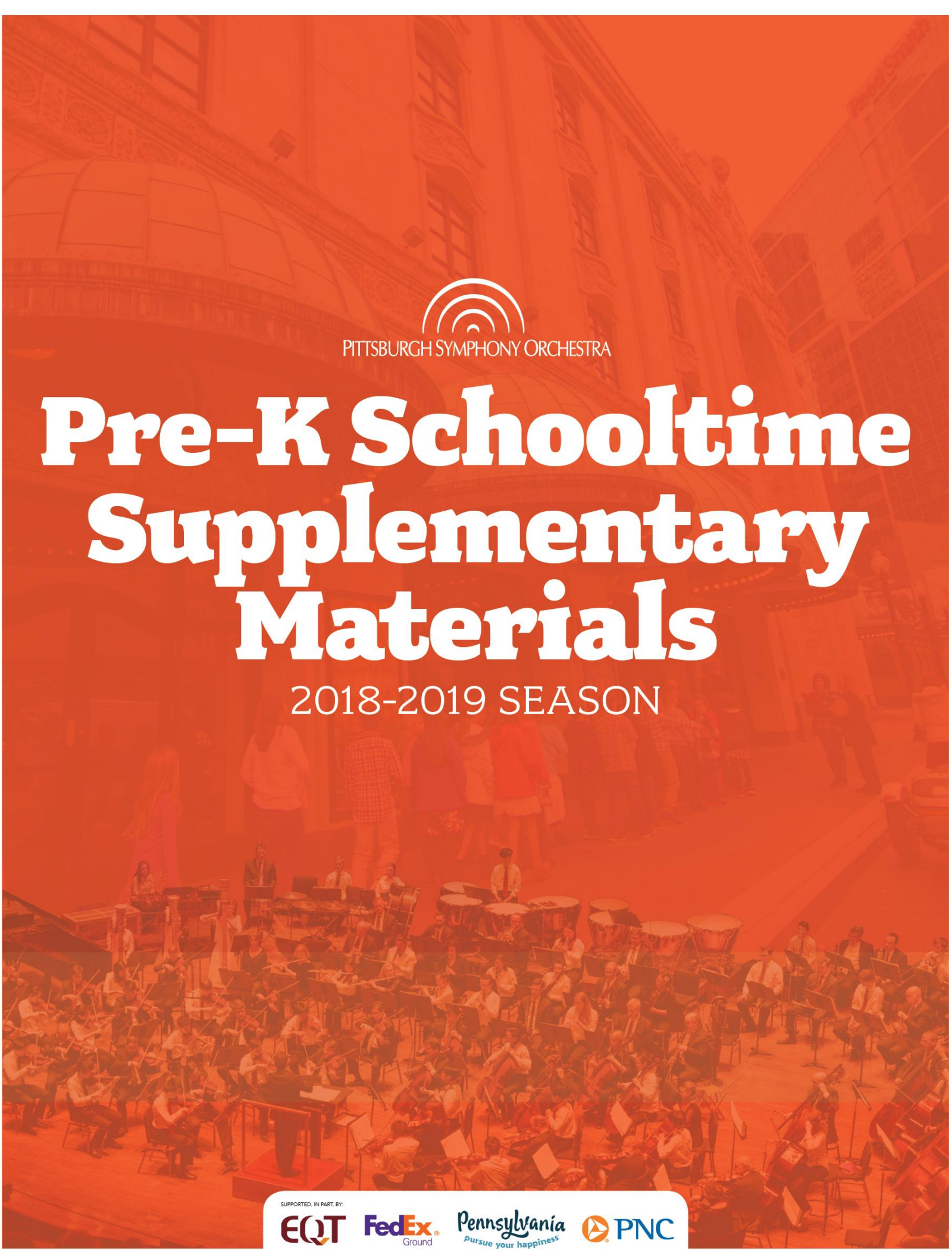
PITTSBURGH SYMPHONY ORCHESTRA

Pre-K Schooltime Supplementary Materials

2018-2019 SEASON



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SCHOOLTIME CONCERTS CHECKLIST

Important items to remember

- Schooltime concerts are **free of charge**.
- You will be shown to your seating location upon entry into Heinz Hall. Please visit our website for registration instructions at pittsburghsymphony.org/reservations.
- Schooltime concerts are approximately **40 minutes to 1 hour** in length, depending on grade level.
- **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.
- Your group is responsible for arranging and coordinating your transportation to and from Heinz Hall.

Before the concert

- Make copies of the **Bus Sign** as needed to display in your bus's front right window; all members of your group must know their bus number and school name.
- Use these **Supplementary Materials** to prepare your students for the concert.
- Review the **Map of Exit Doors** that can be found in your Supplementary Materials.
- Preview our concert by listening to our free **Spotify Playlists**, accessed through the concert registration resource page.

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.**
- 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. *Please note:* ***the City of Pittsburgh dictates where buses can be parked. You may need to walk two to three blocks from your parking space to Heinz Hall.***
- Obtain a **cell phone number** for your bus driver.

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Acknowledgements

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!

Thank you to **Rob Naser** from the Keystone Oaks district for contributing to these Supplementary Materials.

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 Schooltime concerts:

Foundations

Allen H. Berkman and Selma W. Berkman Charitable Trust
Henry C. Frick Educational Fund of The Buhl Foundation
The Jack Buncher Foundation
Anne L. and George H. Clapp Charitable and Educational Trust
Dietrich Foundation Endowment Fund for Pittsburgh Symphony Orchestra Educational Programs
Peter C. Dozzi Family Foundation
The Fine Foundation
William Randolph Hearst Endowed Fund for Education
Milton G. Hulme Charitable Foundation
Robert & Louise Kahn Fund for Pittsburgh Symphony Orchestra Schooltime Concerts
Thomas Marshall Foundation
Massey Charitable Trust
McKinney Charitable Foundation
Howard and Nell E. Miller Foundation
The Lisa B. Morrison Endowment Fund of the Jewish Federation of Greater Pittsburgh
Vernon C. Neal & Alvina B. Neal Fund
A.J. and Sigismunda Palumbo Charitable Trust
Lewis A. and Donna M. Patterson Charitable Foundation
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PNC Financial Services Group, Inc.
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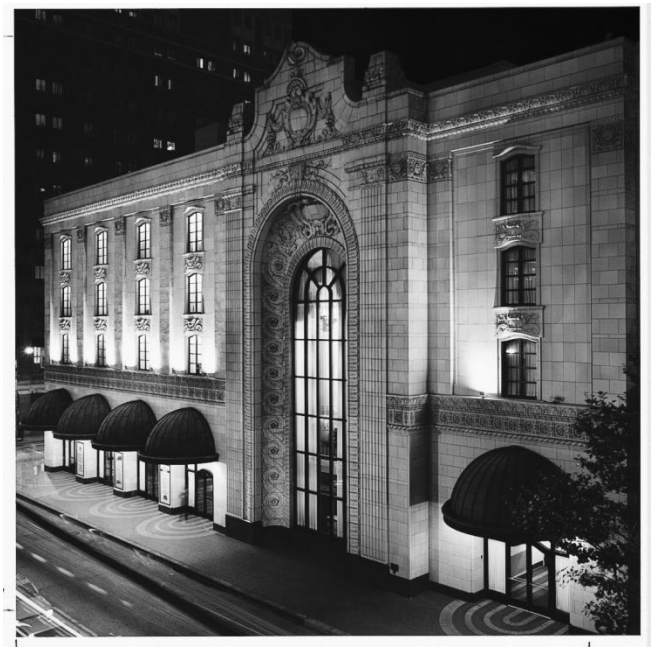
UPMC Health Plan
Wampum Hardware Inc.

Governmental Agencies

Allegheny Regional Asset District
Pennsylvania Council on the Arts
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.).
- Students are not to bring backpacks, book bags, electronic game devices, or food into Heinz Hall.
- Video and audio recordings are strictly prohibited; however, photos taken *without* a flash are permitted.
- 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.
- 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.

Accessibility

The Pittsburgh Symphony Orchestra is committed to providing an environment that is inclusive and welcoming to everyone. All Schooltime concerts have sensory friendly accommodations available, including a quiet room, noise cancelling headphones, fidgets, and other items upon request. To learn more about the services we provide or to request accommodations, such as assistive listening devices, sign language interpretation, and accessible seating, please contact the Heinz Hall Box Office at 412.392.4900 or visit pittsburghsymphony.org/accessibility.

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. *Please note:* ***the City of Pittsburgh dictates where buses can be parked. You may need to walk two to three blocks from your parking space to Heinz Hall.*** If you need to arrange drop off for those with limited mobility, please contact our staff ahead of the concert at education_outreach@pittsburghsymphony.org.

- 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 suggest which buses or T-stops to take to Heinz Hall.

- The Pittsburgh Downtown Partnership offers **parking reservations** for those wishing to park downtown between the hours of 10:00 am and 2:00 pm in participating garages. Visit http://www.downtownpittsburgh.com/getting-around/parking/reservation to make a reservation.

- **Automobile parking** may be available near Heinz Hall in the following garages:
  - **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 Proper)
  - **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)
  - **Oliver Garage at Piatt Place** (enter on Oliver Avenue)

  More information can be found online at www.alcoparking.com or www.pittsburghparking.com.

- For those with **smart phones**, visit **ParkPGH** (parkpgh.org) 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/SchedulesMaps/Detours.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.

Pittsburgh Cultural Attractions

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

Andy Warhol Museum
www.warhol.org

August Wilson Center for African American Culture
culturaldistrict.org/pages/aacc

Carnegie Museum of Art and Natural History
www.cmoa.org
www.carnegiemnh.org

Carnegie Science Center
www.carenegiesciencecenter.org

Children's Museum of Pittsburgh
www.pittsburghkids.org

Fort Pitt Museum
www.fortpittmuseum.com

Frick Art & Historical Center
www.frickart.org

Gateway Clipper Fleet
www.gatewayclipper.com

Mattress Factory
www.mattress.org

National Aviary
www.aviary.org

Phipps Conservatory and Botanical Gardens
www.phipps.conservatory.org

Pittsburgh Zoo & PPG Aquarium
www.pittsburghzoo.org

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

Silver Eye Center for Photography
www.silvereye.org

Society for Contemporary Craft
www.contemporarycraft.org

Meet the Conductors

Having completed highly successful first seasons as music director of Tulsa's Signature Symphony at TCC, as well as assistant conductor of the Pittsburgh Symphony Orchestra, **Andrés Franco** has established himself as a conductor to watch.

While maintaining his roles as principal conductor of the multimedia project Caminos del Inka, and artistic director of the Fort Worth Symphony Orchestra's summer festival "Concerts in the Garden," he continues to delight audiences with his imaginative programming and energetic style.

During the 2016-2017 season, Franco will make debuts with the Boise Philharmonic, Oklahoma City Philharmonic and Texas Music Festival, and will return to conduct the Fort Worth Symphony Orchestra.

A frequent guest conductor in the United States, Europe and South America, Franco has appeared with the Columbus, Elgin, El Paso, Eugene, Fort Worth, Houston, Lake Forest, Mississippi, Saginaw Bay, Springfield, St. Louis and Stockton symphony orchestras; the Chicago Sinfonietta; Orquesta Sinfónica de Castilla y León/Spain; the National Symphony Orchestra of Peru, as well as with the National Symphony, Bogota Philharmonic, Medellin Philharmonic and EAFIT Symphony Orchestra in Colombia. Festival appearances include the Cabrillo, Grant Park, OK Mozart and Oregon Bach Festivals.

Franco formerly served as music director of the Philharmonia of Kansas City, as associate and resident conductor of the Fort Worth Symphony, and as Leonard Slatkin's assistant conductor during the 14th Van Cliburn International Piano Competition.

A native of Colombia, Franco is dedicated to preserving and performing the music of the Americas. As principal conductor of Caminos del Inka, he has led many performances of works by Latin American composers, such as Jimmy López, Diego Luzuriaga and the famous Argentine composer Ástor Piazzolla.

Born into a musical family, Franco began piano studies with his father, Jorge Franco. An accomplished pianist, he studied with Van Cliburn Gold Medalist Jose Feghali, and attended piano workshops with Rudolph Buchbinder in Switzerland, and Lev Naumov in France. He studied conducting with Marin Alsop, Miguel Harth-Bedoya, Kurt Masur, Gustav Meier, Helmut Rilling, Gerard Schwarz and Leonard Slatkin.

Franco holds a bachelor's degree in Piano Performance from the Pontificia Universidad Javeriana in Bogotá, Colombia, as well as master of music degrees in piano performance and conducting from Texas Christian University.

Franco is married to Victoria Luperi, associate principal clarinetist in the Pittsburgh Symphony Orchestra.

A dynamic and energetic figure on stage, Canadian musician **Earl Lee** pursues a diverse career both as a conductor and a cellist. Lee currently holds the Associate Conductor position at the Pittsburgh Symphony Orchestra, and the Principal Conductor position of the Pittsburgh Youth Symphony Orchestra. Lee frequently appears on the podium at the Roy Thomson Hall leading the Toronto Symphony Orchestra, as well as making guest conducting appearances throughout the world. Highlights from this year include his South Korean debut in August leading the Gangnam Symphony Orchestra at the prestigious Seoul Arts Center. He has also recently been announced as the Music Director & Conductor of the Yeosu International Music Festival and Ensemble in Korea in its inaugural season this August.

Earl Lee was the only Canadian, and one of seven conductors out of over two hundred applicants, selected by renowned conductor Bernard Haitink as an active participant in the 2016 Haitink Masterclass at the Lucerne Easter Festival. A two-time participant at the prestigious Kurt Masur Conducting Seminar in New York, Lee was one of two 2013 Felix Mendelssohn Bartholdy Scholarship recipient chosen by Maestro Masur. As a Mendelssohn Scholar Lee traveled to Leipzig, Germany, to study with Masur the music and life of Felix Mendelssohn. Lee received a 2013 Ansbacher Conducting Fellowship Award, selected by the American Austrian Foundation and members of the Vienna Philharmonic, and spent six weeks at the Salzburg Festival in Austria.

A graduate of the Curtis Institute of Music and the Juilliard School with degrees in cello, Earl began his conducting studies in 2010 studying with Ignat Solzhenitsyn. In 2013, Lee received his Masters in Conducting from the Manhattan School of Music, studying with George Manahan. Lee continued his post-graduate conducting studies at the New England Conservatory with Hugh Wolff prior to starting his tenure with the Toronto Symphony Orchestra.

Guiding Questions for Exploring a Piece of Music

Adapted from Lincoln Center Education's model of Imaginative Learning
Entering the World of the Work of Art: A Guide for Designing an Instructional Unit, 2012.
Visit www.lcinstitute.org for more information

Describe *– questions that elicit pure noticing*

- What do you notice?
- What do you hear?
- How would you describe…?

Analyze *– questions that ask students to analyze various aspects of the work*

- What do you hear that is…
  - similar?
  - different?
  - a pattern?
- What patterns or relationships can you identify in the music?
- How are the individual parts of the music put together?
- What connections do you make
  - to your life?
  - to the world?
  - to things you have read?
  - to what you are studying in school?
- What questions do you have?

Interpret *– questions that ask students to find their own meaning in the music after considering their responses to the prior descriptions and analyses (ask students to provide evidence for their analyses and interpretations)*

- What do you think is going on in this piece of music?
- What is it about?
- What ideas was the composer trying to convey in this music?
- What does it mean? What does it mean to you?
- Does it represent something? If yes, what?
- Does the music evoke any emotions?
- What does the music express?
- If this music was a metaphor for something, what might it be?

Additional Questions for Reflection

- What is the first word that comes to mind when you hear this music?
- If you were to give this piece of music a new title, what would you call it?
- What is surprising about this piece of music?
- Does this piece of music remind you of anything you've heard before?
- Do you relate to this work on a personal level? Explain.
- What do you think the overall mood of the music is?
- Does the title of the piece help you to understand the music?

Suggested Listening Examples

The String Family
Eine Kleine Nachtmusik, Mozart (small ensemble of strings)
Four Seasons, Vivaldi (strings only)
"Waltz of the Flowers," *The Nutcracker*, Tchaikovsky (harp)
"Gigue," *Suite for Strings*, Corelli
"Sarabande," *Suite for Strings*, Corelli
"Pastoral Symphony," *Messiah*, Handel
Adagio for Strings, Barber
Serenade in C for Strings, Op. 48, Tchaikovsky

The Woodwind Family
Divertimento in B-flat, Haydn
Summer Music for Woodwind Quintet, Op. 31, Barber
Quintet in E-flat, Beethoven
Suite for Woodwind Quintet, Cowell
Arabesque No. 2, Debussy
"Gavotte," *Suite in B for Winds*, Op. 4, Strauss
"Schnelle Viertel," *Klein Kammermusik*, Hindemith
Rhapsody in Blue, Gershwin (beginning: clarinet solo)
"Chinese Dance" and "Dance of Mirlitons," *The Nutcracker*, Tchaikovsky (beginning: piccolo, flutes, bassoons)
"Violin Concerto," Movement II, Brahms (beginning: oboe)

The Brass Family
"Fanfare," *La Peri*, Dukas
"Prelude to Act III," *Lohengrin*, Wagner
Prelude and Allegro (Sextet), McKay
Fanfare for Forces of Latin American Allies, Cowell
Fanfare for the Common Man, Copland
"Trumpet Tune," Purcell
Canzon Duodecimi Toni, G. Gabrieli
"Viennese Musical Clock," *Háry János Suite,* Kodály
"La Forza Del Destina," Opera, Verdi (opening: trombone)
"Light Cavalry," *Suppe Overture* (beginning: trumpet)
"Nocturne," *A Midsummer Night's Dream*, Mendelssohn (horn)
"Spanish Dance," *The Nutcracker*, Tchaikovsky (beginning: trumpet)
"Scherza Capriccioso," Op. 66, Dvorak (beginning: horn)

The Percussion Family
Symphony No. 9, Beethoven (beginning of Scherzo: timpani solo)
Overture to Candide, Bernstein
1812 Overture, Tchaikovsky
"Radetzky March," J. Strauss, Jr. (beginning: snare drum and bass drum)
"Hoedown," Copland
Ionisation, Varese
Toccata for Percussion Instruments, Chavez
October Mountain, Hovhaness
Night Music for Percussion, Starer
Háry János Suite, Kodály

Helpful Sites & Apps to Introduce the Orchestra

Web based:

- *San Francisco Symphony Kids*
  Interactive site that includes an orchestra seating chart, instrument photos/descriptions, and sound demos
  http://www.sfskids.org/classic/templates/instorchframe.asp?pageid=3

- *Philharmonia Orchestra*
  Includes videos of orchestra members describing and performing on their instruments, in-depth written descriptions of instruments, instrument ranges, and fun facts
  http://www.philharmonia.co.uk/explore/instruments

- *Oregon Symphony*
  Straightforward descriptions and photos of the instruments
  http://www.orsymphony.org/edu/instruments/strings.aspx

- *Dallas Symphony Orchestra Kids*
  Multiple sound demos for each instrument in different contexts, descriptions, and photos
  http://www.dsokids.com/listen/by-instrument/.aspx

Mobile apps:

- *The Young Person's Guide to the Orchestra* (iPad / free)
  Full recording of Britten's *The Young Person's Guide to the Orchestra*, animations, games, quizzes, performance videos, and photos

- *MSO Learn* (iPad / free)
  Photos, instrument demos, recommended listening, musician interviews

- *Meet the Orchestra* (iPad / $2.99)
  Animated characters introduce the orchestra and instruments; quizzes that increase in difficulty

- *My First Orchestra App* (iPad / $4.99)
  Full album of orchestral repertoire, animated characters demonstrate instruments, narration, quizzes, conducting examples

- *The Orchestra* (iPad / $13.99)
  In-depth app including videos, synchronized score reading, beat mapping, musician interviews, program notes about the included repertoire

DIY Instruments

Having students create their own instruments is a wonderful way to explore sound production, spark creativity, and develop design thinking. And, it's a lot of fun!

"Making is fundamental to what it means to be human. We must make, create, and express ourselves to feel whole. There is something unique about making physical things. Things we make are like little pieces of us and seem to embody portions of our soul."
– Mark Hatch, *The Maker Movement Manifesto*

Initial activities:

Gather recycled objects such as cardboard boxes, tubes, plastic containers/bottles, sturdy glass jars, rubber bands, string, paper clips, pencils, etc.

Instruct students to use any of the available materials to create:

- A string instrument – must include a "string" (rubber band, wire, ribbon, etc.) that can vibrate across a resonators
- A wind instrument – sound must be manipulated by air movement
- A percussion instrument – sound must be produced by striking or shaking

Each instrument should be able to be played so that the pitch (where applicable) and volume can be changed. Student creations do not need to "replicate" an existing instrument; encourage students to think of new ways to produce sounds using the available materials. Positive critique and revision is an integral part of the process. Support students in their creative process by framing suggestions as alternate ways of looking at instrument design. "Mistakes" should be viewed as a beneficial way to develop creative problem solving skills and as a result of exploring, engaging, and interacting within the art-making process.

Extension activity:

Students can decorate their instruments to reflect their personalities. Encourage students to think about ways to express their interests through color and design. Look at album covers or concert posters for inspiration.

PITTSBURGH SYMPHONY ORCHESTRA

Pre-K/Kindergarten Schooltime

"A Blue So Blue"

Earl Lee, Conductor
November 7, 2018
9:30 & 11:30 am

Ravel	*Le Tombeau de Couperin*
Smetana	"Dance of the Comedians" from *The Bartered Bride*
Handel	Overture from *Royal Fireworks Music*
Strauss	Excursion Train Polka
Rossini	Overture from *Barber of Seville*
Borodin	*In the Steppes of Central Asia*
Strauss	*On the Beautiful Blue Danube* Waltzes

Program subject to change

Preparing for the Concert:

A Blue So Blue, By Jean-François Dumont

Developed by Rob Naser, Keystone Oaks School District

Before attending the concert, read *A Blue So Blue* and familiarize the students with the some of the destinations in the story ♦ Help students become familiar with the instrument families of the orchestra and the sounds they make ♦ Review concert etiquette

About the Orchestra

The orchestra is a music ensemble made up of string, woodwind, brass, and percussion instruments. Here are several great resources and activities for acquainting young musicians with the orchestra.

Books

- "Meet the Orchestra" by Ann Hayes
- "Zin! Zin! Zin! A Violin" by Lloyd Moss (also featured on Reading Rainbow, S12 Ep6)
- "Tubby the Tuba" by Paul Tripp

Peter and the Wolf is a classic orchestral fairytale that uses instruments of the orchestra to tell the story. The Disney Story version being read aloud with illustration and musical accompaniment is a nice version. There are many recordings of this classic available with a simple search.

Apps

- My First Orchestra App HD, Naxos Digital Services Ltd. $3.99 *Interactive lessons about the orchestra*
- Sounds of The Orchestra, Smappsoft $1.99 *Engaging activities featuring the instruments and Sounds of the Orchestra*
- GarageBand, Apple, Free *Playable Smart Instruments featuring a string section*

Where and how else do people listen to music?

- **Have a conversation about who has been to a concert before. What type of concert was it? How else do people listen to music? Do you listen to music in the car? Do you listen to music on an iPod/iPad?**
- **Make a bar graph with the different ways people listen to music**
- **Share videos/recordings of other types of concerts or musical ensembles (example: jazz bands, marching bands, choirs, percussion ensembles, modern bands). YouTube is a great help for this. How many different ensembles have your children heard?**
- **How might you act differently at these others performances compared to the orchestra?**

♦ **PA Academic Standards for the Arts and Humanities 9.1.3.**I. Identify arts events that take place in schools and in communities. 9.4.3.C. Recognize that the environment of the observer influences individual aesthetic responses to works in the arts (e.g., the effect of live music as opposed to listening to the same piece on a car radio).

Music Has Color

- Have students listen to a variety of musical examples and allow them to use color to express what they are hearing.
- Check Out Blast! This performing ensemble uses music, choreography, and visual effects to tie music to color.
- You could watch excerpts from this before attending the concert to allow students to practice how they might act as an audience at Heinz Hall.

CROSS-CURRICULAR ACTIVITIES

LANGUAGE ARTS

- Read *A Blue So Blue* as a class and have students retell the story. Create a list of characters and locations that the boy travels to in search of the blue from his dreams.

- Write/illustrate a letter to the little boy from the story to share a time that you were in search of something.

- Brainstorm other things that are blue and describe them.

- Practice writing and matching color words.

- Read other books about the Blues and Jazz:
  - *Theo and the Blue Note* by Peter Kuper
  - *Lookin' for Bird in the Big City* by Robert Burleigh
  - *This Jazz Man* by Karen Ehrhardt

- Read other books that about other colors and art such as:
  - *Harold and the Purple Crayon* books by Crockett Johnson
  - *The Day the Crayons Quit* by Drew Daywalt
  - *My Very First Book of Colors* by Eric Carle
  - *Brown Bear, Brown Bear, What Do You See?* by Bill Martin Jr. and Eric Carle
  - *A Splash of Red: The Life and Art of Horace Pippin* by Jen Bryant

MOVEMENT

- Listen to *Excursion Train Polka* by J. Strauss II, which was heard in the concert, and pantomime that your class is riding a train. Have a parade around the room and move to the beat.

- Listen to music from the concert and move to the beat, with colored scarves, or other props.

MATH

- Count the number of places the little boy visits in the story.

- Survey the class to see what everyone's favorite color is and make a graph.

- Make a list of instruments in the orchestra by family. Count the number of families and the number of instruments in each family. Compare the numbers of instruments in the orchestra families.

SCIENCE

- Make a list of objects that appear blue.

- Taste test different foods of different colors.

- Color Changing Milk: Use Milk, Food Coloring and Liquid Dish soap
  https://www.stevespanglerscience.com/lab/experiments/milk-color-explosion/

SOCIAL STUDIES

- Show the places the boy travels on a map or globe.

VISUAL ARTS

- Make different tints, tones, and shades of blue and other colors.
  - A **tint** is where you add white to a hue
  - A **tone** is where you add both white and black to a hue
  - A **shade** is where you add black to a hue

- Make a black and white photocopy of illustrations from the book and allow student to recolor them in only shades of blue.

- Blue is a central color of this story. Use Visual Thinking Strategy to allow students to respond to works of art that feature the color blue. *The Great Wave off Kanagawa* is Japanese wood block print and is usually very interesting to young children. The *Starry Night* is another recognizable painting that provides a lot interest. Present the art to students and ask guiding questions such as:
  - What do you think is going on in this picture?
  - What do you see that makes you say that?
  - When do you think this scene takes place?
  - Where do you think this scene takes place?
  - Whose perspective is this? Why?
  - Read more about Visual Thinking Strategy

- Illustrate a scene from the story.

MUSIC

- Listen to a wide variety of music and prompt students to use color to respond to what they hear. Music can lend music to imagine certain colors. Ask student why those chose certain colors for certain music and compare what other students selected.

- Create a soundtrack to the story by assigning instruments to certain characters, settings, or events. Make a map of these creative choices and have students follow along with book. (Example: select an instrument that sounds blue, or rhythm that represents the train.)

  - and/or -

- Recreate the soundtrack from the concert, but have students select pieces to represent the events of the story. I often create story maps for my students to help them make their creative choices and document them; see the next page for a sample template. Have students retell the story and illustrate key pieces of the story on the map. Then, allow students to listen to music from the Spotify playlist on the PSO website and match it to their story pieces.

- The app **Singing Fingers** by Beginner's Mind allows students to create visual art while simultaneously creating music by drawing and recording their voice or other sounds.

- **Blues** is a form of music that often uses Call & Response. Find folk songs that demonstrate call & response.

- **Check out Bobby McFerrin's *Try This At Home* DVD.** He has a great moment about the Blues where he engages the audience in making music together.

- **Check out BLAST!** This music ensemble uses music, choreography, and special effects to tie music to color. Your students will love it! They specifically have a piece in their performance called "Everybody Loves the Blues."

A BLUE SO BLUE

SOUNDTRACK MAP

WHAT HAPPENS IN THE STORY?

DRAW A PICTURE OF WHAT HAPPENS.

WHAT MUSICAL CREATIVE CHOICE MATCHES THE EVENT/CHARACTER/SETTINGS?

AFTER THE CONCERT

- Upon returning from the concert, have a conversation with students about their favorite parts of the experience. Encourage students to share any questions they may have and help them find answers. Your school music teacher can be a great resource for tracking down the answers.

- Create a journal entry about the experience.

- Write a letter or draw a picture for the little boy in the story to tell him about the concert.

- Listen to other orchestral pieces by the composers from the concert.

- Write a thank you note to whomever is responsible for making the visit to the PSO happen, such as your principal, director, parent organizations, or the PSO Learning & Community Engagement team.

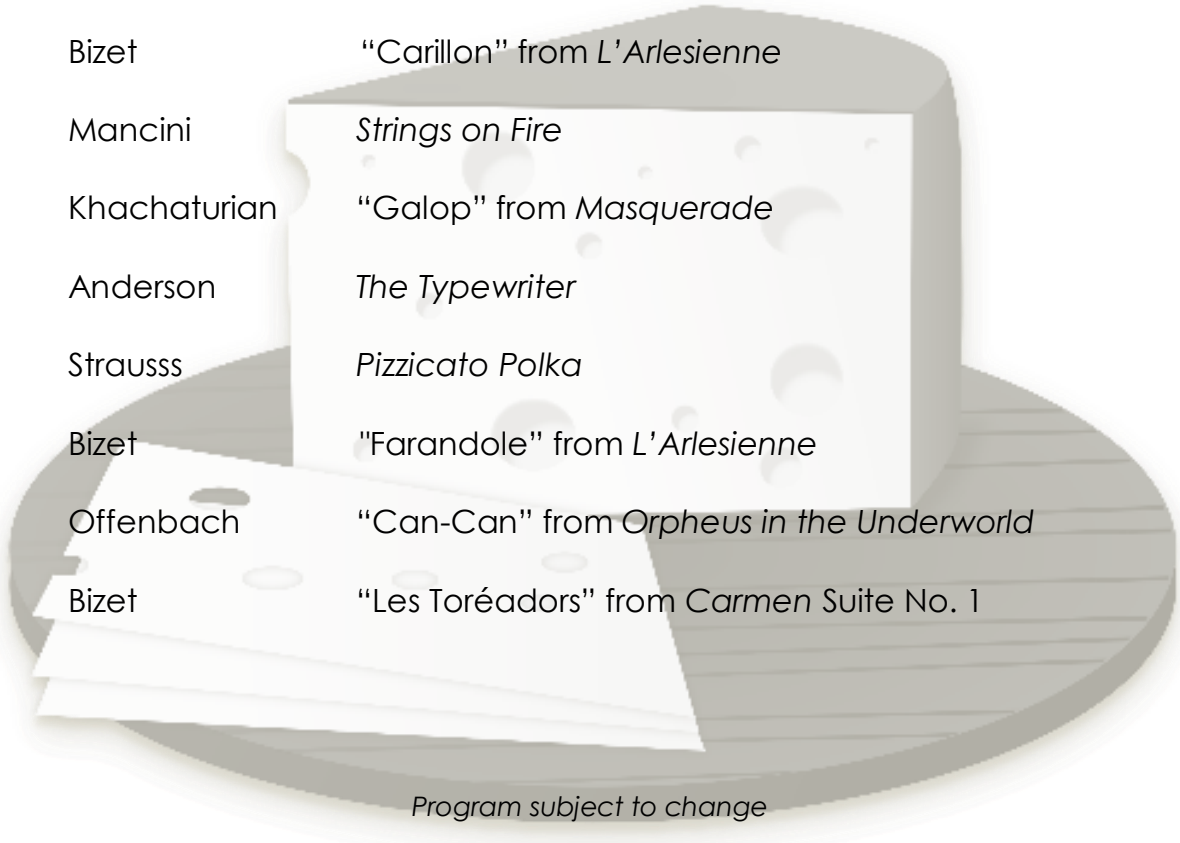
PITTSBURGH SYMPHONY ORCHESTRA

Pre-K/Kindergarten Schooltime

"Anatole"

Andrés Franco, Conductor
March 1, 2019
9:30 & 11:30 am

Bizet	"Carillon" from *L'Arlesienne*
Mancini	*Strings on Fire*
Khachaturian	"Galop" from *Masquerade*
Anderson	*The Typewriter*
Strausss	*Pizzicato Polka*
Bizet	"Farandole" from *L'Arlesienne*
Offenbach	"Can-Can" from *Orpheus in the Underworld*
Bizet	"Les Toréadors" from *Carmen* Suite No. 1



Program subject to change

Preparing for the Concert:

Anatole by Eve Titus

Developed by Rob Naser, Keystone Oaks School District

Before attending the concert, read *Anatole* and familiarize the students with the characters and setting of the story ♦ Help students become familiar with the instrument families of the orchestra and the sounds they make ♦ Review concert etiquette

About the Orchestra

The orchestra is a music ensemble made up of string, woodwind, brass, and percussion instruments. Here are several great resources and activities for acquainting young musicians with the orchestra.

Books

- "Meet the Orchestra" by Ann Hayes
- "Zin! Zin! Zin! A Violin" by Lloyd Moss (also featured on Reading Rainbow)
- "Tubby the Tuba" by Paul Tripp

Peter and the Wolf is a classic orchestral fairytale that uses instruments of the orchestra to tell the story. The Disney Story version being read aloud with illustration and musical accompaniment is a nice version. There are many recordings of this classic available with a simple search.

Apps

- My First Orchestra App HD, Naxos Digital Services Ltd. $3.99 *Interactive lessons about the orchestra*
- Sounds of The Orchestra, Smappsoft $1.99 *Engaging activities featuring the instruments and Sounds of the Orchestra*
- GarageBand, Apple, Free *Playable Smart Instruments featuring a string section*

Where and how else do people listen to music?

- **Have a conversation about who has been to a concert before. What type of concert was it? How else do people listen to music? Do you listen to music in the car? Do you listen to music on an iPod/iPad?**
- **Make a bar graph with the different ways people listen to music**
- **Share videos/recordings of other types of concerts or musical ensembles (example: jazz bands, marching bands, choirs, percussion ensembles, modern bands). YouTube is a great help for this. How many different ensembles have your children heard?**
- **How might you act differently at these others performances compared to the orchestra?**

♦ **PA Academic Standards for the Arts and Humanities 9.1.3.**I. Identify arts events that take place in schools and in communities. 9.4.3.C. Recognize that the environment of the observer influences individual aesthetic responses to works in the arts (e.g., the effect of live music as opposed to listening to the same piece on a car radio).

Learn About France

- Show where France is on a Map
- Read a book about France
- Learn about the Eiffel Tower in Paris

THE CARILLON

The *Carillon* is a set of bells in a tower that are played by a musician on a keyboard. It has been around for a long time and is featured in a piece that you will hear at the concert. Familiarize your students with its sound and see if they can hear it in the concert.

Listen to a Carillon
https://youtu.be/3VSUuTABb3U

CROSS-CURRICULAR ACTIVITIES

LANGUAGE ARTS

- Read *Anatole* as a class and have students retell the story. Create a list of characters.
- Write/illustrate a thank you note as Anatole in response to M'sieu Duval.
- Brainstorm other ways that a mouse might help humans like Anatole does.
- Read other books in the Anatole series:
  - *Anatole and the Cat*
  - *Anatole and the Toyshop, Anatole Over Paris, Anatole and the Piano, Anatole and The Pied Piper*
- Read other books that are set in France:
  - *Madeline*
  - *The Family Under the Bridge*
  - Check out a list of 93 Children's Books set in Paris:
    Children's Books Set in Paris: A Definitive List
    https://www.goodreads.com/list/show/102460.Children_s_Books_Set_in_Paris_A_Definitive_List

MOVEMENT

- Have students pretend to move like they are mice.
- Have students act out the nursery rhyme *Hickory Dickory Dock* and create new verses with new movements.
- Learn a traditional French dance called the *Farandole*. In the concert, students will hear Bizet's Farandole from *L'Arlesienne*. The dance is a follow-the-leader dance where everyone holds hands while skipping. Add music and see how it goes! Some research on YouTube might give a better idea of how the dance works and might provide some musical accompaniment.

MATH

- Count the number of characters in the story of *Anatole*. How many characters are mice and how many people?
- Survey the class to see how many people like mice, or how many like cheese. Make a graph to represent the data.

- Make a list of instruments in the orchestra by family. Count the number of families and the number of instruments in each family. Compare the numbers of instruments in the orchestra families.

SCIENCE

- Learn about mice and their habitats, diet, and characteristics. Label the parts of a mouse.

- Taste test different types of cheese if you are permitted to have food in your classroom. Rank students' favorites.

- If you have access to a typewriter, allow students to give it a try. See if they can make music with it.

SOCIAL STUDIES

- Research and compare France & U.S.A., or Paris and Pittsburgh.

- France is known for its cheeses; discover what else it might be known for with your class.

- Learn some basic French; this YouTube video teaches 10 easy French words and phrases
  - https://youtu.be/mDMFi381mVU

VISUAL ARTS

- Check out this WikiHow: "How to Draw a Mouse"
  - https://www.wikihow.com/Draw-a-Mouse

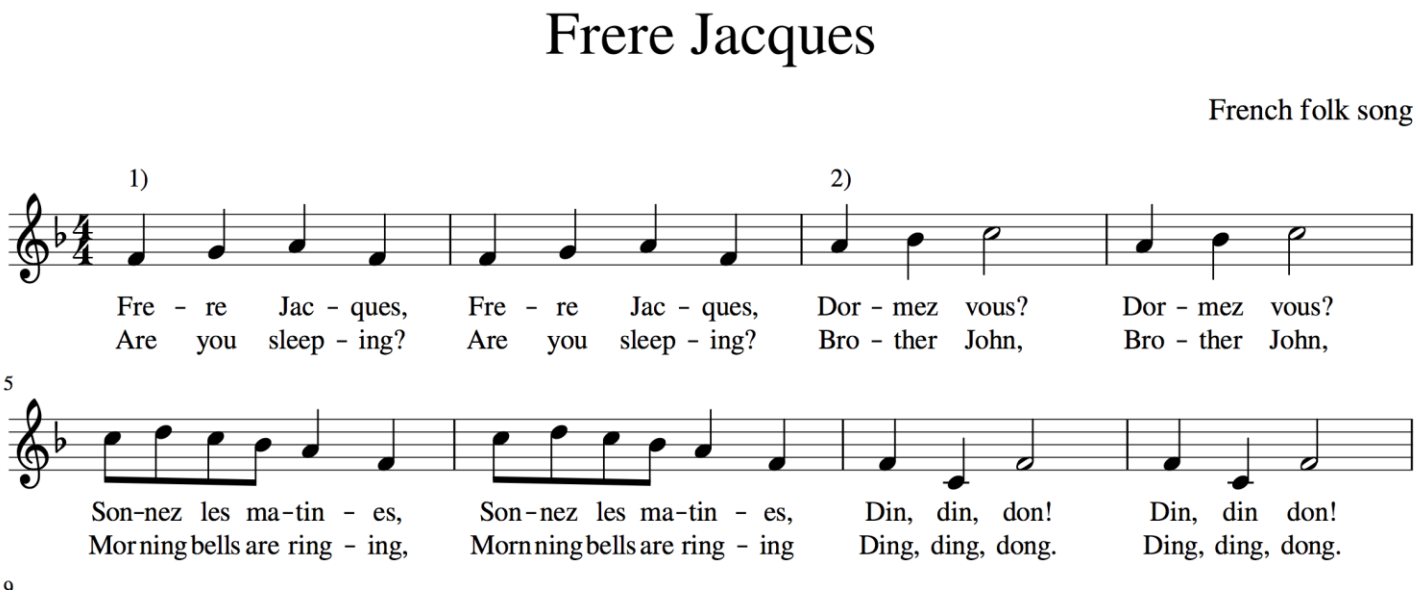
- Or this video from Art for Kids Hub "How to Draw a Mouse (for super young artists)"
  - https://youtu.be/CvLLoaf00rE

- *Anatole* is set in a small town near Paris. Use Visual Thinking Strategy to allow students to respond to *Paris Street; Rainy Day*, an oil painting by the French artist Gustave Caillebotte. Present the piece to students, available here, and ask the following guiding questions.
  - What do you think is going on in this picture?
  - What do you see that makes you say that?
  - When do you think this scene takes place?
  - Who do you think the people are in this painting?
  - Do you think this scene is being seen by a mouse or a person? Why?
  - What more can you find?

- Illustrate a scene from the story.

MUSIC

- Learn the French folk song “Frere Jacques” and other French folk songs
    - Depending on your comfort, and student ability, try singing it as a round
    - If you have access to Boomwackers or color-coded melody bells, try playing the melody from this nicely animated play-a-long video: **https://youtu.be/YpFegKX64NY**



- Create a soundtrack to the story by assigning instruments to certain characters, settings, or events. Make a map of these creative choices and have students follow along with book. (Example: students could use a glockenspiel to represent the mice from the story.)

  - and/or -

- Recreate the soundtrack from the concert, but have students select pieces to represent the events of the story. I often create story maps for my students to help them make their creative choices and document them; see the next page for a sample template. Have students retell the story and have them illustrate key pieces of the story on the map. Then, allow students to listen to music from the Spotify playlist on the PSO website and match it to their story pieces.

- Allow students an opportunity to play a simulated Carillon on the app CarillonSS by Yuji Hasebe ($2.99 in the Apple Store). It is a very realistic representation of the instrument, and students will love it!

ANATOLE

SOUNDTRACK MAP

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- Create a journal entry about the experience.
- Write a letter or draw a picture for Anatole to tell him about the concert.
- Read other *Anatole* books by Eve Titus; try adding music!
- Listen to other orchestral pieces by the composers from the concert. My students love many of the Leroy Anderson pieces!
- Write a thank you note to whomever is responsible for making the visit to the PSO happen, such as your principal, director, parent organizations, or PSO Learning & Community Engagement team.
- Animated versions of the *Anatole* stories are available to watch from Treehouse Direct.

PITTSBURGH SYMPHONY ORCHESTRA

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

Learning and Community Engagement Department
pittsburgsymphony.org/community
education_outreach@pittsburghsymphony.org