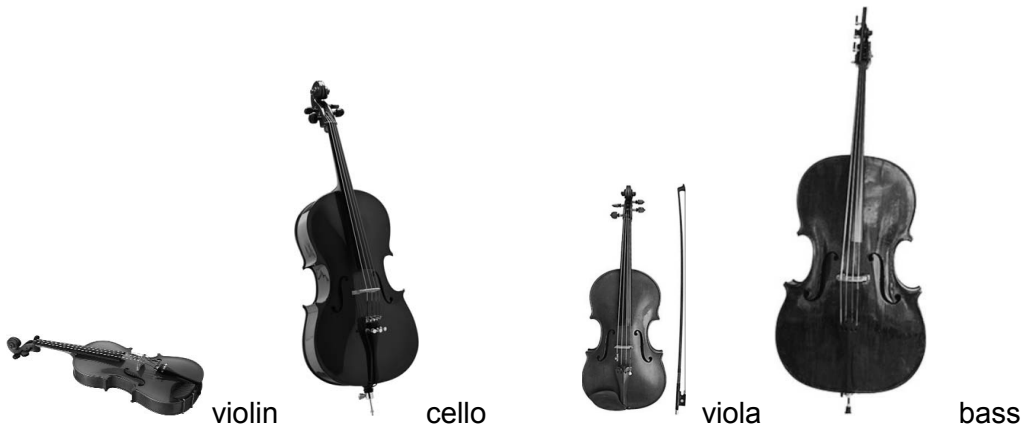
Character Traits

Activity

1. Share a basic definition of adjectives for your students, on the board or an overhead, to introduce the concept to students.
 - a. Using adjectives, ask students to describe the classroom, the weather and their current mood.
 - b. Use items in the class to create some example sentences, for instance, "The desk is white" or "The book is interesting."
2. Introduce the term "character traits" to students simply by explaining that they are descriptive adjectives that fit the characters in a story.
 - a. "When we talk about a character in a story, we can describe them with character traits, descriptive adjectives like happy or sad that tell us the specific qualities of the character."
3. Along with your assistance, have students come up with character traits for each of the characters in *Peter and the Wolf*.
 - a. Peter: Carefree, playful
 - b. Wolf: Sneaky, slow
 - c. Bird: Fast, high
 - d. Grandfather: Strict, heavy
 - e. Cat: Smooth, steady, pausing to stretch
 - f. Duck: Waddling, slow
 - g. Hunters: Brave, alert, determined
4. Afterwards, explain to students that just as we created this list of descriptive adjectives for each character, there is a man by the name Sergei Prokofiev who did the same thing—but instead of using adjectives to describe individual character traits, he used instruments from the orchestra.

The Featured Instruments

The **string** family are instruments that create sounds in two major ways: Rubbing the strings with an object called a bow, made of wood and stretched horsehair; and plucking the strings with one's finger (called *pizzicato*). The strings family represents Peter.



The **flute** is a metal instrument (but originally made from wood and therefore classified as a woodwind) that works by blowing over a hollow tube to make the air vibrate inside. In *Peter and the Wolf*, the flute represents the Bird.



The **clarinet** is a single-reed instrument. The reed is a thin flexible piece of wood that is attached to the mouthpiece of the clarinet. As the player blows through the mouthpiece, the reed vibrates to create a pitch. The cat is represented by this instrument in the story.



The **oboe** and **bassoon** are double-reed instruments. Double reeds are two slightly curved single reeds attached together. As the reeds vibrate against each other they create a somewhat raspy sound that is similar to pinching one's nose while talking. The bassoon is longer than the oboe, so it has a lower range of pitches. The oboe represents the duck and the bassoon represents Grandfather.



The **French horn** is a brass instrument that is made of about 12 feet of circularly wrapped metal that ends in a big funnel called a 'bell'. Lip 'buzzing' on a mouthpiece produces sound. The wolf is represented by the French horn.



French horn

Timpani and **bass drum** represent the Hunters. Percussion instruments make sound when you shake, rattle, or hit them with your hand or a stick.



timpani



bass drum

The **Narrator** is, within any story (literary work, movie, play, verbal account, etc.), the entity that conveys the story to the audience.

5. Using the *Peter and the Wolf* Match Game handout on the next page, show students pictures of these instruments, and have them listen to the sounds each of these creates when played.

6. After listening to the *Peter and the Wolf* excerpts found on www.westchesterphil.org match the story character to the instrument. Ask students why they believe the composer chose to represent each character with the correlating instrument.

a. How does the sound of each instrument make you feel?

b. What does each instrument's sound tell us about the character it is associated with? Are the sounds placed with each character similar to the descriptive adjectives we placed with each character?

7. Assign students to each character (it's okay if there are four birds and two cats... you get the picture)

8. Explain that, while a recording of *Peter and the Wolf* is being played, the 'characters' will act out the story through pantomime when they hear their instrument played.

a. To make this easier for younger students, hold up pictures that represent the characters and instruments when each instrument is first introduced.

Peter and the Wolf Match Game

When your teacher plays the recording of *Peter and the Wolf*, listen carefully to the different instruments that stand for the different characters in the story. On the worksheet, draw a line connecting each character to its musical instrument or instruments.



Peter



Bird



Hunter



Duck



Wolf



Cat



Grandfather



Timpani



Oboe



Strings



Bassoon



Clarinet



Flute



French horn

Pedrito y el Lobo – Peter and the Wolf (Spanish Worksheet)

Learn the following vocabulary words en Español and then see if you can answer the questions below!

Pedrito [ped-RI-to] — Peter, en Español
El pájaro [el PAH-ha-ro] — the bird
El gato [el gah-to] — the cat
El pato [el pah-to] — the duck
El lobo [el low-bo] — the wolf
El abuelo [el ah-bway-lo] — the grandfather
Los cazadores [los ca-sa-door-ays] — the hunters
Cuidado [quee-da-do] — Watch out!
Pequeño [pay-kayn-yo] — little
Grande [grahn-day] — big
El zoológico [el zo-LOW-hee-co] — the zoo

Write your answers in Spanish:

1. What animal says, “meow”?
2. What is the opposite of little?
3. Where can you find elephants, giraffes, monkeys and tigers in America?
4. Name two animals from the list above that have wings.
5. If *la abuela* means grandmother, how do you say “grandfather”?

Now see if you can answer these questions:

1. Which animal is *más* (more) *grande* – *el lobo* o *el pato*?
2. From the list above, which things could live in *el zoológico*?
3. Who is *más viejo* (older) – *Pedro* o *el abuelo*?
4. In the story, who else wants to catch *el lobo*?
5. What would you yell to your friend if she walked out in the street without looking?

Wild Wolves (Science in the Classroom)

People love the friendliness and loyalty of their dogs. Every single dog in the world is descended from wolves that were tamed in the Middle East about 12,000 years ago. In those ancient times, wolves probably became dependent on the scraps left by wandering bands of human hunters. People soon realized that wolves could lead them to prey and warn them whenever danger was near. By raising some wolf pups by hand, humans taught the wolves to accept them as leaders. All the traits people admire in dogs are found in wolves.

Hunt

When a wolf pack hunts, its members work together as a team. Together they can bring down large animals that a single wolf could not bring down alone. Even with the power of numbers, however, wolves have to be very careful about attacking a 1,000 pound moose. They could be easily killed by a kicking hoof. To protect themselves, they prefer to attack prey that has been weakened by sickness, or is bogged down in heavy snow.

Eat

Where wolves are concerned, the larger the prey, the better. A wolf's first choice in a meal would be a moose, elk, deer, or mountain goat. When larger prey is scarce, they will attack beavers, rabbits, and squirrels. When prey is really hard to find, wolves may be reduced to eating mice.

Multiply

Wolf parents are among the most attentive animal parents in the world. Baby wolves get a lot of loving care from the moment they are born: they are well fed, cleaned, and constantly protected. A litter can number five to 14 pups, but the average is six. After drinking only mother's milk the first few weeks, pups begin to eat more and more of the meat brought to them by both parents. When they are about six months old, they start learning how to hunt.

Habitat

Wolves are very adaptable animals. They are found in grasslands, forests, swamps, and the frozen areas of the far north. A few even live in the desert. Their range includes North America, Europe, and Asia.

Survival Status

During the last 300 years, hunters and farmers and others have killed millions of wolves. Until recently, except in Alaska, there were very few wolves left in the United States. Today wolves are being reintroduced to Yellowstone National Park, which is part of their former range. Since their arrival, rangers have observed that the wolves are not only thriving, but that their prey species are healthier and more alert, too. As attitudes change about wolves, their future becomes brighter.

Wolf Conservation

To learn more about wolves and conservation efforts, please contact or visit the Wolf Conservation Center: 7 Buck Run, South Salem, NY 10590 phone: 914-763-2373 web site: www.nywolf.org. Pre-registration may be required for visits.

Wolf Language

1. Stand in front of the class and without speaking, demonstrate various feelings. Cross arms in front of the body, tap foot, etc. to show impatience. Ask children to guess your feeling.

a. Discuss how they were able to tell how you were feeling.

2. Explain that animals show how they are feeling by communicating with others through body language and sounds. Share with the class that wolves also communicate this way.

3. Inform students that wolves live in a family group called a *pack*. The size of this group can be just two wolves to sometimes as many as 20-30 wolves.

a. Hold a class discussion about packs: Can you imagine living with that many people in your family? What would it be like? Discuss good points and bad points to living with a large group of people. If there were important decisions to be made, which caused disagreement and fighting within your family, how would the final decision be made? Who would take charge?

4. Next, continue by sharing with students further information about how wolves work together in their packs.
 - a. The gray wolf pack has a special way of working together as a group. The alpha male and his partner, the alpha female are in charge of the pack. They are like parents. They raise the young pups, choose where to live, capture food and guard their territory. Last year's pups and other wolves help, but the alpha pair makes the decisions.
 - b. Again, hold a class discussion by addressing the following questions: How do you suppose the other wolves know who the leaders are? Stop for a moment to think about how our own families work. Discuss who makes the decisions at home and how this person(s) was/were chosen.
5. Tell students that the alpha male and female are usually strong. They have a way of showing that they are important. How could they do this?
6. Select a volunteer to look and act important without saying a word.
 - a. Discuss his/her body language.
 - b. The alpha pair walk and act proud. Their tails are high in the air, their ears are up and their fur is fluffed out. The other wolves keep their tails lower and never really look at the leaders. Whenever a wolf moves towards a more important wolf it will keep its body very low to the ground, its eyes down, its ears tucked back.
7. Tell students that generally when they want to play with someone they have special ways of letting that person know. What do you do?
 - a. Allow children to share or demonstrate their ideas.
 - b. Wolves have their own way of asking other wolves to play. The wolf that wants to play will bow down in front of the wolf it wants to play with and wag its tail. Anyone who has a dog or has played with a dog has seen this happen. Sometimes the wolf will smile or grin and plan to show another wolf that it wants to play.
8. To reinforce the importance of nonverbal communication by people and wolves, place children into groups of four to six. Select one child to be the leader or the alpha male and female of the pack. Give a group a task to be completed non-verbally.
 - a. The leader must try to communicate the task to his/her group. Some suggestions include: moving to a location in the room, playing, all lying down, hiding, etc.
 - b. Discuss how each was able to show his/her group what was needed.

Make a Wolf Mask

On the next page there is a mask of an adult wolf. Ask students to color the mask and cut on the dotted lines with your assistance. Attach a piece of string through each of the side holes.

Adult Wolf

Print this page, then
color in the wolf. Cut on the
dotted lines to make a mask!
(if you need help, ask an adult)
Attach a string through the two
side holes and tie your mask on.
What kind of wolf are you?



(c) International Wolf Center 2002

About the Westchester Philharmonic

The Westchester Philharmonic orchestra, which is led by world-renowned Artistic Director Itzhak Perlman, is the only fully-professional symphony orchestra devoted to serving the people of Westchester County. Founded in 1983 by Paul Lustig Dunkel, who was recently named Music Director Emeritus, the Philharmonic fulfills its mission in the concert hall, in the community, and in the classroom. The Philharmonic performs a main stage Concert Series at the Performing Arts Center Purchase College and partners with local agencies to present free and low-cost concerts for all County residents. Its award-winning education program serves over 2,000 elementary school students.

The orchestra is comprised of the finest musicians from the greater New York area and has worked with the world's finest soloists, including Midori, Joshua Bell, and the late Isaac Stern. With a focus on presenting the best music of the past and present, the orchestra places particular emphasis on providing young musicians with an opportunity to perform with, or compose for, a professional symphony orchestra early in their careers. The Philharmonic has become a home for living American composers and has proudly commissioned many orchestral works such as Melinda Wagner's *Concerto for Flute, Strings and Percussion*, which was awarded the Pulitzer Prize.

The orchestra is dedicated to inviting and attracting people of diverse backgrounds to its concerts and continues to explore new partnerships with local schools, libraries, and community centers, so that all in the community have the opportunity to experience the joy of a live, classical music concert.