

# PETER & THE WOLF — AND — FRIENDS

**How music represents  
animals and animal stories**



**Atlanta  
Symphony**  
Orchestra

**Joseph Young, Conductor**

People who write music are called “composers.” Many composers get ideas for music from thinking or listening to stories about animals.

How do animals inspire music? And how can music “sound” like an animal? Listen and learn! Composers have lots of tricks up their sleeves — and they get an orchestra to help!

You’ll learn more about the orchestra – and those animals – when you attend the Atlanta Symphony Orchestra’s Concert for Young People, “Peter & the Wolf.”



# Let's Get Busy!

**M**usic is a composition of sound. And you probably already know that sound can be loud or soft. Composers call that **dynamics**. Dynamics – getting louder or softer – is one tool that composers use when they write music.

The funny thing about music is that loud can be fun and exciting but it can also be dramatic, or sad, or spooky. Quiet music can act the same way. It all depends on the types of dynamics used when musicians play the music.

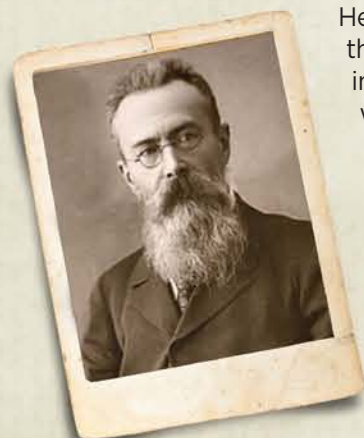
Another tool is called **tempo**. Tempo means whether the music is fast or slow.

## Dynamics



## A Russian Boy & His Bumblebee

**Nikolay Rimsky-Korsakov** was born in Russia. His father worked for the government and his mother played the piano – and that's where he got his love for music!



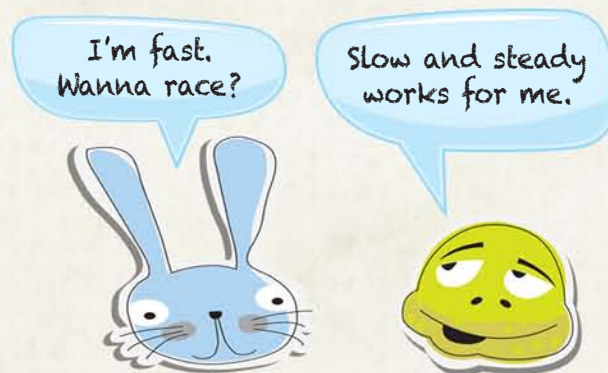
Russian composer  
Nikolay Rimsky-Korsakov

He wrote his *Flight of the Bumblebee* to tell the story of a prince who is magically turned into a bumblebee so he can fly home. If you were pretending to be a bee, would you be *slow or fast*? *Soft or loud*? Listen to how Rimsky-Korsakov uses two different tools – dynamics and tempo – to make the music sound like a bumblebee!

Which instrument did Rimsky-Korsakov pick to play the music and sound like a bumblebee? Did he pick the right one?



## Tempo



## Interactive Activity

### Be a bumblebee!

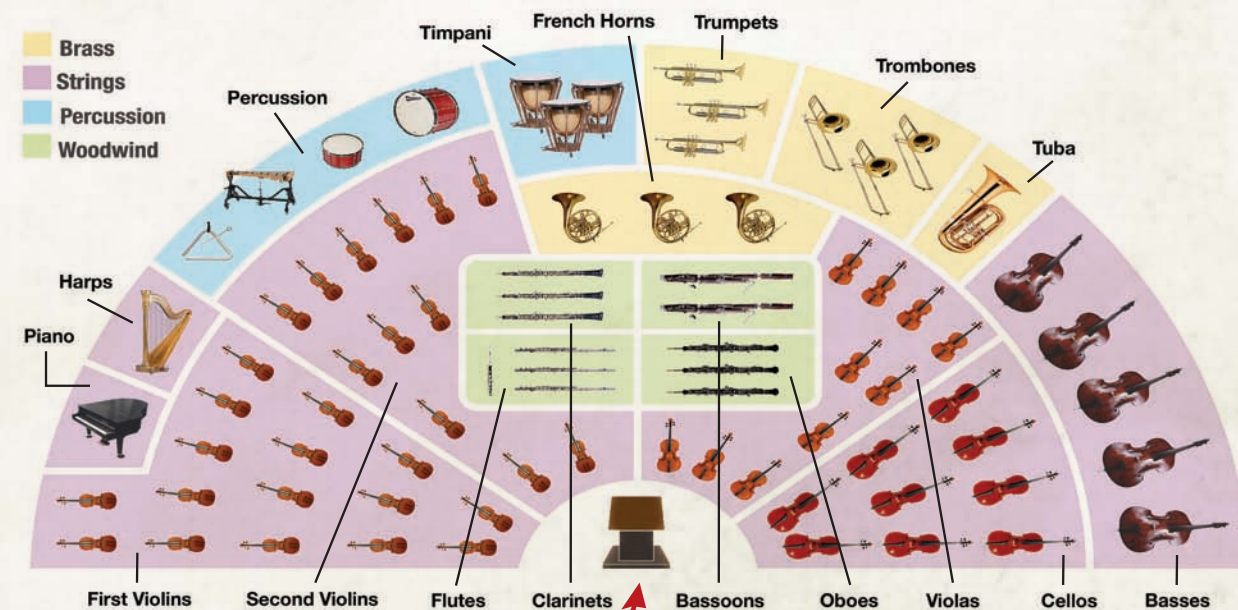
Use sound and make-believe — and buzz like a bee!

When your teacher gives permission, make a buzzing sound as though a bee is buzzing around your head. Pretend to swallow the bee, so the buzzing is now inside your mouth! Pretend the bee flies down to your hand – keep buzzing and shake your hand! Pretend it flies down your leg – keep buzzing and shake your foot!

Let it fly from one hand to the other, and from one foot to the other – keep buzzing and shaking – until the bee flies out of your mouth! Whew! Goodbye, bee!

## Say hello to the orchestra!

An orchestra is a large group of musicians playing all sorts of instruments. Each instrument has a different sound. But instead of sounding like a bunch of noise, an orchestra depends on a composer to blend its sounds into a beautiful and amazing work of music.



## Listen to me! The Orchestra

There are four sections of instruments in an orchestra. Each section has a different quality.

The **string** section is made up of violins, violas, cellos, and basses. These instruments can sound soft and sweet, or soaring and grand.

The **woodwind** section consists of flutes, oboes, clarinets, and bassoons. Woodwinds carry the melody over the quietest and the loudest parts of a piece.

The **brass** section includes horns, trumpets, trombones, and tubas. Brass instruments create epic swells and sudden bursts of sound in the loud, exciting parts of music.

The **percussion** section is home to drums, chimes, gongs, cymbals, and whistles. These instruments provide pounding rhythms, booming drum rolls, and driving energy.

## All Eyes on me: The Conductor

The conductor faces the orchestra with his or her back to the audience. Using a baton, the conductor “marks time” to make sure the musicians are all playing together on the same beat. The conductor also starts and stops the musicians at the right moments. The best conductors bring out the emotion in the music to make the performance more enjoyable for the audience.

## Match the Music!

You will find four flashcards in this guide, each one representing a different section of the orchestra. As you listen to a selection in your classroom, “match the music” by raising the flashcard that shows the instrument section you hear. Perk up your ears because you’ll need both hands. You just might hear all four sections of the orchestra at the same time!





# All the Right Notes!

In addition to dynamics and tempo, composers also use **timbre** and **tonality**.

**Timbre** refers to the quality of the sound that an instrument might make. We know that the four parts of the orchestra, the string section, the brass section, the woodwinds section, and the percussion section, each has their own special sound. “Happy Birthday” on a tuba sounds a lot different than “Happy Birthday” on a violin.

Composers consider the timbre of each instrument when they write music.

## A French Boy & His Elephant

French composer Camille Saint-Saëns (1835-1921) was playing the piano before huge audiences when he was only 10 years old. Even as a boy, Saint-Saëns studied to become a composer as an adult.

His most popular work is *The Carnival of the Animals*, a series of 14 short pieces about different animals. Lions, chickens, roosters, a swan, kangaroos, and even, yes, an elephant!

Which instrument do you think he featured in his musical tribute to an elephant? Would his music for an elephant be fast or slow? Loud or soft? Or a combination of both?

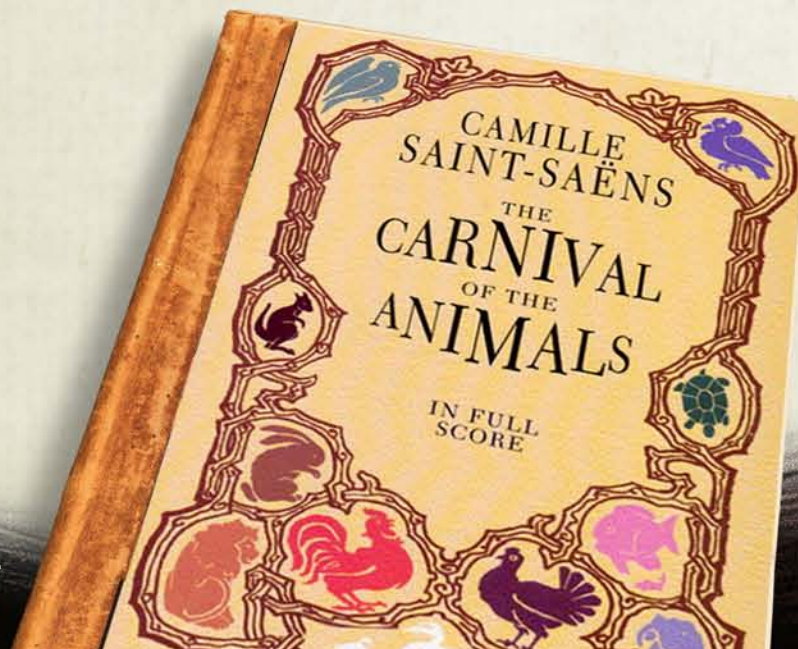
Listen to see if you made the same choices that Saint-Saëns did!

**Tonality** is the tool a composer uses when the sounds come together. A composer usually wants all the instruments to play in the same key or scale, meaning the same series of tones.

Music from different cultures has a tonality that is wonderful and beautiful -- but very different than the tones we are accustomed to hearing in America.



French composer  
Camille Saint-Saëns

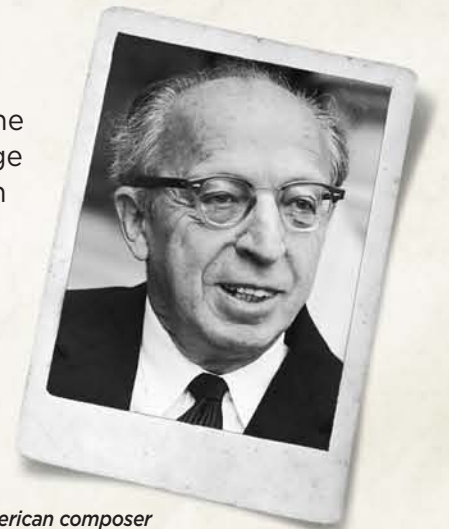


## An American Boy & His Cat

Aaron Copland was born in Brooklyn, New York and grew up to become one of the most important American composers of his time. Copland had a huge impact on a new “American” sound for orchestras but he was also a big fan of old-fashioned American folksongs.

Copland wrote an arrangement for a children’s song titled, *I Bought Me a Cat*. The song starts with a cat but adds a new farm animal every time it repeats. It’s so much fun to sing! And Copland’s music creates the sound of a barnyard in the background!

Read through the lyrics – you might find yourself singing!



American composer  
Aaron Copland

## I Bought Me A Cat

I bought me a cat  
My cat pleased me  
I fed my cat under yonder tree  
My cat says “fiddle eye fee”

I bought me a duck  
my duck pleased me  
I fed my duck under yonder tree  
My duck says “Quack, quack”  
My cat says “fiddle eye fee”

I bought me a goose  
My goose pleased me  
I fed my goose under yonder tree  
My goose says “quaa quaa”  
My duck says “quack quack”  
My cat says “fiddle eye fee”

I bought me a hen  
My hen pleased me  
I fed my hen under yonder tree  
My hen says “shim-my-shack”  
“shim-my-shack”  
My goose says “quaa quaa”  
My duck says “Quack, quack”  
My cat says “fiddle eye fee”

I bought me a pig  
My pig pleased me  
I fed my pig under yonder tree  
My pig says “griffy, griffy”  
My hen says “shim-my-shack”  
My goose says “quaa quaa”  
My duck says “Quack, quack”  
My cat says “fiddle eye fee”

I bought me a cow  
My cow pleased me  
I fed my cow under yonder tree  
My cow says “moo, moo”  
My pig says “griffy, griffy”  
My hen says “shim-my-shack,  
shim-my-shack”  
My goose says “quaa quaa”  
My duck says “Quack,quack”  
My cat says “fiddle eye fee”

I bought me a horse  
My horse pleased me  
I fed my horse under yonder tree  
My horse says “Neigh, Neigh”  
My cow says “moo, moo”  
My pig says “griffy, griffy”  
My hen says “shim-my-shack,  
shim-my-shack”

My goose says “quaa quaa”  
My duck says “Quack, quack”  
My cat says “fiddle eye fee”

I found me a wife  
My wife pleased me  
I fed my wife under yonder tree  
My wife says “Honey, honey”  
My horse says “Neigh, Neigh”  
My cow says “moo, moo”  
My pig says “griffy, griffy”  
My hen says “shim-my-shack,  
shim-my-shack”  
My goose says “quaa quaa”  
My duck says “Quack, quack”  
My cat says “fiddle eye fee”





# Putting It Together

Composers have another tool to help them write music. Texture refers to how everything is put together.

Texture is usually something you feel with your fingers — the shagginess of a stuffed animal, for example, or the fabric of a favorite shirt. But in music, texture pulls together the melody, the harmony, the timbre of the instruments, and the singers so that everything works at once.

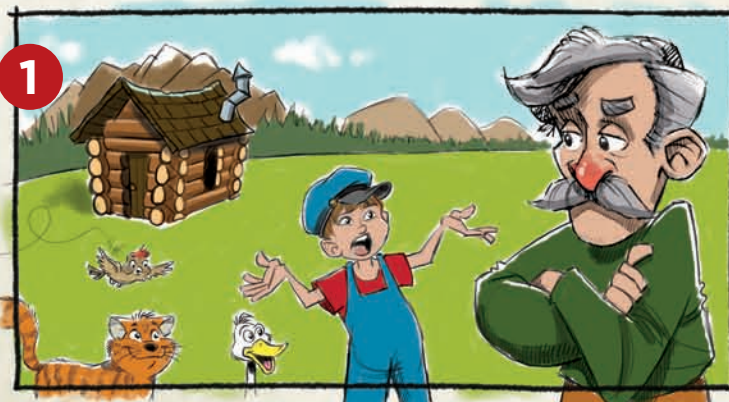
## A Russian Boy & His Wolf

Composer Sergei Prokofiev was born in Russia and made a big name for himself as a composer. He wrote symphonies, operas, ballets, and concertos for adults — and he also liked to write for children.

Russian composer  
Sergei Prokofiev



## The story of Peter and the Wolf



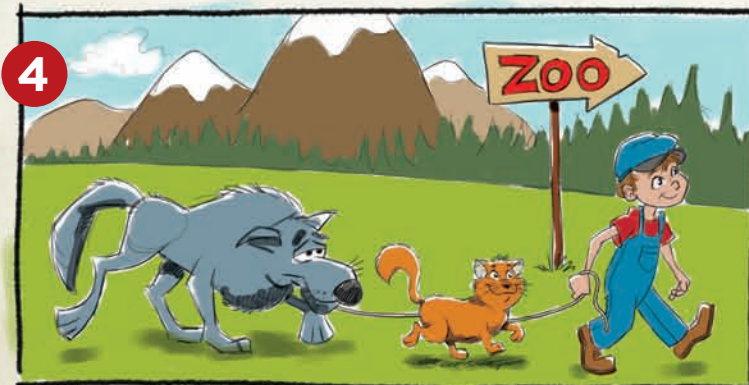
Peter lives with his grandfather — and a bird, a duck, and a cat. His grandfather warns him about a dangerous wolf in the forest.



Sure enough, the wolf appears. He frightens the cat and the bird into a tree! And he swallows the duck!



Peter comes to the rescue. He catches the wolf with a rope —



— and marches the wolf to a zoo!

## Match the Music!

In Prokofiev's musical score, each character is represented by a specific musical instrument. Match the character with the musical instrument that "plays" that character in Prokofiev's music for *Peter and the Wolf*.

Draw a line to match the instrument to the character from the story.



French Horn



Oboe



Bassoon



Violin



Flute



Timpani



Clarinet



Wolf



Bird



Hunter



Grandpa



Duck



Cat



Peter

## Match more Music!

Listen to an excerpt from *Peter and the Wolf* with your flashcards ready!

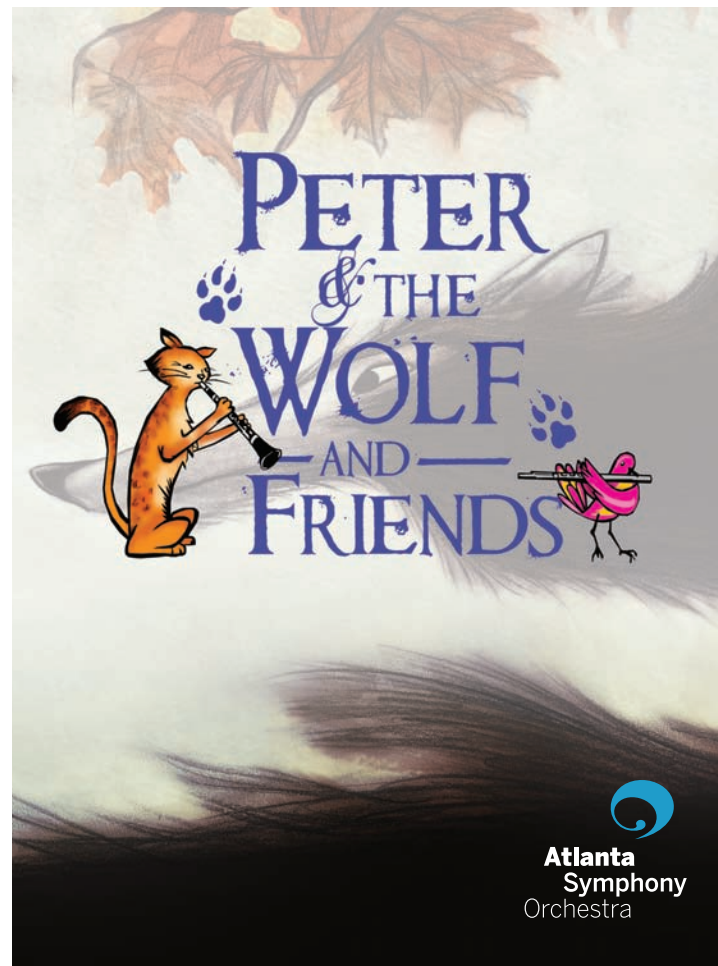
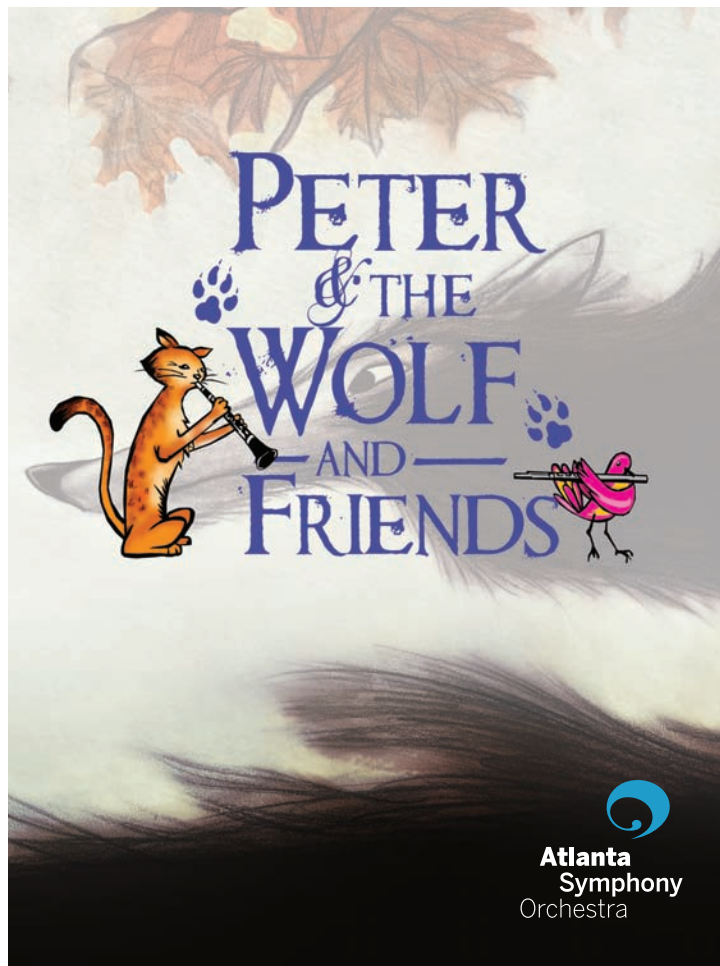
Raise the flashcard for the strings, brass, woodwind or percussion when you hear those instruments being played. If you can identify the character as well, call out their name!

See if you can tell when Prokofiev uses dynamics — loud or soft — or tempo — fast or slow.

What do you notice about the texture of Prokofiev's music? How does Prokofiev use texture to create adventure? How does Prokofiev create a sense of victory or triumph?

Using our new vocabulary terms, can you explain why you think Prokofiev picked each instrument to describe each animal?

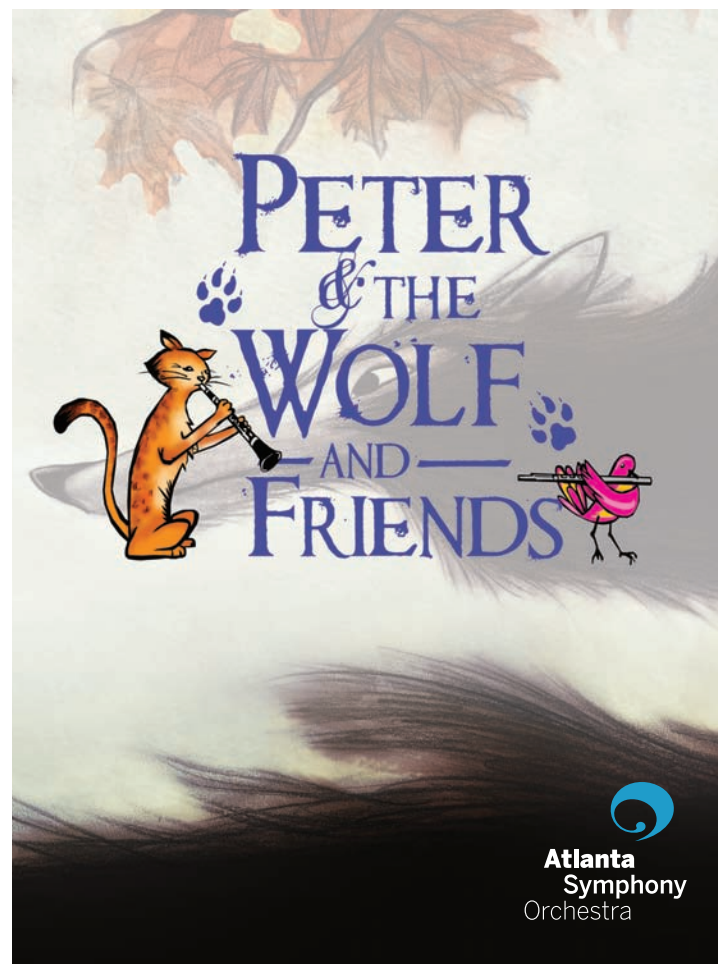
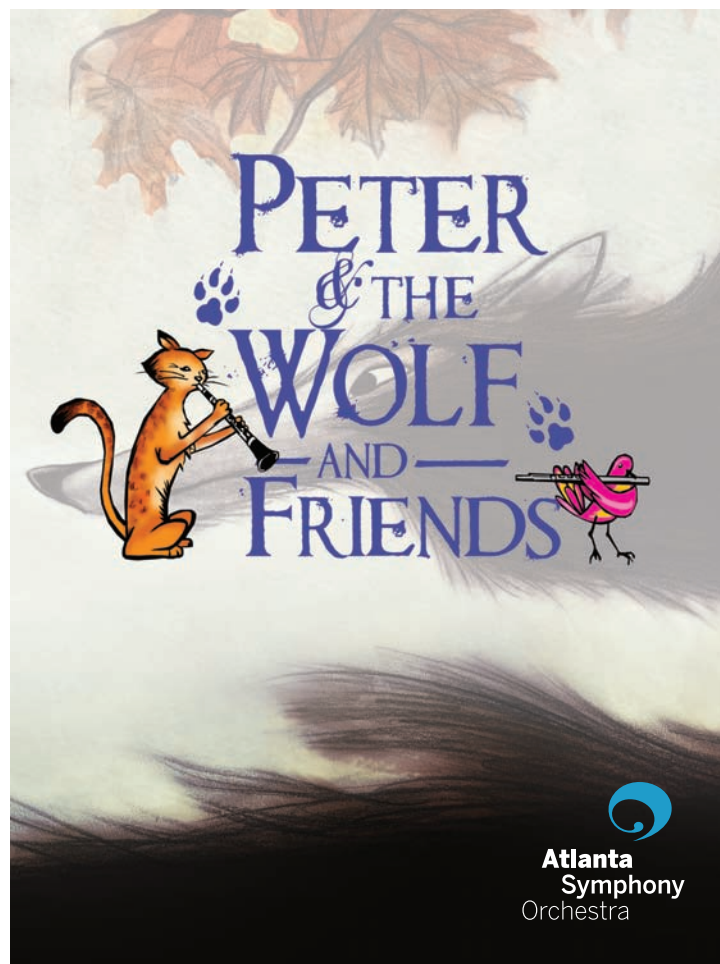




Brass



String



Percussion



Woodwind







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### With Deepest Gratitude



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