

Integrated Subject Areas

- English Language Arts
- Fine Arts

Instructional Objectives

- Students will define what an orchestra is.
- Students will differentiate between an orchestra and a symphony.
- Students will classify instruments in the orchestra by instrument family and section.
- Students will define what a journey is and discuss the different parts of a journey.
- Students will understand related vocabulary: symphony, orchestra, musician, journey.

“I can” statements

- I can describe what an orchestra is.
- I can describe the difference between an orchestra and a symphony.
- I can list the instrument families of the orchestra.
- I can name four instruments in the orchestra.
- I can explain what a journey is.
- I can use new vocabulary words correctly: symphony, orchestra, musician, journey.

Chicago Guide for Teaching and Learning in the Arts Scope and Sequence

- Music Literacy
- Interpretation & Evaluation

Chicago Reading Initiative Integration

- Comprehension
- Word Knowledge
- Fluency
- Writing

Introducing Students to Orchestral Music *and* What is a Journey?



DESCRIPTION

This unit will set the stage for students to be successful in understanding and enjoying the *Pastoral Symphony* curriculum.

Students will learn what an orchestra is and meet musicians from the Chicago Symphony Orchestra. These musicians will describe the four instrument families, introduce their instruments and discuss ways that musicians work together in an orchestra.

Students will listen to a number of examples of orchestral music and discuss the idea that, even without using words, music can describe a place or a character or inspire you to feel a variety of emotions.

Students will learn about journeys, an idea that unifies the activities throughout this curriculum, and through classroom conversation, drawing and writing, describe a journey that they have taken in five distinct stages.

Note: If this is your students' first experience listening to orchestral music, it may be helpful to discuss where and how they encounter music in their daily lives. A list of guiding questions is included in Unit 1 of the Orchestra Explorers Firebird curriculum.

Materials

- *Orchestra Explorers* CD
- CD Player
- *Orchestra Explorers* Posters 1 & 2
- Paper for drawing
- Assorted crayons, colored pencils, or markers
- Unit 1 worksheets

PROCEDURE

1. Tell students that they are going to learn about an **orchestra** and meet some musicians from the Chicago Symphony Orchestra.

Introduce the class to Brant Taylor, who plays cello. Point out Brant on *Orchestra Explorers* Poster 2a. Play track 1 on the *Orchestra Explorers* CD. Brant will describe the orchestra, introduce the instruments in the string family and demonstrate his instrument. As Brant describes the string instruments, display *Orchestra Explorers* Poster 1a.

Play track 2. Brant will describe the difference between the words “orchestra” and “symphony.”

2. Introduce students to Lora Schaefer, who plays oboe. Point out Lora on *Orchestra Explorers* Poster 2a. Play track 3 on the *Orchestra Explorers* CD. Lora will introduce the instruments in the woodwind family and demonstrate her instrument. As Lora describes the woodwind instruments, display *Orchestra Explorers* Poster 1a.
3. Introduce students to **Oto Carrillo**, who plays french horn. Point out Oto on *Orchestra Explorers* Poster 2a. Play track 4 on the *Orchestra Explorers* CD. Oto will introduce the instruments in the brass family and demonstrate his instrument. As Oto describes the brass instruments, display *Orchestra Explorers* Poster 1a.
4. Introduce students to Vadim Karpinos, who plays timpani. Point out Vadim on *Orchestra Explorers* Poster 2a. Play track 5 on the *Orchestra Explorers* CD. Vadim will introduce the instruments in the percussion family and demonstrate his instrument. As Vadim describes the percussion instruments, display *Orchestra Explorers* Poster 1a.
5. Distribute the Unit 1 student worksheets (see page 20), which will reinforce students’ knowledge of the instruments of the orchestra and the CSO members featured on the guided listening tracks.



6. Describe to students that, even though most music played by an orchestra does not have words, music can tell a story and inspire you to feel different emotions. Tell the class that they will listen to a few short examples of orchestral music and discuss the ways that it inspires their imagination.



Say: “OH-toe ca-REE-yo”



Say: “vah-DEEM car-PEE-nos”



Play track 6 on the *Orchestra Explorers* CD, which is a short excerpt from **Ludwig van Beethoven's** Fifth Symphony. After the music has finished, lead students in a conversation about what they heard.

- What did you imagine was happening in the music?
- Describe what you saw in your imagination.
- How did this music make you feel?
- What did you hear that made you feel this way?

Repeat this listening exercise and discussion with tracks 7 and 8 on the *Orchestra Explorers* CD. Each of these musical excerpts features music by Beethoven. While it is not essential that students identify that Beethoven composed all of this music, it will be interesting to point out the wide range in their responses, all of which are acceptable.

Note: Students are naturally inclined to associate a story, character or action with the music that they hear. It is always helpful to give them multiple opportunities to listen, reflect and respond with their own ideas and feelings. In addition to encouraging more detailed responses and greater understanding of music, this process encourages the development of several 21st Century Skills, in particular, critical thinking and problem solving.



7. Begin a conversation with your students about journeys.

Explain that a journey is any experience involving travel to another location, whether it is nearby or far away, within your neighborhood or to another country, or even in your imagination. A journey is an opportunity to explore new places and have new experiences. A journey might last a few minutes or an entire lifetime.

There are many emotions that you might experience when you go on a journey, from excited, to nervous, to relaxed.

Ask students to describe a journey they have taken recently.

- Where did they go?
- Who did they go with?
- Why did they go on this journey?
- How did they feel during this journey?
- Did they do anything to help them remember their journey?

Describe that people often remember and share their journeys with others in a variety of ways: by writing letters, collecting souvenirs, drawing pictures of what they saw, taking pictures, etc.

Say: "LUDE-fig fonn BAY-toe-ven"

DIFFERENTIATED INSTRUCTION

- Share one or more of these questions to help focus students' listening.
- Revise these questions to make them more concrete or more open-ended.
- Focus on one question at a time.



DIFFERENTIATED INSTRUCTION

- Use a supplemental text, such as *Grandfather's Journey* by Allen Say, to help students develop an understanding of journeys.



8. Describe to the class that there are five different stages or parts to every journey.

1. Planning and preparing for the journey
2. Traveling from home to your destination
3. Arriving at the destination of the journey
4. Traveling back home from your destination
5. Arriving back at home at the end of the journey

Use a personal example to identify the different phases of the journey, sharing the things that you did and the emotions that you felt during each stage.

9. Hand out paper and drawing supplies. Create five sections or boxes on the page, one for each stage of a journey. Have students recall a journey they have taken recently and draw an image that describes each stage of their journey.

After they have finished their drawings, students should write a sentence to describe each section of their journey. Alternately, students can share the story of their journey with their neighbors or the whole class.

EXTENSIONS

- Continue the classroom conversation about ways that you can remember and document a journey. Have students bring an artifact from a journey they have taken to share with the class, for example a photograph, travel diary, souvenir, etc.

Assessment Strategy: See pages 68-70

DIFFERENTIATED INSTRUCTION

- Have students focus on one or two phases of the journey in their drawing.
- Divide this activity across several days, giving students the chance to focus on each phase of their journey, one at a time.



TEACHER REFLECTIONS

ENGLISH LANGUAGE ARTS

Learning Benchmark 3.B.1a: Use prewriting strategies to generate and organize ideas (e.g., focus on one topic; organize writing to include a beginning, middle and end; use descriptive words when writing about people, places, things and events).

Learning Benchmark 3.C.1a: Write for a variety of purposes including description, information, explanation, persuasion and narration.

Learning Benchmark 3.C.1b: Create media compositions or productions which convey meaning visually for a variety of purposes.

Learning Benchmark 4.A.1b: Ask questions and respond to questions from the teacher and from group members to improve comprehension.

Learning Benchmark 4.A.1d: Use visually oriented and auditorily based media.

Learning Benchmark 4.B.1a: Present brief oral reports, using language and vocabulary appropriate to the message and audience (e.g., show and tell).

FINE ARTS

Learning Benchmark 26.A.1c Music: Identify a variety of sounds and sound sources (e.g., instruments, voices and environmental sounds).

Learning Benchmark 26.B.1d Visual Arts: Demonstrate knowledge and skills to create visual works of art using manipulation, eye-hand coordination, building and imagination.

Learning Benchmark 27.B.1: Know how images, sounds and movement convey stories about people, places and times.

MUSIC

Content Standard 6: Listening to, analyzing and describing music

- Students demonstrate perceptual skills by moving, answering questions about and describing aural examples of music of various styles representing diverse cultures.
- Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

ILLINOIS LEARNING STANDARDS

1

NATIONAL STANDARDS FOR ARTS EDUCATION

Name _____

Meet the Musicians



Meet Brant Taylor.

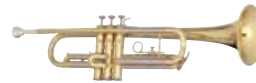
Circle the instrument that Brant plays.



Which family does this instrument belong to? _____



Circle the instrument that Lora plays.



Meet Lora Schaefer.

Which family does this instrument belong to? _____

Meet the instrument families of the orchestra.

Draw a **box** around the woodwind instruments.

Draw a **circle** around the string instruments.

Draw a **triangle** around the brass instruments.

Draw a **diamond** around the percussion instruments.



Name _____

Meet the Musicians



Meet Brant Taylor.

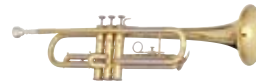
Circle the instrument that Brant plays.



Which family does this instrument belong to? _____



Circle the instrument that Lora plays.



Meet Lora Schaefer.

Which family does this instrument belong to? _____

Meet the instruments (and instrument families) of the orchestra.

Draw a **box** around each woodwind instrument.

Draw a **circle** around each string instrument.

Draw a **triangle** around each brass instrument.

Draw a **diamond** around each percussion instrument.



Integrated Subject Areas

- English Language Arts
- Fine Arts
- Science
- Social and Emotional Learning
- Physical Development and Health

Instructional Objectives

- Students will distinguish between parts and the whole: sections and the entire ensemble, or elements and phases of a storm.
- Students will work in small groups to create storm sounds emphasizing playing “parts” and effect of “whole.”
- Students will follow non-verbal cues to perform as an ensemble.
- Students will compare and contrast their performance with Beethoven’s music.
- Students will create illustrations that depict their interpretation of a musical selection.
- Students will understand related vocabulary: interruption, disruption, sections, ensemble.

“I can” statements

- I know what it means and feels like to be interrupted.
- I can describe different elements of a storm.
- I can distinguish different parts of a storm as represented in music.
- I can identify the difference between a section and the entire ensemble.
- I can perform a musical part and follow the cues of a conductor.
- I can work with a group to perform.
- I can express my imagination through drawing and writing.
- I can use new vocabulary words correctly: interruption, disruption, sections, ensemble.

Chicago Guide for Teaching and Learning in the Arts Scope and Sequence

- Music Making
- Music Literacy
- Interpretation and Evaluation
- Making Connections

Chicago Reading Initiative Integration

- Comprehension
- Word Knowledge
- Fluency
- Writing

The Storm



DESCRIPTION

In this unit, students will explore the fourth movement of Beethoven’s Pastoral Symphony, the “Storm,” in which he describes an interruption to the “Happy Gathering” in the previous movement.

Students will explore the components and qualities of a storm through conversation, critical listening and by creating a sonic storm in the classroom using body percussion and simple instruments created from everyday objects.

Students will meet musicians from the Chicago Symphony Orchestra, who will describe and demonstrate examples from this music that help create a stormy character.

Students will use drawing and writing to depict what they imagine Beethoven is experiencing at this point in his journey.

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Materials

- *Orchestra Explorers* CD
- CD player
- *Orchestra Explorers* Poster 2
- Storyboard pages
- Assorted crayons, colored pencils, or markers
- Unit 5 worksheets



PROCEDURE

1. Ask students to recall and sequence the five stages of a journey. If necessary, review the content presented in Unit 1, Step 7. Tell them that the fourth movement of Beethoven's *Pastoral Symphony* describes a specific scene that Beethoven sees and experiences at the end of the third stage of his journey.

Play track 30 on the *Orchestra Explorers* CD, which is an excerpt from the end of the third movement and the very beginning of the fourth movement. Tell the students that something surprising happens to the community celebration and folk dance that Beethoven is attending.

After listening to this excerpt, ask students to describe what they hear:

- What happens to the joyful dance?
It gets cut off before it ends
- What do you hear that indicates the dance was cut off?
The music suddenly changes, it sounds like the dance does not finish, it gets suddenly softer and sounds really different
- Why would the celebration be cut off like that?
- How is this new music different than the dance?
It is softer, it sounds low, it sounds scary
- What does this music make you imagine and feel?
Students may have a wide range of responses; there are no wrong answers.

Note: It may be helpful to play track 30 again, giving students another chance to notice the details in the music.

Based on what they hear and describe about this musical surprise, ask students to help define what it means to for something to be “disrupted” or “interrupted.”

- Have they ever been interrupted or had an activity disrupted?
 - Is a disruption a happy or pleasant experience?
 - How does it feel to be interrupted?
 - What does it mean for the “Happy Gathering” to be interrupted by “The Storm”?
2. Tell the students that Beethoven wrote this music to describe a storm that interrupts the happy gathering. Discuss storms with your students.
 - Which rains more, a shower or a storm?
Storm
 - What kind of things might you see and hear during a storm?
Dark clouds, thunder, lightning, heavy rain, flooding, etc.
 - How might you feel during a storm?
Scared, anxious, excited, sleepy, etc.



Describe that, just like a journey, storms have different stages. Lead students through the arrival and departure of a storm in three phases, referencing the concept of parts to the whole:

Storm Warnings: The air smells like rain. Thick clouds move in, the wind begins to blow and the sky grows darker. It begins to rain lightly. In the distance, you can hear a low rumble of thunder and then lightning strikes. The rain becomes heavier, and the sound of falling rain gets louder. The storm is getting closer.

Downpour: It seems like it could not possibly rain any harder! Big puddles form and large raindrops splash all around. The sound of the rain on the ground, the rooftops and the windows is extremely loud. Trees sway back and forth in the wind and some branches or leaves are torn down. Anything that is not tied to the ground gets blown around. Thunder and lightning happen at the same time.

Moving On: You suddenly realize that the storm is beginning to move away. The rain is not quite as intense and the sound is not as loud as it was before. Thunder crashes become softer. Thunder and lightning are further apart. Rain slows to a trickle. The darkest clouds break up and a crack of sunlight reappears. Tree branches and flowers seem to be bent over by the rain. Quiet takes over the sky. There might even be a rainbow.

3. Play track 31 on the *Orchestra Explorers* CD, which is Beethoven's "Storm." While listening, ask students to imagine the storm and to identify when they think the storm moves to the next phase.
 - What did you feel when you heard the first storm warnings?
Surprised, scared, confused, etc.
 - Could you tell when the storm reached the downpour (approximately 0:28)? What did you hear in the music that sounded like the downpour?
The timpani drum hits more often to sound like thunder, the rhythm of the music seems to get faster, it sounds scarier.
 - What did the music make you feel during the downpour?
 - Could you tell when the storm begins to move on (approximately 2:55)? What do you hear in the music that gives you this idea?
The thunder happens less frequently and gets softer, the rhythm seems to slow down, there are less scary sounds.

Note: Pinpointing the beginning and end of each phase of the storm is very subjective. You and your students may hear these in different places. It may be helpful to play track 31 again, giving students another chance to notice the details in the music and form their own interpretation.





Say: “TAM-burr”

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DIFFERENTIATED INSTRUCTION

- For beginning performers, have one group or section for each component of the storm (wind, rain, thunder, and lightning). You may need to adjust the number of students in each group, so the dynamic level of each component is appropriate.
- For more advanced performers, combine the wind and rain groups, so that these sounds can be more dramatic.
- Practice and perform each phase of the storm separately.
- Assign a student to conduct each section of the musical storm: the wind, the rain and thunder.
- Organize students into small groups and assign each group a storm sound to create using just their voices, then just their hands, and finally something they find in their desk.



4. Play tracks 32-34 on the *Orchestra Explorers* CD. Students will meet Brant Taylor, Vadim Karpinos and Lora Schaefer, who are musicians in the Chicago Symphony Orchestra. Point out these musicians on *Orchestra Explorers* Poster 2a. On these tracks, they will describe some of the storm-like effects that Beethoven uses in this movement.

5. Tell the class that they are going to create a musical storm. Ask the students to suggest ways that they might create sounds that imitate the wind, rain and thunder. Ask how they might imitate lightning. Use their ideas or choose from the suggestions below to recreate the storm.

Wind: Students use their voices to make a variety of windy sounds, for example “swisshhhhhh” or “woooooosssshhh.” Have them begin softly and make the wind grow to a torrent.

Raindrops: Students tap their fingertips, knuckles, or pencil erasers on their desks to simulate individual raindrops. If you would like to add a very different **timbre** or quality of sound, have a few students play on inverted cookie sheets. Rehearse soft, medium and loud dynamic levels. To cue changes in volume, raise your hand up or down, similar to the gestures described in Unit 3, Step 7 (page 35-36) and the accompanying video example.

Thunder: Students stomp with their feet or wiggle large laminated sheets of paper to simulate thunder. Since thunder follows lightning, student should react to the visual cue of the lightning (see below), which indicates that they should perform their part. Remind them that thunder is brief and be prepared to cut the group off after 2–3 seconds. Rehearse soft, medium and loud dynamic levels.

Lightning: A student flicks the lights on and off for a lightning effect. Use a simple cue, such as drawing a zig-zag in the air, to indicate that they should flicker the lights.

Arrange the classroom so that all students can see you, their “conductor,” and rehearse each **section** briefly, allowing students to experiment with the variety of sounds they can make for each part of the storm, and giving them some experience responding to your non-verbal cues, including performing at soft, medium and loud dynamic levels. You might choose to rotate groups so that every student has the chance to play each part.

A video example of this activity will be available on cso.org/orchestraexplorers.

6. Perform your storm.

Divide the class into 2 or more groups based on your students’ performance abilities. Remind students of the three phases of the storm (see page 53) and lead a complete performance of the storm.

Note: For tips on conducting your storm, please see the video example available on cso.org/orchestraexplorers.

Each performance will last from 2–4 minutes. You might choose to repeat the storm, offering the students suggestions to refine their performance. For example:

- Ask students to watch your non-verbal cues carefully.
- Ask students to show greater dynamic contrast using the hand gestures from Unit 3.
- Ask students to listen carefully to the sounds that they are creating and evaluate whether they sound realistic.

*Note: Students may become distracted by the exciting sounds created by other groups. Remind them that it is important that they focus on their section of the **ensemble**, or the larger musical group. Just because another section enters does not mean that they can stop performing.*

Tell the class that this performance is very similar to what members of an orchestra do. Musicians work together in sections that can be made up of entire instrument families (the string section, the woodwind section, the brass section or the percussion section) or groups of individual instruments (the violin section, the clarinet section, etc.). If you have the *Orchestra Explorers Firebird* materials, use the poster to point out each of these sections. Each section performs their part accurately, enthusiastically, and independently, to contribute to the goals of the ensemble, as led by the conductor.

7. Lead the class in a conversation that compares and contrasts Beethoven's storm with their performance.
 - Did their storm sound similar to or different from Beethoven's musical storm?
 - If it was different, what made it different?
 - How did it feel to perform part of the storm?
 - Do they feel the same way about their performance as when they first heard Beethoven's storm? Why or why not?
 - Compare and contrast the separate parts of the storm (wind, raindrops, lightning) with the whole.
8. Distribute the Unit 5 student worksheets (see page 59), which will help students remember the elements and phases of a storm.

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9. Distribute the fourth storyboard page to each student (see page 26). While listening to track 31 on the *Orchestra Explorers* CD, have the students draw what they imagine Beethoven is seeing, hearing and feeling during this part of his journey.

Have students write a word or sentence beneath their drawing to describe what is happening and how Beethoven is feeling. Alternately, ask students to share with the class or a neighbor.
10. Play track 35 on the *Orchestra Explorers* CD. Vadim Karpinos will describe the timpani in more detail.



II. Play track 36. Students will learn how Vadim began playing percussion.

EXTENSIONS

- During free reading time, have several books available on clouds, weather patterns and thunderstorms, allowing students to explore these subjects. Beethoven's "Storm" could be played again in the background during this time.
 - *Weather* by Michael Allaby
 - *Weather* by Usborne Books
- Have students research the water cycle to learn where rain comes from. One good online resource is the U.S. Environmental Protection Agency's Environmental Kids Club: www.epa.gov/kids/water.htm. Have students discuss why water is important and how we can protect our resources.
- Tell students more about thunderstorms.
 - Although thunder may sound scary, it is a wonderful example of the way that tension builds and releases in nature. It is a natural occurrence when static electricity has been built up and is released in the air. The release of energy creates a blast of lightning which causes a sonic boom. Lightning and thunder happen at the same time, but depending how far you are from the storm, because light travels faster than sound, you might hear the thunder after seeing the lightning.
 - Tell students that they can calculate how far away a storm is by counting the number of seconds between seeing lightning and hearing thunder. There are approximately 5 seconds to every mile. Help students understand by "clapping" the lightning, counting a few seconds and then saying "thunder."
- Add other sounds to the musical storm using simple, improvised instruments, including:
 - PVC pipe (available inexpensively from hardware stores and cut into sections of a foot or less): Students should tap their palm on the end of the tube, producing hollow dripping sounds. Different lengths of pipe will produce differently pitched sounds. Have them rehearse from soft to loud following your conducting cues.
 - Rainsticks (tubes or containers filled with a small amount of seeds, beans or rice): Students should slowly tilt the container, allowing the seeds to trickle from one end to the other.
- Lead students in an acting game that reinforces their understanding of the elements of a storm and their familiarity with Beethoven's music. A short lesson plan can be found at cso.org/orchestraexplorers.
- Describe to the class that sometimes people experience a different kind of "storm" in their lives. It could be just a really bad day or something very difficult and sad that they encounter. Just like the rainstorm Beethoven encountered that interrupted the cheerful gathering and the folk dance, this "stormy" experience might be unexpected, scary and intense. If appropriate, invite students to share examples of "storms" they have encountered in their life. Reassure students that, just like Beethoven's storm, these experiences will eventually pass and the sunshine will return.

Assessment Strategy: See page 74

TEACHER REFLECTIONS**ENGLISH LANGUAGE ARTS**

Learning Benchmark 2.B.1a: Respond to literary materials by connecting them to their own experience and communicate those responses to others.

Learning Benchmark 2.B.1c: Relate character, setting and plot to real-life situations.

Learning Benchmark 4.A.1b: Ask questions and respond to questions from the teacher and from group members to improve comprehension.

Learning Benchmark 4.A.1c: Follow oral instructions accurately.

PHYSICAL DEVELOPMENT AND HEALTH

Learning Benchmark 21.A.1a: Follow directions and class procedures while participating in physical activities.

Learning Benchmark 21.B.1: Work cooperatively with another to accomplish an assigned task.

SCIENCE

Learning Benchmark 11.A.1a: Describe an observed event.

Learning Benchmark 12.E.1b: Identify and describe patterns of weather and seasonal change.

**ILLINOIS
LEARNING
STANDARDS**

SOCIAL AND EMOTIONAL LEARNING

Learning Benchmark 1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

Learning Benchmark 2C.1a: Identify ways to work and play well with others.

Learning Benchmark 2C.1b: Demonstrate appropriate social and classroom behavior.

Learning Benchmark 3B.1b: Make positive choices when interacting with classmates.

FINE ARTS

Learning Benchmark 25.A.1c Music: Identify differences in elements and expressive qualities (e.g., between fast and slow tempo; loud and soft dynamics; high and low pitch/direction; long and short duration; same and different form, tone color or timbre, and beat).

Learning Benchmark 26.A.1c Music: Identify a variety of sounds and sound sources (e.g., instruments, voices and environmental sounds).

Learning Benchmark 26.B.1c Music: Sing or play on classroom instruments a variety of music representing diverse cultures and styles.

Learning Benchmark 27.B.1: Know how images, sounds and movement convey stories about people, places and times.

MUSIC

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

- Students perform on pitch, in rhythm, with appropriate dynamics and timbre and maintain a steady tempo.
- Students perform easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic and harmonic classroom instruments.
- Students perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor.
- Students perform independent instrumental parts (e.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions and chords) while other students sing or play contrasting parts.

Content Standard 6: Listening to, analyzing, and describing music

- Students demonstrate perceptual skills by moving, answering questions about and describing aural examples of music of various styles representing diverse cultures.
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as children's voices and male and female adult voices.

Name _____

The Storm

UNIT 5

Circle the pictures that remind you of a storm.



Circle words that describe how you feel during a storm.

Happy

Sleepy

Sad

Silly

Scared

Surprised

Dry

Wet

Meet Vadim Karpinos. Circle the instrument that Vadim plays.



To which family does this instrument belong? _____

Write a question you would like to ask Vadim: _____

Name _____

The Storm

Write down things that you might see, hear, or feel during a storm.

Circle the three phases of a storm, then write a number below each phase to arrange them in order.

Grab an Umbrella!

Downpour

Storm Warnings

Drying Off

Moving On

Meet Vadim Karpinos. Circle the instrument that Vadim plays.



To which family does this instrument belong? _____

Write three words that describe the sound of this instrument:

Write a question you would like to ask Vadim: _____
