

# MUSIC@MALLING TEACHERS PACK

## PETER AND THE WOLF SEPTEMBER 2016



[www.musicatmalling.com](http://www.musicatmalling.com)

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## INTRODUCTION

Music@Malling is an international festival of music featuring outstanding artists in historical venues in and around West Malling, Kent.

Education is central to the festival programme with a variety of events running throughout the year.

Recent projects have included Six Orchestras in Six Schools; Opera Holland Park - Alice in Wonderland; Stravinsky - The Soldier's Tale; H K Gruber - Frankenstein!! and David Horne - Grimm Tales - a commission supported by The Britten Pears Foundation.

Music@Malling regularly collaborates with internationally renowned companies including English National Ballet, Opera Holland Park, Stomp, James Pearson and The Ronnie Scott's All Stars and Chamber Domaine to bring the best performing artists to West Malling and provide young people with direct access to outstanding performers in workshops, classes and participatory events.

This pack is designed to provide background information and activities which directly engage children with Peter and the Wolf and meet the learning objectives for Key Stage II. They are designed to provide context and background to the workshops and concerts on 26th and 27th September in West Malling and King's Hill.

The music workshops are for whole classes and will involve children singing, playing and composing music inspired by Peter and the Wolf.

The music will set the scene for different elements of the story. Each performing group will compose a piece from one of the following:

- The Forest
- The Zoo
- The Meadow
- The Grandfather's House
- The Pond

Art inspired by the story, the characters and the music will be turned into an animation that will run as part of the performances. There will also be exhibition of pictures in West Malling Library and The Control Tower, King's Hill. The deadline for this art work is **19th September**.

This project is aimed at Key Stage I and II. The performances will be given by whole classes from Key Stage II - Key Stage I will have modified workshops and will sit amongst the professional musicians in the performances.

The CPD for this project will be on 12th September 2016, 4.30pm The Clout Institute, 9 High Street, West Malling, ME19 6QH. There will be workshops commencing 13th September. The performances are Tuesday 27th September, 11am and 2pm St.Mary's Church, West Malling and Wednesday 28th September, 10am and 2pm The Discovery School, King's Hill. Tickets for parents will be available on the door and via the website [www.musicatmalling.com](http://www.musicatmalling.com).

Although one class from each school will be performing, all the children attending the concerts will benefit from the activities in this pack and the more context they have, the more they will enjoy the concert.

The activities and ideas in this pack are designed to encourage creativity and imagination. Please feel free to modify any aspect of this material to suit the needs of each class.

### **Lets get creative!**

The concerts and workshops will cover the following areas of study for Key Stage I and II:

- Telling a story - using expressive language and developing music and movement ideas to express feelings/moods/characterisation.
- Exploring different sounds and finding ways of using sound descriptively.
- Learning about different musical instruments and finding ways to use their sounds and techniques descriptively.
- Improvisation
- Learning about musical parameters - pitch, rhythm, dynamics, tempo, timbre, texture and structure.
- Learning how to describe musical ideas with notation.
- To have access to leading musicians and perform alongside them.
- To hear and see live classical music, promoting engagement and understanding of the unique qualities of live performance.
- Using music as a liquid link between different subject areas to create a project that is cross disciplinary fostering creativity and imagination as well as team work through performance and collaboration with professional arts practitioners.
- To bring different schools together and encourage parents and families to attend the performances: community events designed to bring people together to enjoy the arts.

### **An Introduction to 'Peter and the Wolf'**

Sergei Prokofiev (1891-1953) is one of the leading composers of the Twentieth Century. Born into a wealthy family, he was a child prodigy - a brilliant pianist and composer writing an opera, a piano concerto and a symphony whilst still a teenager. He travelled the world as a concert pianist performing his own music and the music of other composers. After the Russian Revolution in 1917, he spent a long period abroad in the USA and France as an exile.

In 1936, Prokofiev made the decision to return to his homeland. The Russia he left in 1917 was now a very different place. He was returning to the Soviet Union as one of its

most distinguished composers. Josef Stalin rather than Tsar Nicholas II was the supreme leader and under Communism, Soviet composers and artists had to serve the State.

In 1932, Stalin's decree "On the reconstruction of Literary and Art Organizations" stated that the arts should represent the struggles and triumphs of the Soviet people and further the goals of socialism and communism. Under this policy of Socialist Realism, expressionism, the abstract and the avant-garde were denounced as "formalist." For composers this meant that the prevailing cutting edge in jazz, experimentalism and serialism were banned and considered "degenerate" and "Western."

In 1936, Prokofiev received the commission for Peter and the Wolf – the purpose of which was to cultivate musical tastes in young children in the early years of school. The music is conservative compared to Western music from the same era and written in a Neo-Classical Style favoured by the Soviet authorities. It is tonal music with refined gestures which are readily understood.

Commissioned by the Central Children's Theatre in Moscow, the premiere was poorly attended and was an inauspicious start to what was soon to become one of the most popular and widely performed pieces of classical music. Since the premiere, Peter and the Wolf has been performed and adapted for numerous productions world-wide and is enjoyed by millions of people of all ages.

Originally written for a full symphony orchestra, Chamber Domains will be performing a version for ensemble by the distinguished British composer, David Matthews which was premiered by the Nash Ensemble at Wigmore Hall in 1991.

### **The different productions**

'Peter and the Wolf' has inspired many different productions. Here is a selection of some traditional and less traditional performances.

- An animated version by Breakthru films of the story won an Oscar for the best animated short film in 2008.
- Walt Disney 1946 animation
- Sesame Street in 2001 made a version of Peter and the Wolf. Peter is played by Elmo, the cat by Oscar the Grouch, the duck by Telly Monster, the bird by Zoë, the grandfather by Big Bird and the hunters by the Two-Headed Monster.
- Peter and the Wolf was choreographed by Matthew Hart for television in 1997 for the Royal Ballet, London.
- In 2004, Bill Clinton, Mikhail Gorbachev and Sophia Loren won a Grammy Award for narrating Peter and the Wolf with the Russian National Orchestra.
- The Muppets made a version in 1989 entitled "Skeeter and the Wolf"
- The pop star, Sting has recorded Peter and the Wolf with the Chamber Orchestra of Europe under Claudio Abbado.
- Other famous narrators include Sharon Stone, David Attenborough, Sir John Gielgud, Boris Karloff, Christopher Lee, Richard Baker, Mia Farrow, Sir Alec

Guinness, Sir Ralph Richardson, Ben Kingsley, Peter Ustinov, Paul Hogan, Dudley Moore, Terry Wogan and Dame Edna Everage.

- There are also Dixieland, Punk and Jazz versions of the music. Suggested Recordings:
- Chamber Orchestra of Europe, Sting and Claudio Abbado with the Chamber Orchestra of Europe, Deutsche Grammophon.
- Dame Edna Everage with the Melbourne Symphony Orchestra, Naxos
- Breakthru films Peter and the Wolf, itunes

An invaluable website with further ideas for schools at [www.peterandthewolffilm.co.uk](http://www.peterandthewolffilm.co.uk)  
This website is for the Academy Award winning film which makes an excellent starting point from which to develop ideas and activities from.

## Synopsis

Peter lives at his Grandfather's home in a clearing in the forest. One fine day, Peter goes out into the clearing, leaving the gate open: a duck that lives in the yard takes a dip in the pond nearby. The duck starts an argument with a little bird whilst Peter's cat eyes both up as a potential snack. Peter warns the bird about the stalking cat and the bird flies up into a tree: the duck swims to the middle of the pond.

Grandfather scolds Peter for being outside when there could be a wolf around but Peter takes no notice. So his Grandfather takes him inside and locks the gate.

Soon after, a wolf makes his presence felt; appearing menacingly from the dark forest. The cat deftly climbs a tree but the poor duck, which jumps out of the pond and attempts to run for cover, is swallowed in one gulp by the wolf.

Peter fetches a rope and climbs the garden wall and into a tree. He has a cunning plan!! He gets the little bird to fly around and distract the wolf whilst he lowers a noose to capture the wolf by its tail. Peter succeeds to trap the wolf and when some hunters appear, ready to kill the wolf, Peter persuades them to take the wolf to a zoo in a victory parade that includes all the characters (even the duck that is inside the Wolf's tummy!!)

## Instrumentation

Prokofiev wrote Peter and the Wolf for full symphony orchestra and brilliantly uses different instruments from across the orchestra to depict each character. He gives each character a musical theme or leitmotif:

Bird: Flute  
Duck: Oboe  
Cat: Clarinet  
Grandfather: Bassoon  
Wolf: French Horns  
Hunters: Woodwind with gunshots in the percussion  
Peter: The Strings



## ACTIVITIES

- Listen to a performance of Peter and the Wolf.

## DISCUSSION

- Re-tell the story as a group.
- What does the story mean?
- Who are the different characters and what are they like? (encourage adjectives that could describe the music as well as the characters e.g. Grandfather - old, grumpy, slow, ponderous).
- How are the different characters - The Duck, The Bird, Peter, Grandfather, The Huntsmen and The Wolf - portrayed in the music? (Introduce the use musical parameters like dynamics, tempo, rhythm, articulation. For example, Peter is care-free and youthful. His theme is in a major key, with skippy rhythms and simple harmonies played by the strings. The music is at a lively tempo.)
- Which instruments depict the different characters and what makes them suitable to do this? (eg horns - traditionally used in hunting and in this context, make the wolf sound sinister (minor key/close harmony/chromatic writing/low register)
- If you were composing, how would you represent each character in music?
- Which instruments would you use for each character and why? (eg high notes for the bird could be on the upper registers of the violin or cello. Also instruments like the recorder or flute can make good bird sounds. How could you get these instruments to make fluttering sounds? What would the dynamic level be?)
- How would you use the other musical parameters? (tempo, dynamics, articulation, rhythm)

## Definitions

**Tempo** = speed of music - normally given with an Italian word or a metronome marking.

**Dynamics** = how loud or soft the music is, denoted with letters which stand for Italian words (*piano* = soft/*forte* = loud)

**Articulation** = how a note is played (*staccato* = short/*legato* = smooth/*sforzando* = accent)

**Rhythm** = the pattern of sounds that give the music much of its character.

**Techniques** = these can create special sounds on the instruments. For example, harmonics on the strings, *flautando* = fluttering on strings and wind instruments, *pizzicato* = plucked, *glissando* = sliding between notes.

## TASK I

1. Circle and link the instrument to the character it depicts in Peter and the Wolf?
2. Find the words that best describe the music for each character.
3. Circle and link which instrumental family does each instrument belong too?
4. Link the other instruments to their correct families.



1. **Character:** Peter    The Duck    The Grandfather    The Hunters    The Cat    The Bird  
The Wolf

2. **Description:** menacing    care-free    sad    heroic    sneaky    flighty    snappy    bold    mournful  
decrepit    bad-tempered    sinister    loud    savage    quick    ponderous    cheeky    chirpy    patient    gruff

3. **Instrumental family:**

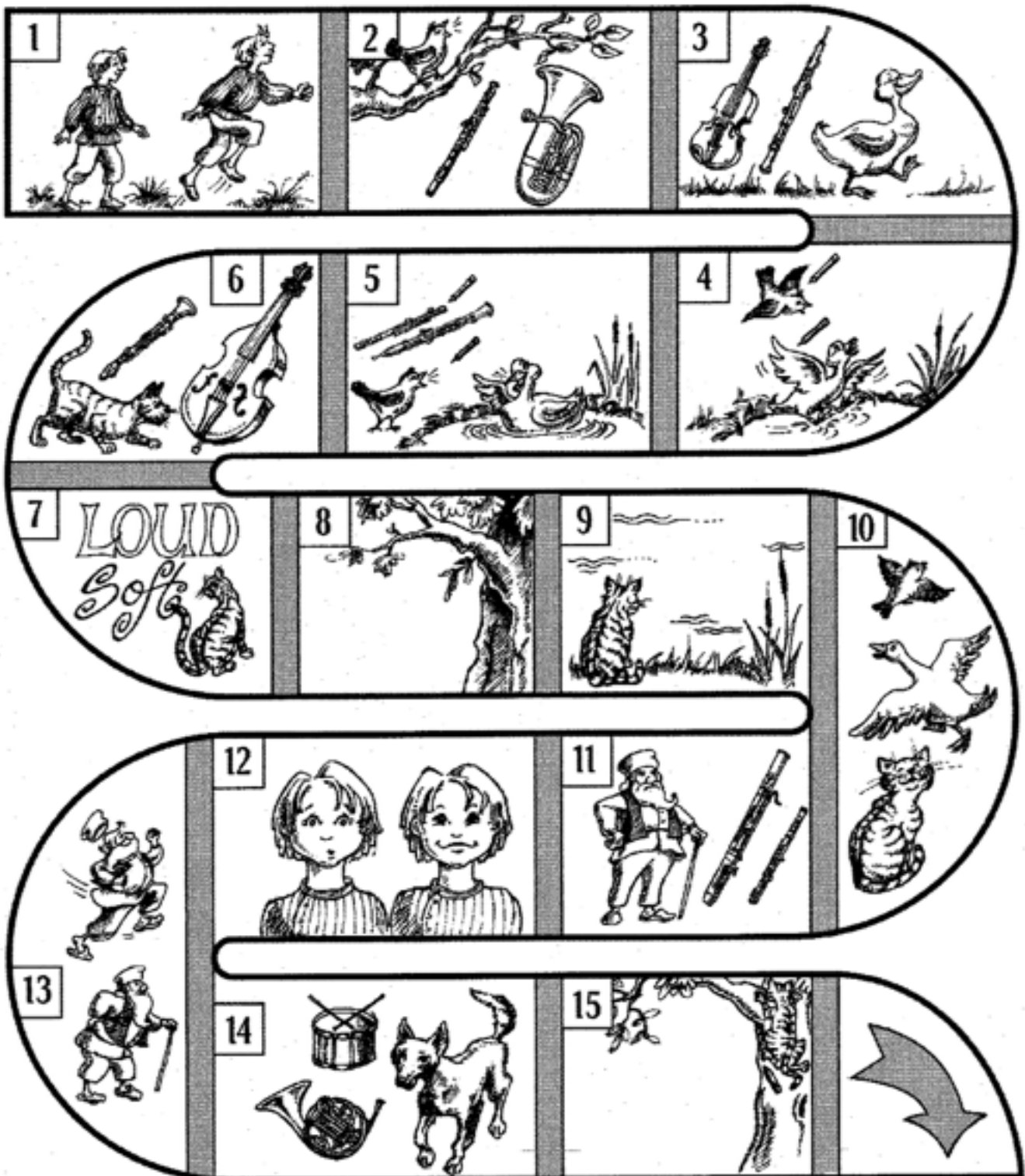
Violin    Bassoon    Horn    Oboe    Flute    Timpani    Clarinet

Strings    Brass    Woodwind    Percussion

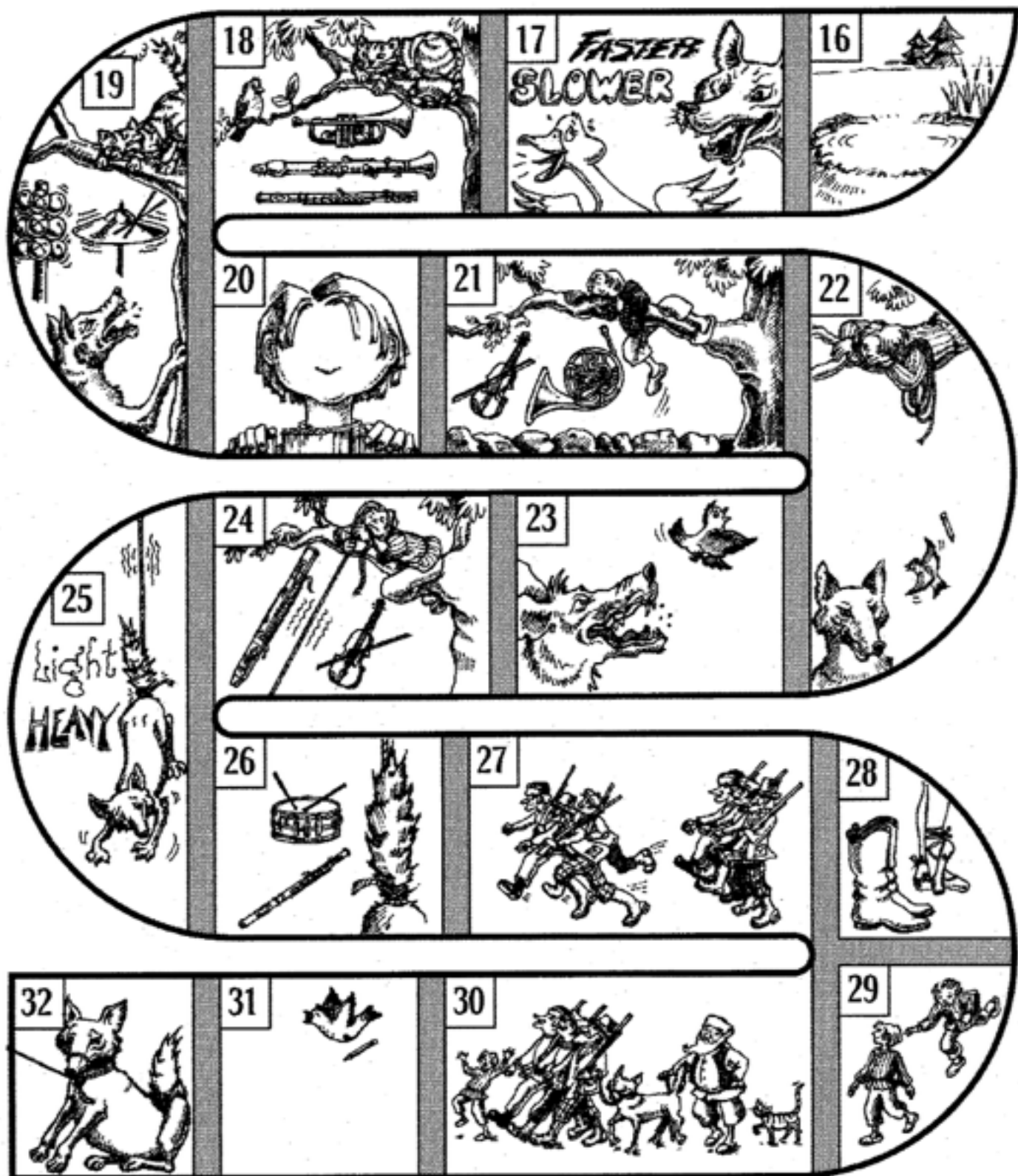
4. **Other instruments:** piccolo    viola    double bass    piano    celeste    trombone    tuba    cor    anglais  
triangle    snare drum    contra bassoon    gong    bass clarinet    cornet    castanets    saxophone

## TASK II

Listen to Peter and the Wolf again and use this map of the piece. Try and identify the correct mood and instrument at each stage of the story. For example, No. 1 is Peter happily skipping or standing at the beginning of the piece. In No.2, is The Bird played by the flute or the tuba? It is good to announce each number as you listen through the story again.







### TASK III

Peter and the Wolf - Your musical story

Developing musical ideas in small groups, using graphic notation and simple musical notation for rhythm and pitch. Introducing musical parameters and characterisation.

Here is an example of how this could work.

**Character:** Peter

**Description:** Carefree, cheeky, lively, brave, naughty

**Instrumentation:** Flute and Viola

**Musical character:** Fast and smooth with some jumpy bits. some loud moments but generally light and quick

#### Graphic Score

Tempo: Allegro		
Articulation:		
Pitch:		
Dynamics: MP	crescendo....	FF

Tempo = Speed of the music

Articulation = character of note (eg spikey/held/heavy/accented)

Pitch = registration of notes

Dynamics = volume of sound (PP - FF)

Here the character is lively hence the *Allegro* tempo indication (fast in Italian)

The *MP - Mezzo Piano* - dynamic is to give the impression of carefree and cheeky

The pitch range is middle to high

The articulation - some flutters and staccato markings (short notes) make the music sound cheeky and naughty.

## ART

Divide the story into scenes and allocate to the class (having the same scene on each table)

- The Grandfather's House in the clearing of the Forest
- The Pond
- The Dark Forest (lots of trees are great for the displays at the Library, Church and The Control Tower)
- The Zoo

Or

Divide the story into characters and allocate to the class (having the same character on each table)

Peter (strings) Cat (clarinet) Oboe (duck) Bassoon (Grandfather) Flute (bird) Hunters (woodwind with gunshots in percussion) Wolf (horns)

Listen to the music - does it suggest different colours and shapes. For inspiration look at Russian folk art and the bright colours of the costumes (see examples at the end of teacher's pack)

**Abstract** - reflecting the different moods expressed in the story. For example, the fear of knowing there is a wolf nearby



This example, a silhouette, shows Peter and the Wolf but symbolises the dark forest and that eyes are always upon you from the darkness. Peter's arms show defiance and bravery and of course, the idea of the wolf is bigger than everything, even the forest and almost all encompassing!

**Realistic** - drawings of the characters and scenes



## CREATIVE WRITING

- Write an adventure that one of the characters has before or after the story

For example, why is the duck sad?

Another example, Peter goes with the Grandfather to the Zoo a week later and sees the wolf. What happens next?

Where are Peter's parents? Does he live with the Grandfather and why?

The story raises many questions which can generate off shoot stories.

- Create role play out of these stories.

## CHAMBER DOMAINE

Under its artistic director, Thomas Kemp, Chamber Domaine has become renowned for its virtuosity and its ambitious and distinctive programming that illuminates the music of the 20th and 21st century with the music of three centuries. The ensemble brings passion and commitment to a diverse repertoire that makes the music of today come alive, placing it into its historical context.

*The New York Times* praised the ensemble for "...intriguing programming and unabashed lushness". *The Guardian* described a recent concert as "an extraordinary performance...with a fluency that came over brilliantly under the baton of Thomas Kemp." *The Times* praised the ensemble: "Chamber Domaine brilliantly demonstrated the thrill of successfully climbing Mount Everest with exhilarating bravery and expressive force." *The Gramophone* commented on a recent recording "...a wealth of timbral subtlety...utterly magical...a tremendous sense of vitality and commitment."

The ensemble has worked with many of the world's leading composers including Mark-Anthony Turnage, Judith Bingham, Ned Rorem, Arvo Part, Mark Simpson, Henrik Gorecki, Piers Helliwell, Huw Watkins, Judith Weir, Brian Ferneyhough, HK Gruber and David Horne giving many territorial and world premieres in concerts and recordings. The ensemble regularly collaborates with leading figures from across the arts world, including Sir Anish Kapoor, Edward Fox, Nicky Spence, Yeree Suh, Sara Fulgoni, Craig Ogden, Irina Takahashi and Anna Grevelius.

Chamber Domaine gave its highly praised South Bank and Wigmore Hall debuts in 1999 and has since performed at leading festivals and concert series in the United Kingdom, Europe and North America including Cheltenham, Brighton, Vale of Glamorgan, City of London and Edinburgh Festivals. The ensemble has also had groundbreaking residencies at the Victoria and Albert Museum, The Imperial War Museum, Arnold Schonberg Centre, Vienna, Gresham College and Bargemusic, New York.

Chamber Domaine is the resident ensemble for Music@Malling and has a year around outreach programme engaging hundreds of children from across Kent in creative activities. This groundbreaking programme has included collaborations with national, regional and local organisations to create an artistic resource for the local area that is of outstanding quality.

The ensemble has a distinguished and highly acclaimed discography with recordings winning international plaudits and regularly broadcasts worldwide.

**NOTES:**

RUSSIAN FOLK ART

