



PITTSBURGH SYMPHONY ORCHESTRA

PNC

Tiny Totz

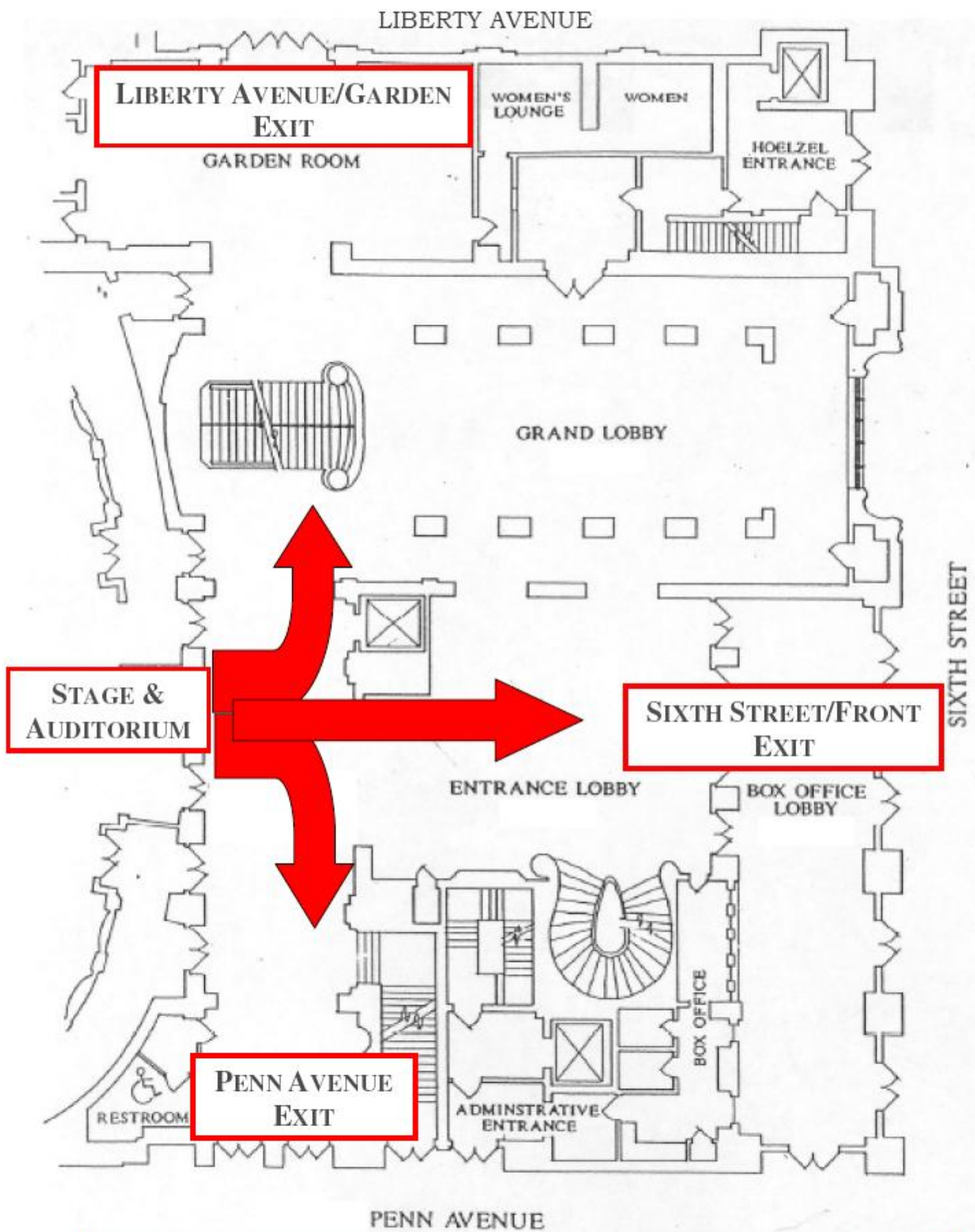
Supplemental materials

2011-2012 season



TITLE SPONSOR





HEINZ HALL EXITS

When your school is dismissed, listen to which exit you should use

PNC TINY TOTS CONCERTS CHECKLIST

Important items to remember

- PNC Tiny Tots concerts are **free of charge**.
- PNC Tiny Tots concerts are **not ticketed**; you will be shown to your seating location upon entry into Heinz Hall.
- PNC Tiny Tots concerts are approximately **35-45 minutes** in length.
- **Tours** of Heinz Hall are **not** available on concert days. If you wish to schedule a tour on a non-performance day, please call 412-392-4850.

BEFORE THE CONCERT

- Return copy of the **Confirmation Form** to the PSO.
- Prepare **name tags** for your students and chaperones; include school name and bus number.
- Make copies of the **Bus Sign** as needed.
- Review the **map of exit doors** on the previous page.
- Use these **Supplementary Materials** to prepare your students for the concert.

THE DAY OF THE CONCERT

- Arrive at Heinz Hall approximately **30 minutes prior** to the concert.
- If the members of your group are arriving separately, please meet at a central location **outside of Heinz Hall** and enter together as a group to better facilitate the seating process.
- Place **Bus Signs** in the front right window of all buses.
- Remind all chaperones and students of their **school name** and **bus number**.
- Be sure that all of your students and chaperones are wearing their **nametags**.
- Leave all **food, drink, backpacks, music devices, cameras, electronic games**, etc. on the bus. These items are **not** permitted inside Heinz Hall.
- Remind your bus drivers that **City of Pittsburgh Police officers** will guide them to their **parking space in the city**. Obtain a **cell phone number** for your bus driver.

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Help Us Build a Strong Foundation...Brick by Brick

As an educator, you know the vital role that exposure to the arts, and music in particular, plays in the development of a child. **Please help us ensure that future generations will enjoy this world-class orchestra by purchasing a brick outside of Heinz Hall for the special K-12 educator price of \$100.** Your engraved brick may be made in honor or in memory of someone special or even in the name of your school. You will have three lines of text of 16 characters each (including spaces and punctuation) for your special message. If you would like to help us keep the PSO strong and accessible to all, please contact Lauren Vermilion at lvermilion@pittsburghsymphony.org or 412.392.2887.

Acknowledgements

The Pittsburgh Symphony Orchestra **Educators Committee** is comprised of educators from Western Pennsylvania. The Committee creates materials to complement the PNC Tiny Tots and Schooltime programs and supports advocacy projects and initiatives of the Education and Community Engagement Department. Many thanks to all of the educators who so generously offer their time and expertise by serving on the Educators Committee. The current Committee is comprised of the following members:

Robert Bononi, *Keystone Oaks*
Dan Brill, *Shady Side Academy*
David Buetzow, *Bethel Park*
Lois Clark, *Wilkinsburg*
Marylloyd Claytor, *Pittsburgh*
Benjamin Cook, *Elizabeth Forward*
Susan Cooper, *Shady Lane*
Amy Davidson, *West Jefferson Hills*
Ronald DePascale, *Montour*
Areta Kalogeras, *North Hills/retired*
Dale A. Kline, *Freedom*
Carolyn Klug, *Pittsburgh*
Nancy Lonich, *Charleroi Area/retired*
Victoria Moule, *Pittsburgh*
Bonnie Myers, *South Butler*
Richard Pantaleo, *Ringgold*
Cody Ressel, *North Hills*
Jane Wall, *Pittsburgh*
Andy Yalch, *Wilkinsburg*



Additional supplementary materials provided by the following educators:

Kristin Demsey, *Shaler Area High School*
Joseph Olivarez, *Peabody School (Charlottesville, VA)*



Grateful thanks to the **City of Pittsburgh Police** for their help in keeping our young audiences safe as they visit Heinz Hall.



Applause for the **teachers, administrators,** and **parents** of all the schools in the Pittsburgh Symphony Orchestra family for supporting music education programs in their districts. The PSO believes that no child's education is complete without the study of music. Please help keep music in our schools!

We wish to extend a special thank you to the following **organizations,** whose generous support allows the PSO to offer educational programs such as the PNC Tiny Tots concerts:

Foundations

Allen H. Berkman and Selma W. Berkman
Family Fund of The Pittsburgh Foundation
Henry C. Frick Educational Fund of The Buhl
Foundation
Anne L. and George H. Clapp Charitable
and Educational Trust
Kathryn J. Dinardo Fund
The Grable Foundation
Hansen Foundation
William Randolph Hearst Endowed Fund for
Education
Milton G. Hulme Charitable Foundation
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Corporations

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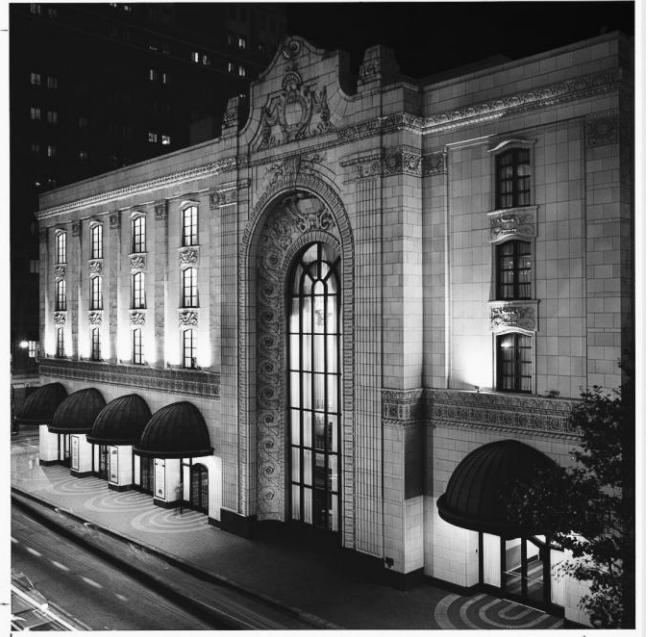
Governmental Agencies

Allegheny Regional Asset District
Pennsylvania Council on the Arts, A State
Agency
Pennsylvania Department of Community
and Economic Development

Notes on Your Trip to Heinz Hall

Please take a few moments to review these guidelines

- ❖ All school buses must have a **sign** in the side window (next to the door) stating the **school name** and **bus number**. Be sure that all of your teachers and chaperones remember their bus number. If you have more than one bus, you may wish to assign a number to each bus on the sign (e.g., Main Street Elementary #1 of 3, Main Street Elementary #2 of 3, etc.).
- ❖ Please have your students use the restrooms before they leave school. If students must use the restrooms at Heinz Hall, they should do so before or after the performance.
- ❖ All students should wear a nametag with their school name and bus number clearly marked.
- ❖ No food is to be brought into Heinz Hall. Any bag lunches or snacks that you bring **must** be left on the bus. No exceptions will be made.
- ❖ Students are not to bring backpacks, book bags, or personal electronic devices into Heinz Hall.
- ❖ No cameras or video recorders should be brought into Heinz Hall. Photography, video, and audio recordings are strictly prohibited.
- ❖ Students should disembark the bus and proceed to Heinz Hall in an orderly line, each student with a partner. As educators, you know the importance of keeping your group together!
- ❖ Groups are not permitted to approach the stage, nor are they permitted to take spontaneous tours of Heinz Hall. Tours may be available on a *non-performance* day by contacting Heinz Hall Management at 412-392-4850 in advance.
- ❖ All seat locations are “first-come, first-served,” determined by the date upon which your reservation form was received by the PSO. **You will not receive tickets or a seating location prior to the concert.** Simply check in with a staff member at the entrance to Heinz Hall and follow your guide to your seating location.
- ❖ Please remember that there will be over 2,500 children in Heinz Hall for each concert. **Attending to your students is the responsibility of you and your chaperones;** please do not expect a PSO staff member or Heinz Hall Usher to monitor your students' behavior. **All teachers and chaperones are required to stay with their groups throughout the entire performance.** Groups exhibiting inappropriate behavior will be asked to leave and will not be invited back to these free performances.



Transportation and Parking Information

- ❖ If you are a group traveling by **school bus**, please inform your driver that City of Pittsburgh Police Officers will be directing buses to **parking spaces in downtown Pittsburgh**.

- ❖ Information about **Port Authority transportation** to Heinz Hall can be found on their website at www.portauthority.org. The site has a "Trip Planner" feature on the main page that will tell you which buses or T-stops will take you to Heinz Hall.

- ❖ **Automobile parking** may be available near Heinz Hall in the following garages:
(PLEASE NOTE: PARKING MAY BE LIMITED DURING THE DAY. PLEASE ALLOW SUFFICIENT TIME TO TRAVEL INTO THE CITY AND FIND A PARKING SPACE.)
 - **Sixth and Penn Garage** (enter on Penn Avenue near Subway)
 - **Benedum Lot** (enter on Penn Avenue)
 - **Eighth and Penn Avenue Lot** (enter on Penn Avenue)
 - **Theater Square Garage** (enter on Seventh Street across from Tambellini's)
 - **Ninth and Penn Garage** (enter on Penn Avenue or Ninth Street)
 - **Ninth and Penn Lot** (enter on Penn Avenue)
 - **Ft. Duquesne and Sixth Garage** (enter on Sixth Street near Ft. Duquesne)
 - **Smithfield Liberty Garage** (enter on Liberty Avenue by Seventh Street)
 - **Stanwix and Ft. Duquesne Garage** (enter on either Stanwix or Ft. Duquesne)

- More information can be found online at www.alcoparding.com or <http://www.city.pittsburgh.pa.us/pghparkingauthority/>.

- ❖ For those with **smart phones**, visit [ParkPGH \(m.parkpgh.org/mobile/index\)](http://m.parkpgh.org/mobile/index) for real-time parking availability in Cultural District garages.

- ❖ **Highway repair and closure information** is available on PennDOT's website at www.511pa.com.

- ❖ **Detour information** for downtown Pittsburgh is available on the Port Authority website at <http://www.portauthority.org/PAAC/Schedules/Detours/tabid/170/Default.aspx>



Heinz Hall for the Performing Arts

Heinz Hall for the Performing Arts was built in 1927, and it opened on September 6 of that year as the Loew's Penn Theatre. The Penn Theatre was a movie theater, as well as a venue for numerous vaudeville and stage shows. It closed in 1964, and it remained vacant until 1970, when renovations began to turn the Penn Theatre into Heinz Hall for the Performing Arts.



Heinz Hall has several notable features. Among them is the famous 40-foot window in the Grand Lobby that looks out onto Sixth Street. Also in the Grand Lobby are two chandeliers suspended from the ceiling, both of which are 15 feet by 8.5 feet. These chandeliers need to be lowered by pulleys when they are cleaned or when light bulbs are replaced.

The auditorium of Heinz Hall seats 2,702 people. The theater is divided into three main seating divisions: the Orchestra level (or main floor), the Grand Tier, and the Balcony—which is subdivided into the Dress Circle, Family Circle, and Gallery. The stage of Heinz Hall has a unique feature: a moving floor. The front portion of the stage, called the apron, is on a hydraulic lift that can be lowered to create an Orchestra Pit, where musicians sit for an opera or Broadway show. The carpeting of Heinz Hall has a specially-made design of a triangle pattern, which represents the three rivers of Pittsburgh. When the original carpet was placed in Heinz Hall in 1971, an equal amount of the carpet was placed into storage. In 1995, when the carpeting in Heinz Hall needed to be replaced, the “spare” carpeting was brought out of storage and used to replace the worn carpeting.

Heinz Hall is one of the premier performance facilities in the world. Its value is estimated at more than \$30 million.



Resident Conductor Lawrence Loh



Resident Conductor of the Pittsburgh Symphony Orchestra and Music Director of the Northeastern Pennsylvania Philharmonic, Lawrence Loh is one of the most exciting young talents on the classical music scene today. He was brought to national attention in February 2004 when he substituted last-minute for an ailing Charles Dutoit with the Dallas Symphony Orchestra. Conducting Stravinsky's *Petrouchka* and Berlioz's *Symphonie Fantastique*, Loh received enthusiastic acclaim from orchestra players, audience members and critics, alike. This season, he additionally takes on the position of Music Director of the Pittsburgh Youth Symphony Orchestra.

Since his appointment as Music Director of the Northeastern Pennsylvania Philharmonic in 2005, the orchestra has flourished artistically, defining its reputation as one of the finest regional orchestras in the country. His leadership has attracted such artists as André Watts, Anne Akiko Meyers, Jon

Nakamatsu, Zuill Bailey and Sharon Isbin. A champion of early childhood exposure to music, Loh created a family concert series that is dedicated to the youngest of audiences. He is very active in the region as an arts leader and music advocate, and is constantly in demand as a guest speaker and clinician.

As Resident Conductor of the Pittsburgh Symphony Orchestra, Lawrence Loh conducts a wide range of concerts including classical, educational and pops. He is active in the PSO's Community Engagement and Partnership Concerts, extending the PSO's reach into other communities. Recent notable concerts with the Pittsburgh Symphony include performances of Beethoven's 3rd Symphony, Mendelssohn's 4th Symphony and Beethoven's 7th Symphony on a concert featuring violinist Sarah Chang. He made his debut on the main season conducting Handel's *Messiah* in December 2008. As the conductor of the enormously popular Fiddlesticks Family Series "Bringing Music to the Lives of Children," Lawrence Loh plays the part of host and conductor. He works closely with Music Director Manfred Honeck as well as frequent guest conductors Yan Pascal Tortellier, Rafael Frübeck de Burgos and Marek Janowski, among others. In addition to his duties on the podium, Lawrence Loh is an audience favorite in the PSO's Concert Preludes lecture series, edits radio broadcasts, and makes many public appearances. His association with the PSO began as Assistant Conductor in 2005-2006. He was promoted to Associate Conductor in 2006-2007 and to Resident Conductor in 2007-2008.

Following a guest conducting appearance at the Detroit Symphony in 2007, Loh was immediately invited to conduct several concerts in the 2007-2008 and 2008-2009 seasons. Other recent guest conducting appearances include the Malaysian Philharmonic, the Dallas Symphony and the San Angelo Symphony. He has conducted the symphony orchestras of Portland, San Angelo, Cedar Rapids, Colorado Springs, East Texas, Fort Collins, Fort Worth, Lubbock, Plano, Shreveport, Sioux City, Spokane and Tallahassee among others. He has also led Korea's Daejeon Philharmonic Orchestra, the Binghamton Philharmonic, the Yale Philharmonia, Omaha Area Youth Orchestra, Ottawa's National Arts Centre Orchestra and the Dallas Chamber Orchestra. His summer appearances include the festivals of Bravo Vail Valley, Breckenridge, Las Vegas and Hot Springs, the Kinhaven Music Academy, the Performing Arts Institute (PA) and the Carnegie Mellon Summer Strings Camp.

Lawrence Loh held the positions of Assistant and Associate Conductor of the Dallas Symphony from 2001-2005. He led the Dallas Symphony in a variety of classical and educational programs throughout each season including classical subscription. Highlights include impassioned performances of Brahms' *Requiem*, Rachmaninoff's *Symphonic Dances* and Brahms' 2nd Symphony.

Prior to his Dallas appointment, Lawrence Loh was appointed by Music Director Marin Alsop to be Associate Conductor of the Colorado Symphony Orchestra. From 1998-2001, he conducted more than 50 concerts annually, including classical subscription, pops, education, family and outreach programs. While in Denver, he was also Music Director of the Denver Young Artists Orchestra, the premiere youth orchestra in the Colorado Rocky Mountain Region. Additionally, Mr. Loh served as the Interim Director of Orchestras and Head of the Orchestral Conducting Program at Denver University's Lamont School of Music in 2000-2001.

In May 1998, Lawrence Loh received his Artist Diploma in Orchestral Conducting from Yale University, also earning the Eleazar de Carvalho Prize, given to the most outstanding conductor in the Yale graduating class. During his years at Yale, he was chosen to be the Assistant Conductor of the Norwalk Symphony Orchestra and Apprentice Conductor of the Hot Springs Music Festival. He received further training at the world-renowned Aspen Music Festival and School and has additional degrees from Indiana University and the University of Rochester. A dedicated teacher, Mr. Loh held the position of Associate Instructor in Music Theory at Indiana University and, later, that of Teaching Assistant at Yale University in Advanced Hearing, Conducting and Orchestration. He was also the Guest Curator at the Denver Museum of Nature and Science for "What Makes Music?" an interactive exhibit, offering the opportunity to explore the science of music and sound, as well as the role of music in culture.

Lawrence Loh was born in southern California of Korean parentage and raised in Carlisle, Pennsylvania. He and his wife Jennifer have a son, Charlie, and a daughter, Hilary.



Assistant Conductor Thomas Hong



Thomas Hong is presently the assistant conductor of the Pittsburgh Symphony Orchestra and associate conductor of the Seattle Symphony. Previously, he was assistant conductor of Orchestre National de France and also associate conductor of the Fort Worth Symphony Orchestra. As assistant conductor of Orchestre National de France, Mr. Hong has participated in various tours all over Europe, including most recently a momentous occasion where Maestro Kurt Masur performed the complete Beethoven symphonies in Frankfurt and Baden-baden. As associate conductor of Fort Worth Symphony Orchestra, Mr. Hong is in charge of programming and conducting all educational and outreach concerts, including four performances as part of Carnegie Hall's LinkUp! music education program, serving all fourth grade students in the Fort Worth Independent School District. Other appointments in the past include assistant conductor of The Curtis Opera Theatre, visiting assistant professor at Haverford College and music director of Delaware County Youth Orchestra as well as First Korean Presbyterian Church of Philadelphia, where he served as organist and choir director for many years.

Orchestras that Mr. Hong has conducted in the past include Spokane, Richmond, Winnipeg Symphony Orchestras as well as the Seoul, Buffalo and Lutosawski Philharmonic Orchestras. Among his operatic and vocal performances are Copland's *The Tenderland*, Mahler's *Das Lied von der Erde* and Stravinsky's *The Rake's Progress*. His most recent operatic production was Donizetti's *L'exisir d'Amore* at the Wortham Opera Theatre in Houston. Awards that he has received in the past include the Leopold Stokowski Fellowship and the Whitaker Fund for Opera. Most recently, he was awarded the fellowship by the Brahms society of Baden-Baden offering residency for several weeks in the studio of Brahms' only remaining summer home in Germany.

As an educator, Mr. Hong was on the faculty of The Shepherd School Pre-College at Rice University, teaching piano to young students. He was also a part of the Just for U Music Program (JUMP!) at the university, dialoging and interacting with children as well as performing for them. In 2006, he was an integral part of forming a new musical organization, working closely with the executive and artistic directors as the founding conductor. Based in Greenwich, Connecticut, Youth Symphony for United Nations', or YSUN, guiding principle continues to be "a gathering of sound for world peace."

Thomas was born in Incheon, Korea and immigrated to the United States with his family in 1978. He began his musical training at the age of 15 on the piano and continued his studies with Dr. Samuel Hsu at Philadelphia Biblical University. Later, he went on to earn a master degree in choral conducting at Temple University and an artist diploma in orchestral conducting from The Curtis Institute of Music, studying with Maestro Otto Werner Mueller. He concluded his artistic training with Maestro Larry Rachleff at Rice University's Shepherd School of Music.

Hints for Using Activities with Children with Special Needs

by Roger C. Thomas, Jr., Music and Special Needs, Western PA School for Blind Children

Additional materials adapted from Rosenber, M., Westling, D., & McLeskey, J. (2008) *Special Education for Today's Teachers: An Introduction*. Upper Saddle River, NJ: Merrill Prentice Hall.

- ❖ Most activities can be adapted for use with special needs children, depending on their needs. Plan, before presenting the activity, how a special child's skills match what is required, and then adapt to help make the activity accessible.
- ❖ When working with a special learner, repetition is essential. Give assistance as needed.
- ❖ For children in wheelchairs, adapt loco-motor activities to be generated with hands. For example, instead of stomping, hit hands on a tray or lap. Instead of tiptoeing, use fingertip touching.
- ❖ Allow extra time for projects, activities, worksheets, and breaks.
- ❖ Break projects into steps, allowing the student to see a clear sequential process. Include instructional prompts in worksheets and for projects.
- ❖ Use all available resources within the classroom to support a special learner. Assign peer tutors and use assistive technology if necessary.

Additional Resources on the Web

National Association of Special Education Teachers
<http://www.naset.org>

Teacher Resources – Special Education
<http://www.doe.mass.edu/sped/links/teacher.html>

Resources for Teachers – Imperial County Office of Education
www.icoe.org

SERI – Special Education Resources on the Internet
<http://seriweb.com/>

Special Education Inclusion
www.weac.org

SERC – The State Education Resource Center
<http://ctserc.org/s/>

The Arts and 21st Century Skills

Business leaders and visionary thinkers are concerned with the preparation of students for the future. 21st Century Skills are the skills that are seen as mandatory to be successful in the workforce. These skills include:

- critical thinking
- problem solving
- communication
- collaboration
- creativity
- innovation
- global awareness
- flexibility

21st century skills are native to the fine arts. The fine arts are proven to cultivate:

- curiosity
- imagination
- critical thinking
- collaborative learning
- innovation
- creativity
- evaluation skills
- persistence
- resilience
- conditional reasoning

Students who possess these skills are able to tolerate and explore:

- ambiguity
- new realms of possibility
- expression of their own thoughts and feelings
- understand the perspectives of others

With a highly-trained and qualified teacher, and with the support of the administration in which he or she works, the fine arts help students become globally aware, collaborative, emotionally strong, and responsible, ethical citizens, possessing the qualities that will help them be successful in the 21st century.

For more information, visit the Partnership for 21st Century Skills at: <http://www.p21.org/>.

Pre-Concert Preparation Lesson Plan

Objective: Students will be able to discuss, understand, and demonstrate appropriate concert etiquette.

Set-up: Students sit on the floor

Props for skits (e.g., sporting events, concert, movie theater)

Standards: 9.1.3.G, 9.1.3.I

Procedure:

- I. Understanding audience behavior
 - a. Ask students to describe places where they were members of an audience (e.g., movie theater, dance recital, sporting event, concert, school presentation, etc.). List places on the board.
 - b. Choose three events, one of which should be an orchestra concert, to discuss different behaviors of audience members at various events. List characteristics of audience behavior.
 - c. Act out the events, in which the last scenario should be an orchestra concert.
 - i. Choose students to role-play the events. Allow the rest of the class to demonstrate proper attributes of an audience member in each situation.
 - ii. Ask the performers to evaluate the audience's behavior for the first two skits.
 - d. After role-playing the orchestra concert, review and evaluate the audience's behavior (e.g., sitting with their hands to themselves, being quiet, paying attention, etc.).
- II. Understanding what to expect at Heinz Hall
 - a. Tell the students that they will be attending a concert at Heinz Hall where the Pittsburgh Symphony Orchestra will perform.
 - b. Explain what to expect before the concert starts
 - i. Musicians "warm-up" just like athletes or dancers. The musicians will enter the stage to practice prior to the start of the concert.
 - ii. The concertmaster (first chair violinist) enters the stage; the audience applauds. Then the concertmaster gives a signal to the principal oboe player and the orchestra begins to tune. It is important for the audience to remain silent while the orchestra is tuning.
 - iii. The conductor will enter the stage; the audience applauds before he conducts the first piece. When the piece is finished, the audience applauds when the conductor lowers his hands and turns to the audience to take a bow.
- III. Practice activity
 - a. Choose a group of students to be a small orchestra, a concertmaster, and a conductor. Have the rest of the class act as the audience.
 - b. Role-play "what to expect before the concert starts"
 - i. Musicians warm-up
 - ii. Concertmaster tunes
 - iii. Conductor conducts
 - c. Discuss the procedure for leaving after the concert:
 - i. Do **not** get up from your seats after the concert ends.
 - ii. **Wait** for Symphony personnel to dismiss your school from the stage.
 - iii. Exit Heinz Hall in an orderly manner, keeping your entire group together. If some of your students must use the restroom, send them with a chaperone; hold the remainder of the group in their seats until the group has re-formed in total. Please do not hold your entire group in the lobby while students use the restrooms. Over 2,500 students will be exiting Heinz Hall and large groups waiting in open areas will disrupt the dismissal process.
 - iv. Cross the street only at the corner and only with the assistance of police officers. Symphony personnel will direct you to corners where police officers are present.
- IV. Culminating Activity
 - a. After the concert, review the elements of appropriate concert behavior and have the students evaluate their own behavior at the PNC Tiny Tots concert.

Introducing the Instruments of the Orchestra

Sample Lesson Plan

Developed by Jill Campion, Mt. Lebanon School District

Materials needed:

- 2011-2012 Supplemental Music CD (available for \$4; call 412.392.4841 to order)
- Instrument family posters to display
- CD player

- I. **Introduce** – Introduce yourself; establish positive physical proximity to students and positive rapport.
- II. **“You are going to experience** the wonderful gift of live music given to you by the world class Pittsburgh Symphony Orchestra musicians. This will happen when you take an exciting trip to beautiful Heinz Hall.”

“Please fold your hands in your lap and listen to this.”
(be careful not to talk while music is playing)

CD track #23

(Teacher points to families on instrument posters while students listen)

- III. **Individual family focus:** “Can you answer this question/solve this riddle? Which family of the orchestra sits on the front edge of the stage and has the most players?”

A. STRINGS

- Point to poster
- Teacher demonstrates and students “follow the leader” for bowing (with right hand – “pledge hand”)
- Arco (long bow – right hand); Pizzicato (plucking)
- “Name the highest string instrument: violin, then the viola (up in front of chest, bowing with the right hand, fingering the notes with the left), cello (sit tall to play – bowing with the right hand, finger with the left hand), and bass” (musicians sit on a stool to play – just inform). The harp can be used in the orchestra on special occasions. It is in the string family, as it is played upright with the fingers. It has 47 strings and 7 foot pedals, which is how it changes key signatures.”
- “In care of your neighbor, students play down- and up- bow along with the music.”

CD track #24

“Which family sits directly behind the strings?” (If necessary, give choices.) “Is it the woodwinds, brass, or percussion?”

B. WOODWINDS

- Point to poster
- “Breathing is an important component, so you need to sit tall to show me the breathing for the highest instrument, the flute.” (position hands out to the right side)
- Demonstrate oboe and clarinet to the front. “These both use a reed to produce sound. The reed vibrates because the musician uses their air to play the instrument.”
- Demonstrate and name the bassoon. (position hands to the lower right hand side of the body)
- “Choose an instrument to play along with the woodwinds.”
CD track #29

“Name the families in stage order so far—strings, woodwinds, and now _____.”

- Point to poster

C. BRASS

- “B is for Brass, and B is for Buzz.” Teacher buzzes lips and students follow to learn sound vibration production.
- “Close your lips and show me the position for the highest of the brass, the trumpet.” (3 fingers in right hand for valves, left hand holds trumpet)
- “Show me the French horn (to the middle right side of body); bass clef trombone (seven positions with right hand slide); and the largest brass, the tuba.”
- “Sit tall, careful of your neighbor, and play along with one chosen instrument; listen carefully. Do not buzz your lips at this time so everyone can listen.” CD track #30

“Who sits behind/beside the brass family?”

D. PERCUSSION

- Point to poster
- “There is a battery of *pitched* and *non-pitched* percussion instruments. They could sound like:” (demonstrate and have students do) *Snap, clap, pat legs, stomp, and stop*.
- “Play along on your legs with the timpani and cymbals (teacher demonstrates) and the ‘rolling’ of the snare drum as you listen to the percussion family.”
CD track #32

“Sometimes on special occasions you will get to hear this instrument. Fold your hands in your lap or play your fingers on your leg.”

CD track #31

E. PIANO

- Point to poster

(The piano is in the percussion family because the hammers inside strike the strings when the keys are depressed.)

“Name all families in stage order together.
(Strings, woodwinds, brass and percussion)”

“Who leads them all?”

F. CONDUCTOR

- “All students stand and learn pattern of 2 with your right hand. Follow the leader, head up, stand tall, look confident.” (Practice both mirror conducting with two hands, as well as just the right hand as the left hand is then used for cuing the families/instruments.)

(Use a march, such as Sousa's *Washington Post*

“Please sit down and fold hands in your lap.”

IV. Logistics—3 steps for students:

“With the possibility of 2,600 students attending this concert, to ensure your safety you will need to:

1. Outside:

- Be ready to walk to Heinz Hall from wherever the police direct your school bus to park.
- Stay in line with your school.
- Keep your voice at a low volume.

2. Inside:

- Your usher will lead you to your red seat where you will sit down, facing the stage.
- You may use your inside voice at this time.
- You will see and hear the musicians on the stage warming up/tuning, similar to an athlete stretching prior to a race.
- You will know the concert is beginning when you see the conductor come out onto the stage from the side stage door.

3. Concert:

- There is now no talking. All students are listening to the concert, so there is no talking while the conductor is speaking or the music is playing.
- You may participate when asked to by the conductor.
- You may show your appreciation through applause when the conductor's arms go down to his side. That is how you know that the piece is finished and it is time to clap.
- Have a wonderful listening experience!”

V. (If time permits): Specific concert content tasks

Add listening to additional CD tracks, and choose from the activities below to address specific concert content.

(If no additional time available): Proceed to VI.

- Movement activities – walking/marching in place, pantomime, body percussion.
- Concept recognition – beat/rhythm, fast/slow, and high/low.
- Drawing to represent the music while listening.
- Singing melodies of excerpts while CD is playing.
- Aesthetics – students describing how the music makes them feel through comparing/contrasting other experiences.
- Ask students for a favorite instrument family that they heard today. Review the families instruments and play the excerpt again so all students can enjoy it.

VI. “You will have a wonderful experience at the symphony concert!”



PITTSBURGH SYMPHONY ORCHESTRA

PNC Tiny Tots Concerts

“Symphonic Stories”

Thomas Hong, conductor

November 16, 2011

11:30 am

Elgar Overture from *Wand of Youth Suite No. 1*

Tchaikovsky “Children's Galop” and “Arrival of Guests”
from *The Nutcracker*

Bizet “Song of the Toreador” from *Carmen*

Ravel “Conversations of Beauty and the Beast”
from *Mother Goose*

Grieg “Anitra's Dance” and “In the Hall of the Mountain King”
from *Peer Gynt Suite No. 2*

Tchaikovsky “Valse” from *Sleeping Beauty Suite*

Program subject to change

Symphonic Stories

Theme: Bringing classic children's stories to life through music

Focus: Exploration of the stories that have inspired composers to create their own masterpieces.

Objective: On completion of this unit students should begin to:

- ❖ Match their movement to the speed and meter of music.
- ❖ Develop various ways to express movement through the music.
- ❖ Recognize musical elements such as loud/soft, fast/slow, and getting faster/slower.

Language Arts

- ❖ Check your school or local Library for age-appropriate versions of the stories that will be featured at the concert:

The Nutcracker
Beauty and the Beast
Sleeping Beauty
Peer Gynt



- ❖ After reading the stories, discuss the different parts of the stories that will be performed by the Pittsburgh Symphony Orchestra.

The Nutcracker: "Children's Galop and Arrival of Guests" marks the arrival of the guests to the party.

Beauty and the Beast: Beauty and the Beast discuss that the Beast has a beautiful heart, even though he was in the form of a monster. Beauty agrees to marry the Beast, and the spell is broken, transforming him into a handsome prince.

Sleeping Beauty: The "Valse" is the celebration piece for Aurora's twentieth birthday.

Peer Gynt: In "Anitra's Dance," Anitra sneaks downstairs to dance at her parents' party, even though she should be in bed.

Peer Gynt: "In the Hall of the Mountain King," Peer Gynt is in the palace of the Troll King. He has decided to marry the Troll Princess in order to become rich. However, he changes his mind when he realizes that he would become a troll. This piece is about his escape from the Troll Palace.

- ❖ Make a classroom chart listing the attributes of the characters who behave in a nice way and those who do not.

- ❖ Which character would you like to pretend to be? Act out your characters; write a letter telling how you feel or what you have done.
- ❖ To stimulate language development, ask the students to each bring in a picture that illustrates the characters of the stories. Make a class collage.
 - Let each student describe the picture and tell what the character is like
 - Categorize the pictures from which story they belong
 - Create sentences for the children to complete, such as
 "Sleeping Beauty is _____."
 "In the *Nutcracker*, guests are arriving at a _____."

Math

- ❖ Sleeping beauty slept for 100 years. Review some of the activities you did at your school or in your class on day 100.
- ❖ If there are 50 people at the party in *The Nutcracker*, how many will be left if 10 of them leave to go home? If 20 leave? If 30 leave?
- ❖ Make a class graph, charting each child's favorite story. Count, using tally marks and/or numerals. Which story has the most? The least?

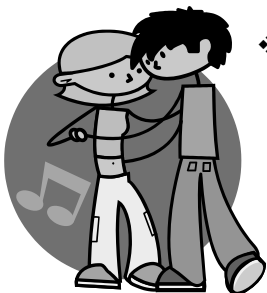
Make a living graph. Each child lines up behind a picture representing his or her favorite story. Compare line lengths.



- ❖ Before the trip, ask the children to guess how many musicians will be on the stage. Show the picture of the orchestra in this booklet, and ask if anyone wants to change their estimate. After the concert, count the musicians in the picture. Compare the estimates with the actual number.

Science/Health

- ❖ Sleeping Beauty slept for 100 years; learn about sleep and why it is important.
- ❖ Discuss the season or climate in which each story takes place. How do the characters dress in each season or climate? What happens when people get too hot or cold? What are ways to stay at a comfortable temperature?
- ❖ List all of the different environments illustrated in the stories and discuss their characteristics.



- ❖ Several of the characters in the stories dance. Discuss what happens to your heart beat after dancing or physical activity. Locate your heart in your body. Find different places to feel your heart beating. On the playground, check your pulse at rest and after vigorous play.

Social Studies

- ❖ Peer Gynt was a world traveler; he traveled to Norway, Morocco, Egypt, China, and America.
 - Display or make flags of the countries.
 - Locate the countries on a map or globe.
 - Learn about traditional dress, folk music, and food.
- ❖ Draw pictures of the characters, their homes, and their families, based on the elements of each story that have been shared with the children. Compare and contrast with the way we live.
- ❖ What forms of transportation were used in the stories? How would they be different if the stories were taking place in today's world? Collect pictures of different forms of transportation that we use today.
- ❖ Discover any modes of transportation used in the stories. How do forms of transportation differ in locations throughout the world.
- ❖ Do the stories take place in the city or the country? Give reasons for your answer. (Open fields, streets, tall buildings close together, etc.)
- ❖ Mark a globe with dots to represent the countries represented in the stories. Pretend that the class is traveling to these locations from Pittsburgh. Measure the distance from Pittsburgh to these locations with a piece of string and compare the distances. The string could be pasted onto a graph for comparison.



Art

- ❖ Display pictures of the Nutcracker and have the students create their own Nutcracker on paper or using other materials (marshmallows and popsicle sticks).
- ❖ Begin a mural depicting the students' favorite stories. Children can draw, color, or cut out pictures to represent their favorite characters, actions, and objects in the stories.
- ❖ Make dioramas of the stories in shoeboxes. Collect items from nature to include in the project, in addition to craft items found in the classroom.
- ❖ Paint posters advertising the party in *The Nutcracker*. Use watercolors, food coloring, poster paints, etc.
- ❖ Create invitations to Aurora's (Sleeping Beauty's) birthday party. Include the date, time, and location.

Music/Movement

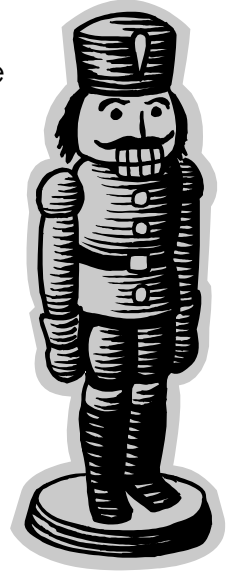
- ❖ Sleeping Beauty dances the waltz, which is danced with a partner.
 - Create a dance with a partner. When the music stops, choose a new partner and dance again.
 - Try dancing to different pieces from the supplementary CD. Describe how each piece made you move.

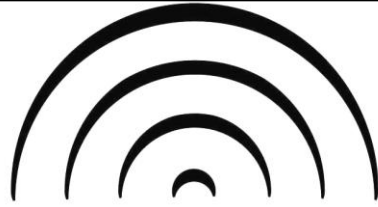
- ❖ The PSO will play two movements from the *Peer Gynt Suite*.
 - Listen to the pieces and keep the beat on your lap while you are sitting. Then move the beat to different parts of your body (e.g., head, feet).
 - “In The Hall of the Mountain King,” the music starts slowly and softly and then gets faster and louder. Move to the music, showing these changes in your movements. (Be sure to have a signal for stopping before starting this activity. Practice moving in a personal space without touching anyone.)
 - “In The Hall of the Mountain King” tells a story about trolls. Describe how a troll would move, and then perform these movements yourself.

- ❖ Beauty and the Beast's conversation is depicted through music. Have your own musical “conversations” in the classroom. Improvise on various classroom instruments at different tempi. Have musical conversations both fast and slow.

- ❖ Tchaikovsky wrote the music for *The Nutcracker* for a ballet of the same name. Have students pretend that they are dancers on a stage, and move in ways that reflect the musical styles. Pay attention to dynamics, tempi, and styles (e.g., staccato, legato, etc.)

- ❖ Read any of the stories aloud, incorporating music and movement into the action of the story.





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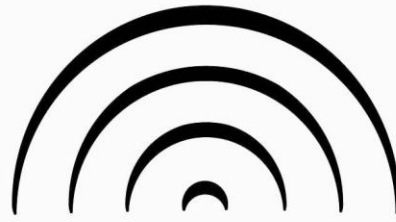
for

“Symphonic Stories”

PNC Tiny Tots concert presented
November 16, 2011

Thomas Hong, conductor

Teacher



PITTSBURGH SYMPHONY ORCHESTRA

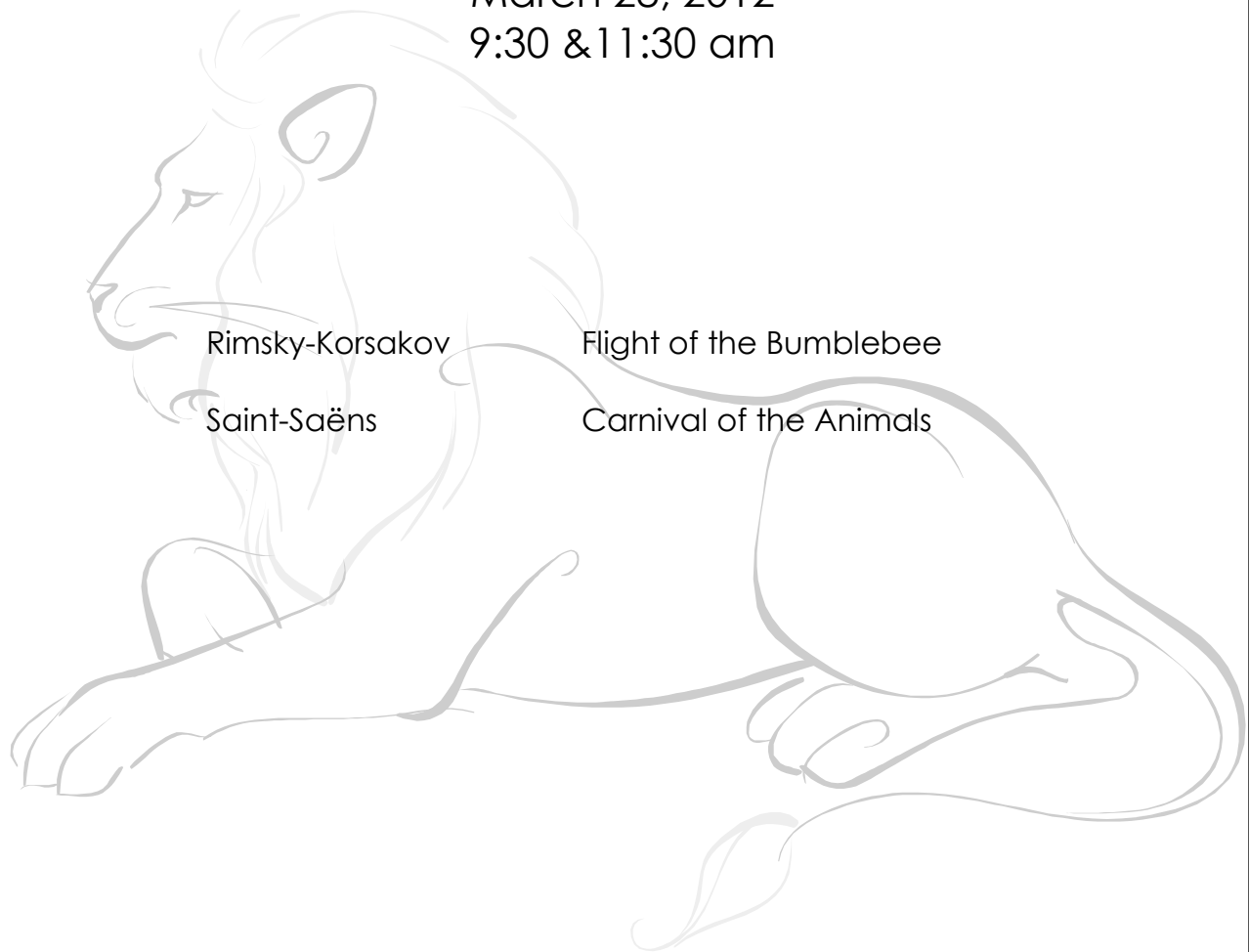
PNC Tiny Tots Concerts

“Symphony Safari”

Lawrence Loh, conductor

March 28, 2012

9:30 & 11:30 am



Rimsky-Korsakov

Flight of the Bumblebee

Saint-Saëns

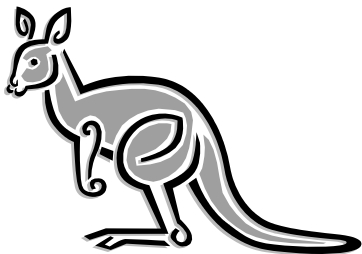
Carnival of the Animals

Program subject to change

Symphony Safari

Language Arts

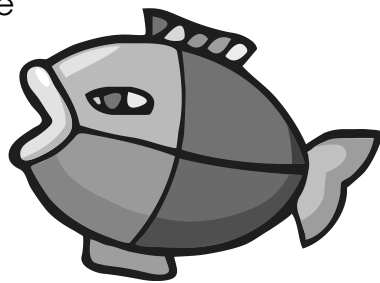
- ❖ With the class, make a KWL chart (What you Know, What you Would like to know, What you have Learned) about the animals and music which will be included in the concert: bears, lion, hens, tortoises, elephants, kangaroos, fish, birds, and horses.



- ❖ Recall other stories, poems, or finger plays about animals.
- ❖ Write a story about animals that could be true and another one that could not.
- ❖ Which animal would you like to be? Tell about the attributes that you most admire in that animal.

Math

- ❖ Out of all the animals included, which type of animal has the most feet? Who has the least amount of toes? Which animal can hold its breath the longest? Which animal do you think is the fastest? How fast? What compares to that that we use every day (a car, running, etc.)? Which animal jumps the most? Which animal is the slowest? And how slow is that (act out how slow a tortoise actually moves)?
- ❖ Make an animal match game by cutting out animal shapes, then cutting each animal in half. Make the same number on each half. Ask children to match the numbered halves.
- ❖ Which animal is the “King of the jungle”? Where does the “King of the jungle” live? How far away is the closest region (in miles)? How long would it get there by boat, plane, driving, and walking (assuming you could)?
- ❖ Compare the heights of the animals in the concert. Make a display in the classroom. Include the measurement of some or all of the children in the display.



Health/Science

- ❖ Sort and classify the animals included in the concert by appearance. Which ones have feathers, fur, and scales?
- ❖ Make a chart showing how animals move. Which ones fly, crawl, swim, walk, hop, and gallop? Add other animals you know to the chart.

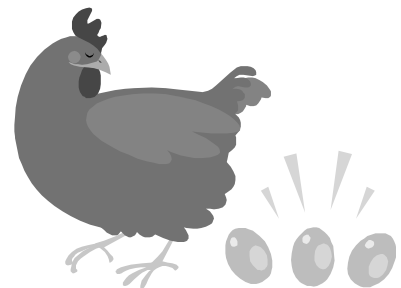
- ❖ How do animals eat their food? What foods do they eat? What foods do you eat?
- ❖ Compare an animal home to your bedroom. Which ones live in nests, dens, holes in the ground, houses, and barns?
- ❖ What are fossils? What can we learn from fossils? What does the national history museum, here in Pittsburgh, have to do with fossils? And what kind of animals do these fossils give us maps of?

Music/Movement

- ❖ Pantomime movements of different animals. Help children identify the elements of movement or descriptions that relate to the animals (e.g., slow, heavy, stiff, majestic, etc.).
- ❖ What kinds of sounds would fit the movement of the animals? Use voices, rhythm instruments, and pick favorite songs or CDs. Identify sounds as loud/soft, high/low, long/short, rough/smooth.
- ❖ Choose excerpts from the concert music and move like the animals suggested in each movement.
- ❖ Create a new song or piece of music to represent an animal from the concert or a favorite pet.

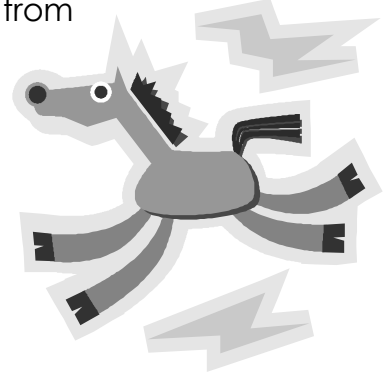
Social Studies

- ❖ Which animals live with people as their pets? Which work for people?
 - Which animals only live in the wild or in zoos?
- ❖ Where do animals live? In peoples' homes, farms, jungle, forest, or water?
 - Make a class chart. Cut pictures from magazines, draw them, or print from the internet.
- ❖ Do animals have families? Identify the animals from the concert and name their babies: bear/cub, lion/cub, hen/chick, elephant/calf, kangaroo/joey, fish/fry, bird/hatchling, horse/foal.



Art

- ❖ Draw an animal (real or imaginary) using lines that are rough/smooth, thick/thin, or long/short.
- ❖ Create an imaginary animal using pre-cut geometric shapes.
- ❖ Make hand puppets from paper bags or a stick puppet from pre-cut body parts that can move with the music.
- ❖ Cut out simple animal shapes and decorate with feather, fur, or scales.



Resources

The following resources may be useful before or after attending the Symphony Safari concert:

Saint-Saens: *Carnival of the Animals* (Marian Lapsansky & Peter Toperczer, piano, Czechslovak Radio Symphony Orchestra, Ondrej Lenard, conductor), Bizet: *L'Arlesienne* Suites No. 1 & 2 (Sovak Philharmonic Orchestra, Anthony Bramall, conductor)

Bernstein favorites [sound recording] : Children's Classics.

Publisher: New York : Sony Classical, [1991]

Carnival of the animals [videorecording] / Bogner Entertainment Inc. ; Jim Gamble Puppet Productions ; produced by Jonathan Bogner ; directed by David Touster ; written by Roger Mara.

Publisher: [Sherman Oaks, CA] : Bogner Entertainment, c1992.

Carnival of the animals / Philip de Vos and Piet Grobler.

Publisher: [Asheville, N.C.] : Front Street ; [U.S.A. distributed by Publishers Group West, 2000].

Carnival of the animals/ by Saint-Saëns ; commentary by Barrie Carson Turner ; illustrations by Sue Williams.

Publisher: New York : H. Holt, 1999.

Carnival of the animals [sound recording] / text and narration by John Lithgow ; music by Camille Saint-Saëns.

Publisher; New York : Simon & Schuster Audio, c2004.



PITTSBURGH SYMPHONY ORCHESTRA

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“Symphony Safari”

PNC Tiny Tots concert presented
March 28, 2012



Lawrence Loh, conductor

Teacher



PITTSBURGH SYMPHONY ORCHESTRA

PNC Tiny Tots Concerts

“Anatole”

Thomas Hong, conductor

April 25, 2012

9:30 and 11:30 am



Grieg	“Morning Mood” from <i>Peer Gynt</i>
Mancini	Strings on Fire
Khatchaturian	“Sabre Dance” from <i>Gayane</i>
Anderson	Typewriter
Strauss	Pizzicato Polka
Grieg	“In the Hall of the Mountain King” from <i>Peer Gynt</i>
Strauss	Radetzky March
Bizet	“Song of the Toreador” from <i>Carmen</i>

Program subject to change

Anatole (Book Concert)

Background Information

"*Anatole is a most honorable mouse. He is shocked – shocked! – when he learns that humans don't like mice to sample their leftovers. What's a mouse to do? He must provide for his family, but Anatole is determined to earn his supper. Perhaps he could offer his services at the Duval Cheese Factory?*"



- ❖ *Anatole* was written by Eve Titus in 1956. The character of Anatole had such appeal that Titus wrote nine subsequent books about his adventures. The collection of *Anatole* stories conveys the message that earning an honest wage is dignified and honorable.
- ❖ *Anatole* is a Caldecott Honor Book, which recognizes the best illustrated children's book in a particular year.
- ❖ The illustrations were done by artist and author Paul Galdone, who illustrated and/or authored over 300 children's books.
- ❖ The Pixar film *Ratatouille* follows a similar storyline as *Anatole*: a mouse who dreams of being a gourmet chef.

Preparation for the Concert

- ❖ Become familiar with the instruments of the orchestra, the sounds they create, and their position on the stage at Heinz Hall.
- ❖ Preview some of the musical selections to be performed, pointing out easily accessible themes or musical characteristics. Multiple hearings of the music will help children to become familiar with it and increase their understanding and enjoyment of the concert.
- ❖ Use the pre-concert preparation lesson plans found on pages 13 and 14 of this book.

After the Concert

- ❖ Discuss the children's favorite musical selections from the concert.
- ❖ Read the other *Anatole* stories to continue the adventures of this lovable mouse. Select music to help illustrate the action in the stories. Find recordings of classical music, or even better, have students create their own music with their voices or other classroom instruments.
- ❖ Host a screening of *Ratatouille* for the children and their families. Talk about the similarities and differences of the film and *Anatole*.

Language Arts

- ❖ Select unfamiliar vocabulary from the story. Write the words on a board and have the children act out or point out examples of the words.
- ❖ Select the French words and phrases in the book and discuss their meanings. Practice saying the words aloud.
- ❖ Create a class story of the adventures of Anatole. Decide where Anatole will begin his adventure, where he will end, and what kind of activities he will do in between.
- ❖ The book opens with “In all France, there was no happier, more contented mouse than Anatole.” What does it mean to be content? Why was Anatole content?
- ❖ Talk about why Anatole was upset when he heard the humans speak badly about him. Why did Anatole want to earn food for his family? Discuss what it means to have self-respect.
- ❖ Have each student choose a character that he/she would like to pretend to be. Act out the characters; write a letter telling how each character feels or acts.
- ❖ Read other stories set in Paris, such as *Madeline*, *Eloise in Paris*, *The Happy Lion*, etc.

Math

- ❖ Guess the number of cheeses pictured in the book, and then count them. Was the estimate higher or lower than the actual number of cheeses?
- ❖ If Anatole samples two types of cheese for breakfast, two for lunch, and three for dinner, how many cheeses does Anatole eat in a day? In a week? In a month?
- ❖ Pieces of cheese are on sale for 25 cents! Give students a different number of quarters and ask them how many pieces of cheese they could buy with their quarters. What if the Duval Cheese Factory was also selling specialty cheeses for 50 cents each? How many specialty cheeses could they buy?
- ❖ Place a mark on a globe on Pittsburgh and another mark on Paris. Use a string to measure the distance between the cities. Mark other places on the globe that the students have visited and use the same measuring system. Is Paris nearer or farther than the places the children have visited? Use the strings to make a graph to compare.
- ❖ Name the activities that Anatole does during the day (e.g., reads the paper, rides his bicycle, spends time with his family, goes to work, etc.). How many hours are in a day? How many hours do you think Anatole spends doing each of these activities? How many hours do the students spend on their activities?

Science and Health

- ❖ What kind of animals are mice? What is a rodent? What is a mammal? Where do mice live? In what kind of environment do mice live? What kinds of food do mice eat?
- ❖ Discuss the climate and seasons of France. Learn about the country's environments. Are Anatole and his friends dressed appropriately in the story? In which season is the story set, most likely?
- ❖ Anatole and Gaston go out every night to find food for their families. Why do we eat? Why is food and proper nutrition important?
- ❖ Make cheese! This simple, quick version sits overnight and is ready in the morning (from <http://www.mediterranean-food-recipes.com/yogurt-cheese.html>).

Ingredients for yogurt cheese

Yields about 2 cups

- 6 cups full cream laban or yogurt
- 2 teaspoons salt

Kitchen tools

- A cheese cloth or muslin cloth
- A large bowl
- A whisk or fork

Preparation:

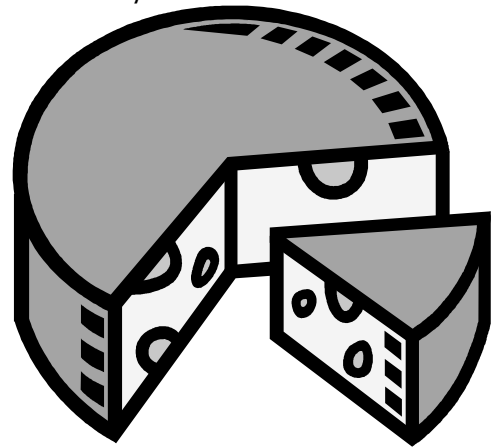
Preparation time: 5 minutes (plus 12 hours for draining)

Put the yogurt in a large bowl. Add the salt and beat it for a few minutes with a whisk or a fork.

Line a colander with the cheesecloth or muslin cloth. If you want to capture the whey, put the colander inside a large bowl, otherwise, put it in the sink.

Slowly pour the beaten yogurt. Gather up the corners of the cloth and tie up with a piece of string. Suspend over a bowl to collect the whey that drips.

Leave it to drain for 12 hours. Straining it overnight is great. You have fresh yogurt cheese in the morning.



Social Studies

- ❖ Learn about the similarities and differences between Pittsburgh and Paris. What do the two cities have in common? What things can you find in one city but not the other? Make a class chart or drawing of your contrasts and comparisons.
- ❖ Have a “Paris Festival” in the classroom. Provide samples of French food, clothing, music, and artwork.
- ❖ What methods of transportation are needed to get to Paris? Can the class walk there? Why or why not? Trace the route on a map or globe.
- ❖ Anatole rides his bicycle through the streets of Paris. What other methods might he use to get around today?



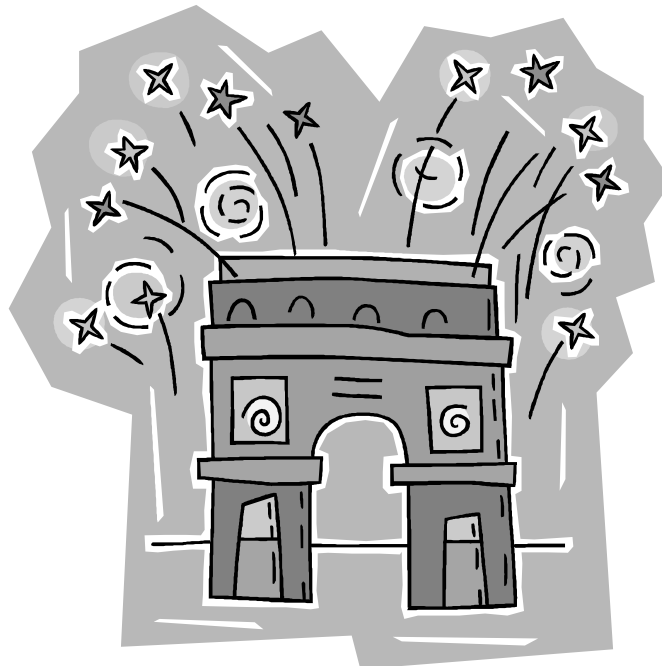
- ❖ Learn about French culture and environment through pictures. What kinds of plants grow there? What kinds of animals live there? What is the culture of the people of France? What do they value? What kinds of foods do they eat? What does their flag look like?
- ❖ Learn about the famous monuments in France. Identify the Eiffel Tower, the Palace at Versailles, the Arc de Triomphe, etc. What are they used for, or why were they built?

Art

- ❖ Create a diorama of the home of Anatole and his family. What should be included?
- ❖ The employees at the Duval Cheese Factory wear aprons. What are aprons used for? What kinds of jobs require wearing aprons? Have the children design their own aprons that they can use for cooking with their families or for painting in the classroom.
- ❖ Look at the French clothing pictured in the book. Have the children design new clothing for Anatole and his family. Give the children blank paper dolls of the mice and use watercolors to paint clothes on them. Or instead, use scraps of fabric and textiles.
- ❖ Identify the colors used primarily in the illustrations (black, white, blue, and red). Have the children create their own watercolor paintings using only these colors.
- ❖ Using cardboard boxes and other found objects, create the “small mouse village” where Anatole and his family live.
- ❖ Look at famous French artwork from the Impressionist period. What distinguishes this style of art?

Music and Movement

- ❖ Learn and sing French folk songs, such as *Frère Jacques*, *Sur le Pont d'Avignon*, and *Au Clarie de la Lune*. Sing *Frère Jacques* in a round.
- ❖ Play Impressionist music by Ravel and Debussy. Provide scarves to the children and encourage them to move to the music. Discuss how this music makes them feel.
- ❖ Anatole eats a lot of cheese! Move around the classroom like a mouse that has just eaten much cheese. Next, move like a mouse that is sneaking around a house looking for food. Finally, use movements to express how Anatole and his family would celebrate after his success at the cheese factory.
- ❖ Using any instruments available in the classroom, create music to represent Anatole, his wife (Doucette), his children, the cheese factory, and his bicycle rides through the streets of Paris. Read the story, adding in the music at the appropriate time. Vocal sounds or body percussion may be substituted for instruments.
- ❖ Listen to "The Typewriter" by Anderson. What is a typewriter? Show the children a typewriter, and locate the scene in the story where Anatole uses it. What are the sounds associated with a typewriter? Have the children move to the music as if they were typewriters.
- ❖ Listen to "In the Hall of the Mountain King" by Grieg. Have the students explore three different ways of moving to this song, such as slow walking, fast walking, and running in place. Which styles seem to be the most appropriate ways to move to this piece?





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PNC Tiny Tots concert presented
April 25, 2012

Thomas Hong, conductor

Teacher

To enhance your visit to Heinz Hall, consider also visiting these exciting Pittsburgh cultural attractions!

Andy Warhol Museum
412.237.8300
www.warhol.org

August Wilson Center for African American Culture
412-258-2700
www.augustwilsoncenter.org

Carnegie Museum of Art and Natural History
412-622-3131
www.cmoa.org
www.carnegiemnh.org

Carnegie Science Center
412.237.3400
www.carnegiesciencecenter.org

Children's Museum of Pittsburgh
412.322.5058
www.pittsburghkids.org

Fort Pitt Museum
412.281.9284
www.fortpittmuseum.com

Frick Art & Historical Center
412-371-0600
www.frickart.org

Gateway Clipper Fleet
412-355-7980
www.gatewayclipper.com

Mattress Factory
412-231-3169
www.mattress.org

National Aviary
412-323-7235
www.aviary.org

Phipps Conservatory and Botanical Gardens
412-622-6914
www.phipps.conservatory.org

Pittsburgh Zoo & PPG Aquarium
412-655-3640
www.pittsburghzoo.org

Senator John Heinz Pittsburgh Regional History Center
412.454.6000
www.pghhistory.org

Silver Eye Center for Photography
412-431-1810
www.silvereye.org

Society for Contemporary Craft
412-261-7003
www.contemporarycraft.org





Heinz Hall for the Performing Arts
600 Penn Avenue
Pittsburgh, PA 15222
412-392-4900

Education and Community Engagement Department
education_outreach@pittsburghsymphony.org
Phone: 412-392-4841
Fax: 412-392-4910

Suzanne Perrino, Senior Vice President of Education and Strategic Implementation
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Lisa Hoak, Director of Education Programs
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