



Thrills & Chills



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Welcome to the 2021-2022 Midweek Concerts!

On behalf of the BSO Assistant Conductor Jonathan Rush, the members of the Baltimore Symphony Orchestra, and the BSO Education Department, we are delighted to welcome you to our 2021-2022 Midweek Concerts. With the BSO's Midweek Concert series as the longest running education initiative at the BSO (running since February 16, 1924), and the first regular educational concert series of any orchestra in the country, we are thrilled to have you join us for these concerts online and in-person!

About This Guide

On the next pages you will find the Young Listener's Guide for the Thrills and Chills Concert Program, written by a highly skilled group of Maryland educators with specialism in Music, Drama, Science, English/Language Arts, and Visual Arts, led by award-winning curriculum writer and editor, Richard McCready.

At the start of the guide is a "Snapshot" of your concert experience. This will give you a sense of what to expect in the concert, along with some thoughts about the various curricular connections, and music we suggest you listen to in the classroom, or at home.

Beyond the Snapshot pages you will find a variety of activities, called "Thrills" to signify the various directions that you can explore in conjunction with this concert. Each Thrill may be used in any order you wish. We have also highlighted the various cross-curricular links that align with each Thrill so that you may jump to areas that are of particular interest to you and your students. We hope that your students try at least one activity prior to viewing the concert so they can make the most of their viewing experience.

Each activity is written to encourage students' natural sense of creativity and exploration. They will be able to read the activity pages or you can read the activities with them. Some of the activities are scientific, some are movement games, some employ and encourage art skills, and some involve storytelling and role-play. You best know your students, their capabilities, and their interests. You should encourage students to try the activities that you feel most appropriate for them.



These guides are designed and intended as a mere starting point for exploration, with the essential piece being the work that is created by the student, for the student. Our ultimate goal is to facilitate a strong connection between the music performed by the BSO and the everyday lives of your students, so that they may continue to take music with them wherever they go.

Please feel free to share your students' work with us at the BSO—we love to see where the ideas from these activities might take your students and all the inspired, arts-integrated work they will produce in the classroom. If you wish to share any materials with us at the BSO, please send them to education@bsomusic.org.

We hope you enjoy this guide, your explorations that are yet to come, the concert experience, and sharing your creative work with us.

Warmly,

Carole Wysocki
Director of Education & LifeLong Learning
Baltimore Symphony Orchestra

Micca Page
Education Programs Coordinator
Baltimore Symphony Orchestra



Thrills & Chills Snapshot for Teachers and Students

This Thrills & Chills Midweek Concert highlights the ways music can make us feel and how it can transport us to other places and times! First, we have two selections from the French romantic composer, **Camille Saint-Saëns**. The first work, "**Fossils**," from *Carnival of the Animals*, is a playful movement with a cascading rhythmic motive that prominently features the xylophone, as well as quotes from "Twinkle, Twinkle Little Star" and Saint-Saën's next work, "Danse Macabre". "**Danse Macabre**" is a dark waltz that takes us to a more suspenseful place. Led by a discordant violin because of the way it is tuned, we don't know what might be coming next! The composer was inspired to compose the work by a poem of the same title. The BSO's Artistic Partner **Wordsmith** has reinterpreted the original poem for these performances. (See p. 33) Michael Abel's **Finale** from the movie *Us* starts out as a dark and somber atmospheric work, but builds to create an increasing sense of something scary approaching. Just as we are spooked and a little on edge, we hear Ray Parker Jr.'s Theme from *Ghostbusters*. This theme has a groovy and nostalgic feeling with a fun beat; you might even want to dance! Our program concludes with Edvard Grieg's "**In the Hall of The Mountain King**," a familiar piece that never hesitates to create a sense of foreboding and suspense, and will be sure to have everyone humming along as the music reaches a frenetic crescendo. The following activities are designed to highlight elements of the program in ways that will foster creativity and artistic growth, and encourage students to make further academic and artistic connections. Each "Thrill" contains an introduction to concepts, visual aids, extra online resources and specific curricular connections, which will allow teachers and parents to tailor them to best suit their learner's needs.



Thrills & Chills Concert Program

Below is the list of pieces that will be performed. Please take some time to listen to these pieces.

- ❖ CAMILLE SAINT-SAËNS: “Fossils” from *Carnival of the Animals*
- ❖ CAMILLE SAINT-SAËNS: “Danse Macabre”
- ❖ MICHAEL ABELS: Finale from *Us*
- ❖ RAY PARKER, JR.: Theme from *Ghostbusters*
- ❖ EDVARD GRIEG: “In the Hall of the Mountain King” from *Peer Gynt*



About the Conductor



Assistant Conductor of the BSO, and winner of the Respighi Prize in Conducting, **Jonathan Taylor Rush** brings passion, unique interpretation, and refreshing energy to the orchestral experience. Mr. Rush is known for bringing the music he conducts to life, as he spends time with every detail in the score and clearly communicates these details to those under his baton. As a conductor, he has served as Music Director of the Buckeye Philharmonic Orchestra, an orchestra on the campus of The Ohio State University. In 2017, he became the conducting fellow for the Baltimore Symphony Youth Orchestra and in 2018, Rush was also named a Project Inclusion Conducting Fellow with the Chicago Sinfonietta, which was followed by an appointment to Assistant Conductor in 2019. As Assistant Conductor of the Chicago Sinfonietta, he worked alongside music professionals and fellow conductors to help, “redefine classical music,” by changing its face, and encouraging diversity in orchestras across the United States. You can read more about Mr. Rush at his website, www.jonathanrush.com.



About the Artist



Anthony Parker, better known as “**Wordsmith**”, is a Baltimore-based rapper, musician, and entrepreneur. His mission is to entertain and educate through a message of purpose while providing clean, quality Music for the Masses. Philanthropy has always been a major part of Wordsmith’s core values and his partnerships with Project Plase Homeless Shelter in Baltimore and Kids Connection Haiti keeps his purpose alive and well. As of July 2020, Wordsmith officially opened his nonprofit “Rise with a Purpose, Inc.” Wordsmith has released 5 albums over his career, became a Grammy Voting Member and earned winner of Best Rap/Hip-Hop Album for Perspective Jukebox at the 16th Independent Music Awards. 2019 brought prominent features in the hit shows Russian Doll (Netflix), Unbreakable Kimmy Schmidt (Netflix), Preacher (AMC) and Skam France (UK TV). Wordsmith has collaborated with notable acts Chubb Rock, Skyzoo, Camp Lo, Sadat X, Jaz-O, Ruste Juxx, Grand Daddy I.U. & his cousin Roc Marciano over the years. Read more about Wordsmith [here](#).



About the Composers



Camille Saint-Saëns (san-SAHNZ) (1835-1921) was a French conductor, composer, organist, and pianist. His most well-known works are his Second Piano Concerto, First Cello Concerto, “Danse Macabre” and *Carnival of the Animals*. Saint-Saëns was a musical prodigy and debuted in concert on piano at the age of ten. He was a Professor for a short time at the *École de Musique Classique et Religieuse* in Paris, where his students included Maurice Ravel and Gabriel Fauré.



Michael Abels (1962-present) is a living composer whose works have been performed by the Chicago Symphony, the Cleveland Orchestra, the Atlanta Symphony, and the Philadelphia Orchestra. Born in Phoenix, Arizona, he moved to South Dakota at a young age, where he began piano lessons. Abels is best known for scoring Jordan Peele’s horror films, *Get Out* and *Us*. After attending the University of California’s Thornton School of Music, Abels received grants from the National Endowment for the Arts and the Sphinx Organization. (photo credit)

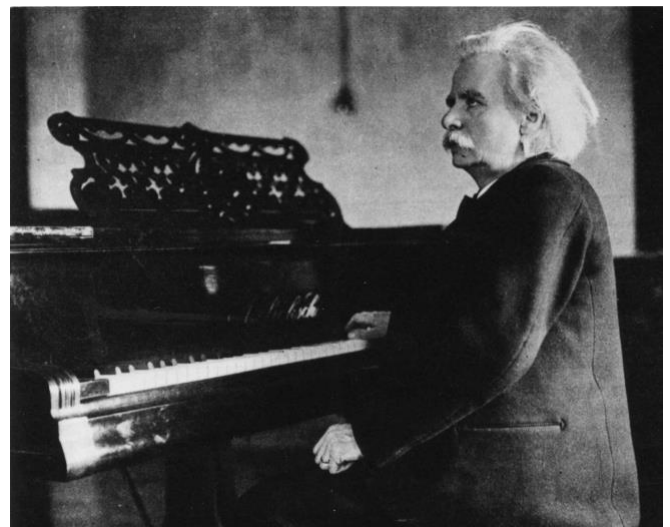
Photo by Eric Schwabel



Ray Parker Jr. (1954-present) is a singer-songwriter, producer, actor, and musician. He is well-known for composing the theme to the movie *Ghostbusters*. Parker wrote his first songs in the 1960s, as a member of the house band Bohannon. As a teenager, he was a studio musician in Detroit, playing guitar for Motown records. In 1972 he performed as the guitarist on Stevie Wonder's song 'Maybe Your Baby'. He has written and produced hit songs and records for Chaka Khan, Diana Ross, Herbie Hancock, and Tina Turner. The *Ghostbusters* theme song reached No. 1 on the Billboard Hot 100 chart when it was released in 1984. The song was nominated for the Academy Award for Best Original Song.

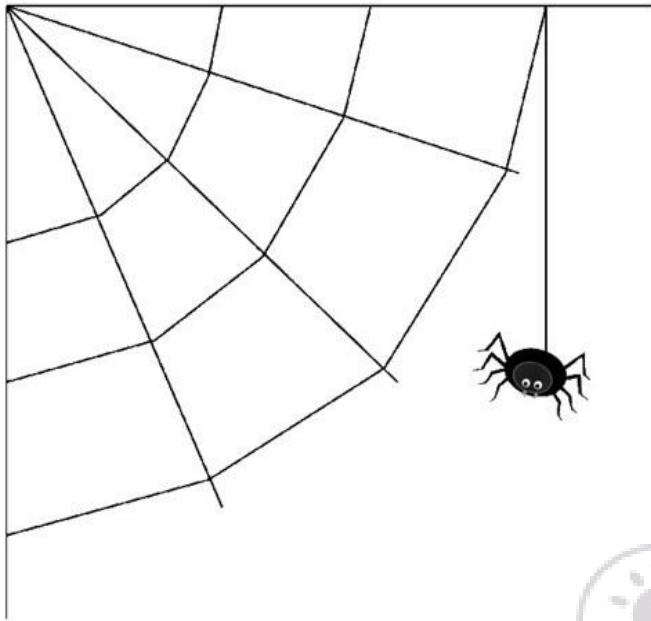


Edvard Grieg (grieg) (1843-1907) was a Norwegian composer and concert pianist in the Romantic era. He used Norwegian folk melodies in his compositions, helping to establish a Norwegian national sound. Grieg was born in Bergen, Norway and the music school in the city is now named in his honor. Franz Liszt, the renowned pianist, was a friend and mentor to Grieg, and the English composer Percy Grainger was also an admirer of his music. Grieg is best known for composing the music to Henrik Ibsen's play, *Peer Gynt*, which includes "In the Hall of the Mountain King".





Thrill One: Web of Thrills and Chills



INTRODUCTION

What gives you thrills and chills? Something you hear? Something you feel? Something you touch? Find out about what in our bodies makes us have this reaction and then have fun creating a web of thrilling and chilling experiences to share with others. Add to your web by interviewing others about their thrilling experiences, too!

ACTIVITY

Does the sound of someone scratching across guitar strings send shivers down your spine? Does a piece of music you love give you goosebumps or make tears well up in your eyes? Does feeling a sudden spray of cold water make you gasp and shudder and then laugh loudly?

We all have these big feelings sometimes, but it can be hard to give names to them or understand why we are having them. What is it in our body that causes chills down our spine or fun thrilling shivers and our hair standing on end?



Often, these feelings are associated with fear and this makes sense. When animals are afraid, they shiver and this causes their hair to stand on end, which makes them look bigger and scarier to the thing they fear might attack them. This is caused by the release of a hormone called **adrenaline** in their bodies, which also gives a surge of energy that helps an animal prepare to either fight off an attacker or run away from it. We react the same way an animal does when we think something might be dangerous or surprises us. So things that surprise us give us chills, too!

But why do we also get these shivery feelings when we hear beautiful singing or experience something else that we **know** isn't dangerous? Scientists aren't exactly sure but they have a theory. The theory is that it's still about surprises. Somehow, unexpected things, whether they are dangerous or not, still cause the same response in our bodies! That's because a tiny part of our brain is still like that animal who knows that an unexpected thing could be dangerous and it still causes the same hormones to release.

But when we know we aren't in danger, our minds actually interpret that same tingle of adrenaline as nice, even fun! That tingle can happen when there's a sudden change in a musical tempo or volume, when someone you like hugs you when you don't expect it, when you are surprised in a haunted house, by a quick drop in a roller coaster, or when a rainbow suddenly appears. You get the same chills as fear, but we actually enjoy it! They are thrills!

What kinds of sounds, sights, smells, tastes or textures give you a chill or a thrill? How about a story or book? A song or piece of music? A place you've been?

Fill out the spider web of thrills and chills below with an example for each.

THEN interview another classmate or family member and add their answers to your web! What are the ways in which the same kinds of things give you both thrills and chills? What are the interesting ways in which your experiences are different?





RESOURCES

Why Do Humans Get Goosebumps?

<https://www.scientificamerican.com/article/why-do-humans-get-goosebu/>

If You Get Chills From Music, You Might Have A Unique Brain

<https://neurosciencenews.com/music-chills-neuroscience-6167/>

More Ideas for Interviewing Friends and Family

<https://facingtoday.facinghistory.org/the-anatomy-of-a-great-interview>

Spooky Traditions from Around the World

<https://www.getyourguide.com/magazine/2018/10/spooky-traditions/>



NATIONAL CORE ARTS STANDARDS

❖ **Connecting**

- 10: Synthesize and relate knowledge and personal experiences to make art



Thrill Two: Ofrenda Self Portraits



"Ofrenda, Day of the Dead" by genibee is licensed under CC BY-NC 2.0

INTRODUCTION

Did you see the movie *Coco*? The story of *Coco* is based around the Mexican tradition of *Día de los Muertos* which means Day of the Dead. It is a Mexican holiday that is also celebrated in other parts of Central America. The holiday focuses on gatherings of family and friends, and to remember, honor, and pray for those who have passed. It is a festive, joyous time of celebration.

Traditions connected with the holiday include constructing ofrendas, honoring ancestors with photographs, sugar skulls, marigolds, and their favorite foods and beverages. What if you had the opportunity to make sure the people you meet, your friends and family always remember you the way you want them to? You can, by gifting them with a self-portrait!



ACTIVITY

Instructions

1. Draw an oval onto the paper.
2. $\frac{1}{2}$ way down the paper, draw the eyes. Begin by drawing the almond outside shape, then the iris, the pupil, and details such as the eyelids, lashes, and eyebrows.
3. $\frac{1}{2}$ way between the eyes and the chin draw the nose. Suggested lines for noses are upside down 7's or a capital letter 'U', then two small 'u's on either side of the capital 'U'.
4. $\frac{1}{2}$ way between the nose and the chin, draw the mouth. An easy way to start is to draw a centerline of 2 hills and a valley between them. Draw a second line that looks like the first one above the first line. Draw a curved line below the first line.
5. Next draw the neck, ears, and hair.
6. Add details to the self portrait and the background that will allow others to learn about you and see how you see yourself. Include clues about things you like such as what type of music you like, what sport you participate in, what your favorite art supply, flower, color, animal, and food are. Have fun and get creative!
7. Color the skin, hair, and background with your choice of coloring supply.



RESOURCES

Watch the preview from Coco here: <https://youtu.be/Rvr68u6k5sI>

View self-portraits throughout history here: <https://youtu.be/73aD0682yBE>

Learn more about ofrendas here: <https://en.wikipedia.org/wiki/Ofrenda>

Learn more about sugar skulls here: https://en.wikipedia.org/wiki/Sugar_skull

Learn more about marigolds here: https://en.wikipedia.org/wiki/Sugar_skull



NATIONAL CORE ARTS STANDARDS

❖ **Creating**

- 1: Generate and conceptualize artistic ideas and work
- 2: Organize and develop artistic ideas and work
- 3: Refine and complete artistic work

❖ **Presenting**

- 6: Convey meaning through the presentation of artistic work

❖ **Responding**

- 8: Interpret intent and meaning in an artistic work

❖ **Connecting**

- 10: Synthesize and relate knowledge and personal experiences to make art
- 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding



Thrill Three: Masks!



INTRODUCTION

Masks are fun! When you wear a theater or character mask, you automatically begin to move and speak like someone else. Make a simple paper mask and play with all the ways in which it can transform how you move and speak, and explore how others respond to you in your new mask!



ACTIVITY

We often think of masks as something that covers us up and limits what we can do with our mouths, or eyes, or faces. But masks are actually liberating, not limiting! A theater or character mask gives us the freedom to try on other identities and to move and speak in different ways. Most people discover that they are more playful and physically expressive when wearing a character mask. That's because when we wear a mask or costume, we can more easily pretend to be other people, creatures, or things. We can look in a mirror and literally see ourselves in new ways. And it can also be really interesting to see how others respond to the new way in which we are presenting ourselves!

What are your reactions to the masks in this [document](#)? How do they make you feel? What kind of character do you imagine when you see each mask? How do you imagine they move, sit, and stand? What do you imagine they most want in the world?

Now make your own character mask using the questions and templates below.

Questions to Consider as you create your mask Character::

- Who is this person/animal? What is their name? What does the rest of their body look like?
- Where do they live? What is their environment like?
- How do they spend most of their time? (At a particular job? Searching for something? In school? Playing?, etc.)
- What other kinds of people or animals are they connected to in their family or community? Who are they close to? Who might they avoid?
- What's the most important thing that's happened to them in the past? To someone connected to them?
- What do they most want? How do they try to get it?
- What do they most fear? How do they try to avoid it?



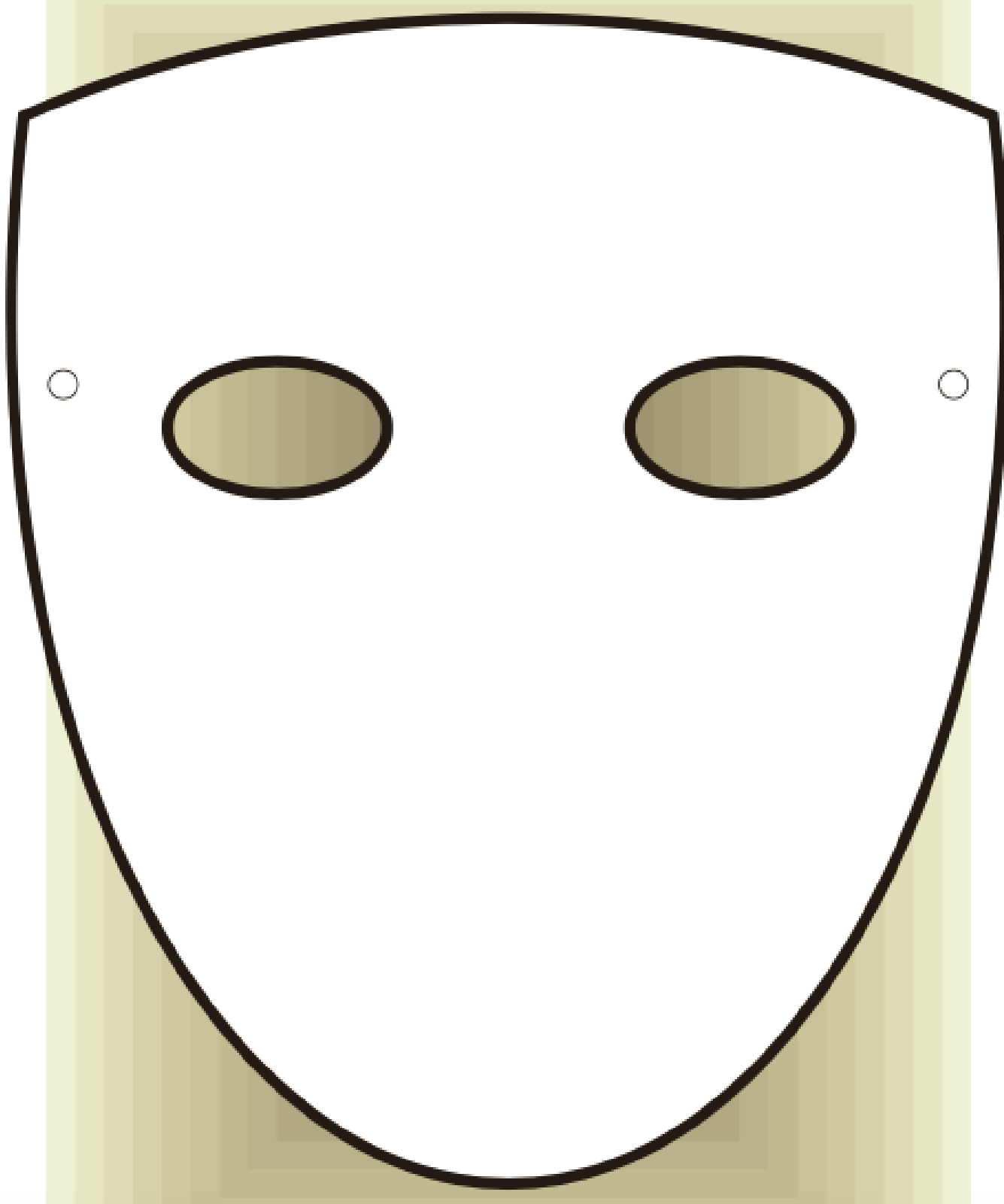
Now think about how you might show these characteristics as a part of your mask. Cut out one of the templates on the next two pages on heavy paper - or draw your own shape! Then decorate your mask with lines and colors and textures that FEEL like the character you just invented.

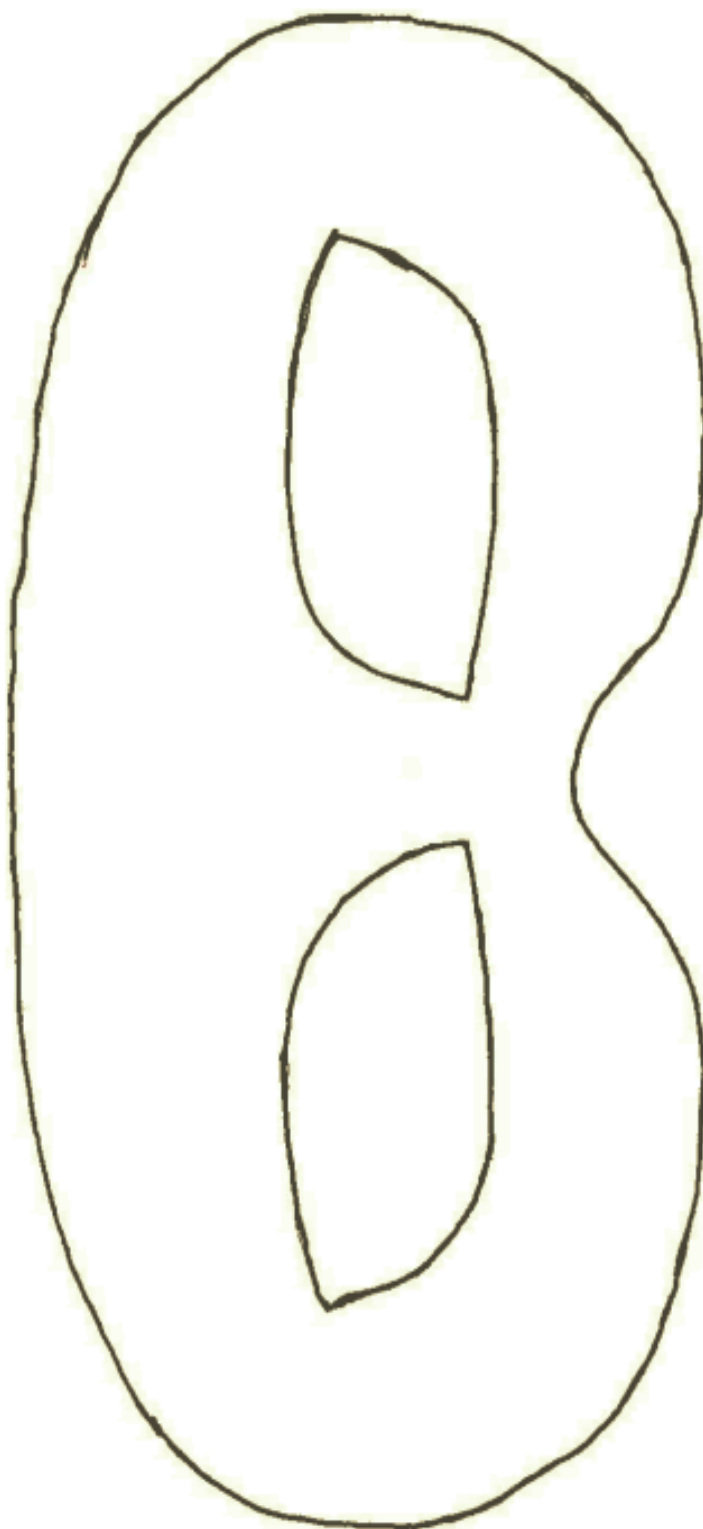
You can use markers or paint or crayons on the surface and even glue on feathers, fabric pieces, buttons, sequins, or other paper to bring your mask to life. Think about whether you want to use lines or materials that are shiny or dull, light or dark, colorful or black and white, rough or smooth, soft or prickly, etc.

Then attach ribbons or elastic to your masks near the sides of your eyes with strong tape (duct tape works well) or staples and put it on. Play with different ways of moving in your mask. How does this person enter a room? Sit down? Talk (or not) to a stranger? Eat their dinner? Dance?

It can also be fun to have a friend interview you while you are wearing your mask and acting like that character. They can ask you the same character questions above or can tell you how they would answer the same questions about your character after they meet them!

Isn't it interesting to play with becoming another character and seeing how other people react?







RESOURCES

<https://masksoftheworld.com/>



NATIONAL CORE ARTS STANDARDS

❖ **Creating**

- 1: Generate and conceptualize artistic ideas and work
- 2: Organize and develop artistic ideas and work
- 3: Refine and complete artistic work

❖ **Presenting**

- 5: Develop and refine artistic techniques and work for presentation
- 6: Convey meaning through the presentation of artistic work

❖ **Responding**

- 8: Interpret intent and meaning in artistic work

❖ **Connecting**

- 10: Synthesize and relate knowledge and personal experiences to make art



Thrill Four: Fossils & Fun

INTRODUCTION

Have you ever seen a fossil? What is a fossil? Archaeologists dig deep to find artifacts from our past. French composer Camille Saint-Saëns even wrote a piece called Fossils that uses what he thought they might sound like! Let's explore!



"Fossil Fish, Wyoming" by Tjflex2 is licensed under CC BY-ND 2.0



ACTIVITY

Did you know that Maryland has a place where you can actually find and see fossils?

Calvert Cliffs State Park (<https://www.bing.com/travel/place-information>) allows you to keep the fossils you find. You can also go to Washington, D.C. and visit the Natural History Museum where there are dinosaur bones on display. In the extensions below there are some websites where you can see examples if you can't actually visit in person.

[Listen to Fossils.](#) The composer has some fun hiding some “fossils” in the music. Sometimes people call old songs fossils. As a joke Saint-Saëns hid a few childrens’ tunes. Did you hear some in this piece?

In a group, discuss what sounds you might use to create your own “fossils” music. How would you put these sounds together? Do you want to hide something in your piece like Saint-Saëns did? Experiment until you find the right combination and then practice how you want it to sound.

Once you feel your piece is complete, record it and share it with others.



RESOURCES

[Secrets of the Fossil Hall](#) Natural History Museum in Washington, DC

[Maryland FOSSIL TREASURE...Megaladons and Whale Bones](#) Calvert Cliffs



NATIONAL CORE ARTS STANDARDS

❖ **Creating**

- 1: Generate and conceptualize artistic ideas and work
- 2: Organize and develop artistic ideas and work
- 3: Refine and complete artistic work

❖ **Presenting**

- 4: Select, analyze and interpret artistic work for presentation
- 5: Develop and refine artistic techniques and work for presentation
- 6: Convey meaning through the presentation of artistic work

❖ **Connecting**

- 10: Synthesize and relate knowledge and personal experiences to make art



Thrill Five: Chanting and Moving in the Hall



INTRODUCTION

Learn to chant along with the music for “In the Hall of the Mountain King” by Edvard Grieg, and create a movement activity with trolls and heroes.

[Photo By Jim Dine - Foto: Bård Jørgensen/Apeland Informasjon AS, CC BY 3.0](#)



ACTIVITY

“In the Hall of the Mountain King” is a piece of music from Norwegian composer Edvard Grieg’s Peer Gynt Suite, the story of a young Norwegian child who saves the town from trolls. Listen to the music and then try chanting these words together with the melody.

Trolls are coming up the hill, up the hill, up the hill
Trolls are coming up the hill, they’re looking for you still
Trolls are coming up the hill, up the hill, up the hill
Trolls are coming up the hill, they’ll find you, yes they will!

Hear them plodding in the night, in the night, in the night,
Hear them plodding in the night, better take flight.
Hear them plodding in the night, in the night, in the night,
Hear them plodding in the night, better take flight.

Trolls are coming up the hill, up the hill, up the hill
Trolls are coming up the hill, they’re looking for you still
Trolls are coming up the hill, up the hill, up the hill
Trolls are coming up the hill, they’ll find you, yes they will!

Trolls are coming through the door, through the door, through the door
Trolls are coming through the door, you sweat from every pore!
Trolls are coming through the door, through the door, through the door
Trolls are coming through the door, you’d better wait no more!

Hurry while you have the time, up they climb, up they climb,
Hurry while you have the time, hurry a-way!
Hurry while you have the time, up they climb, up they climb,
Hurry while you have the time, hurry a-way!

Trolls are coming through the door, through the door, through the door
Trolls are coming through the door, you sweat from every pore!
Trolls are coming through the door, through the door, through the door
Trolls are coming through the door, you’d better wait no more!



Now they're coming everywhere, everywhere, everywhere
Now they're coming everywhere, your heart begins to pound!
Now they're coming everywhere, everywhere, everywhere
Now they're coming everywhere, you're going to be found!

Better try to run away, run away, run away, Better try to run away, do not delay!
Better try to run away, run away, run away, Better try to run away, do not delay!

Now they're coming everywhere, everywhere, everywhere
Now they're coming everywhere, your heart begins to pound!
Now they're coming everywhere, everywhere, everywhere
Now they're coming everywhere, you're going to be found!

(ALL FREEZE!) Too late! Too late! (ALL MOVE!)
Everywhere you go there is another ugly troll!
(ALL FREEZE!) Too late! Too late! (ALL MOVE!)
Everywhere you go there is another ugly troll!
(LONG FREEZE!) Too late! Too late! Oh they're all around you, now it's...
(MOVE TO FINAL POSE!) Too....., too late!

Once you have practiced the chant and its form, try adding movement as you listen to the music. Have one group be trolls and one group be heroes (Peer Gynt). Trolls could move hunched over, zombie-like. Peer Gynt could move human-like, looking over one shoulder to see if trolls are following. Every two lines, each group freezes while the other group moves. Try to see if the heroes can save the village. Focus on keeping the movement throughout the piece, with a big posed finish!



RESOURCES

“In The Hall of the Mountain King” by Edvard Grieg:

https://www.youtube.com/watch?v=kLp_Hh6DKWc

Chant Lyrics by Jill Warzer, edited by Rebecca Ludwig

The story of Peer Gynt:

<https://www.kstate.edu/musiceducation/mca/2ndrespond/THE%20LEGEND%20OF%20PEER%20GYNT.pdf>



NATIONAL CORE ARTS STANDARDS

❖ **Performing**

- 6: Convey meaning through the presentation of artistic work

❖ **Responding**

- 8: Interpret intent and meaning in artistic work

❖ **Connecting**

- 10: Synthesize and relate knowledge and personal experiences to make art



Thrill Six: Archaeologist Musicologist



"Archaeologist" by mdurwin2

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"Question mark made of puzzle pieces" by Horia Varlan

is licensed under [CC BY 2.0](#)

INTRODUCTION

Archaeologists study history after digging up fossils and remaining artifacts from the past. Musicologists study the systems of organized sounds in relation to various cultures. Imagine discovering a variety of sounds and timbres (tone qualities) that could be used to make music!



ACTIVITY

QUESTION COLLECTION

Sometimes when you find something new you immediately want to assign labels to the object. Flip the script and this time you can only ask questions about what you found. This is the Scientific Method of making an observation and asking questions before making an educated guess and experimenting to come up with a final conclusion. Cut up slips of paper and discover how many questions you can write as you marvel at your new discovery!

The same process can be done as a musician as you listen to music! Rather than stating the obvious about musical elements of dynamics, tempo, and timbre, try questioning the composer's intent. What thoughts came to your mind when you first heard this music? Why did those thoughts come to your mind? Now consider why the composer chose these instruments or why certain instruments were used less in a piece? What other questions would you want to ask this composer?

Now, challenge yourself to try and question the musical sounds you hear in *Danse Macabre* by French composer Camille Saint-Saëns before you read the program notes and learn the story behind the piece.

This concert will feature the poem of *Danse Macabre*, which has been reimaged by the Baltimore rapper and musician, Wordsmith.



*Danse Macabre (Dance of Death)
Re-Interpretation by Wordsmith*

*Zig, zig, zig, the afterlife awaits us
Waiting for the moment to enter our tombs,
The reaper at midnight plays a haunting-tune,
Zig, zig, zig, on his violin.*

*The winter wind blows and the night is dark;
The howls of wolves bristle through the trees.
It awakens the creatures, skeletons peek through the fog,
Looking and leaping in their half torn burial sheets.*

*Zig, zig, zig, each one is frisking.
The bones of the dancers crack with the howls of a
horrifying rhythm! The cadence of these creatures is
quite
a sound. Pushing the tempo, the end could be tragic; A
Raven's croaking conducts a cloaking of pure magic.*



RESOURCES

Click here to listen to the piece [*Danse Macabre*](#).



NATIONAL CORE ARTS STANDARDS

❖ Responding

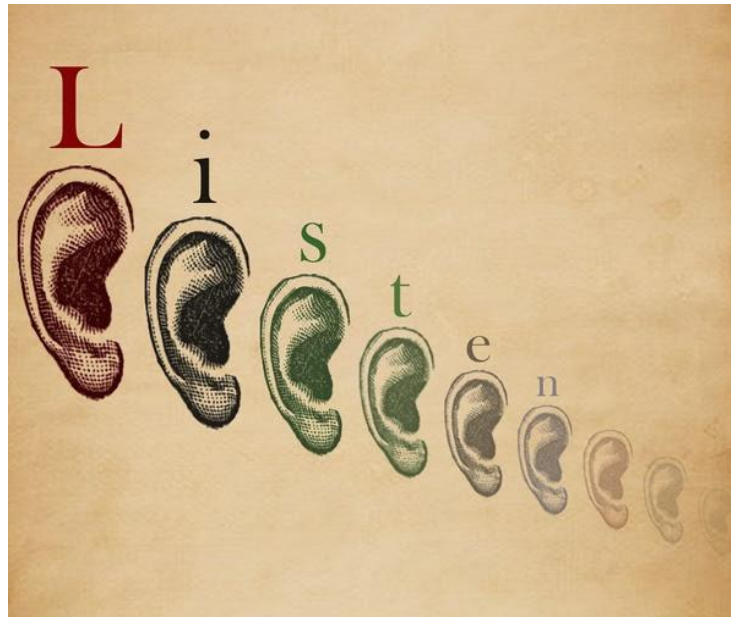
- 7: Perceive and analyze artistic work
- 8: Interpret intent and meaning in artistic work

❖ Connecting

- 10: Synthesize and relate knowledge and personal experiences to make art
- 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding



Thrill Seven: Dynamic Detective



"Listen" by [ky_olsen](#) is licensed under [CC BY 2.0](#)

INTRODUCTION

Musicians describe the tone qualities of specific sounds in music as **timbre**. Musicians also describe loudness or quietness of music as **dynamics**. The timbre and dynamics of musical sound can get the attention of the listeners or create dramatic flair within a composition. Can you think of a song or musical piece that grabbed your attention because the timbre and/or dynamics changed dramatically?



ACTIVITY

Play a game of Dynamic Detectives with a group using these directions:

- One person is the detective who has to cover their eyes at the beginning of the game.
- Someone from the group selects a particular timbre of their choice (For example, wooden sticks that click) and dances around the room playing the sound for the detective to hear.
- Then, the person secretly hides the item in the room.
- The detective opens their eyes and has to find the sound-making item by walking around the room. While the detective searches, the group uses body percussion (for example, clapping their hands) or any other instruments available at a quiet dynamic level if the detective is far away.
- As the detective gets closer to the hidden sound-making item, the group changes to louder dynamics so the detective can be alerted to being close to the hidden item.
- Continue playing the game until each person in the group gets a chance to be the detective!

Level Up - Play this game while singing the *Theme from Ghostbusters*, which will be performed at the Midweek Concert!



RESOURCES

Theme from [*Ghostbusters*](#)



NATIONAL CORE ARTS STANDARDS

- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work

- ❖ **Responding**
 - 7: Perceive and analyze artistic work

- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art



Thrill Eight: Jack-e-moji



"Meet the Jack-O-Lanterns - 2007" by rexb is licensed under [CC BY-NC-SA 2.0](https://creativecommons.org/licenses/by-nc-sa/2.0/)

INTRODUCTION

Emojis have been used around the world for decades as a way for us to express ourselves through images. Jack-o-lanterns are a popular fall activity involving the carving of pumpkins to create facial expressions or images to tell a story without words. In this activity, you will create a jack-e-moji, fusing the facial expressions of a popular emoji and turning it into a pumpkin for a description of your mood.



ACTIVITY

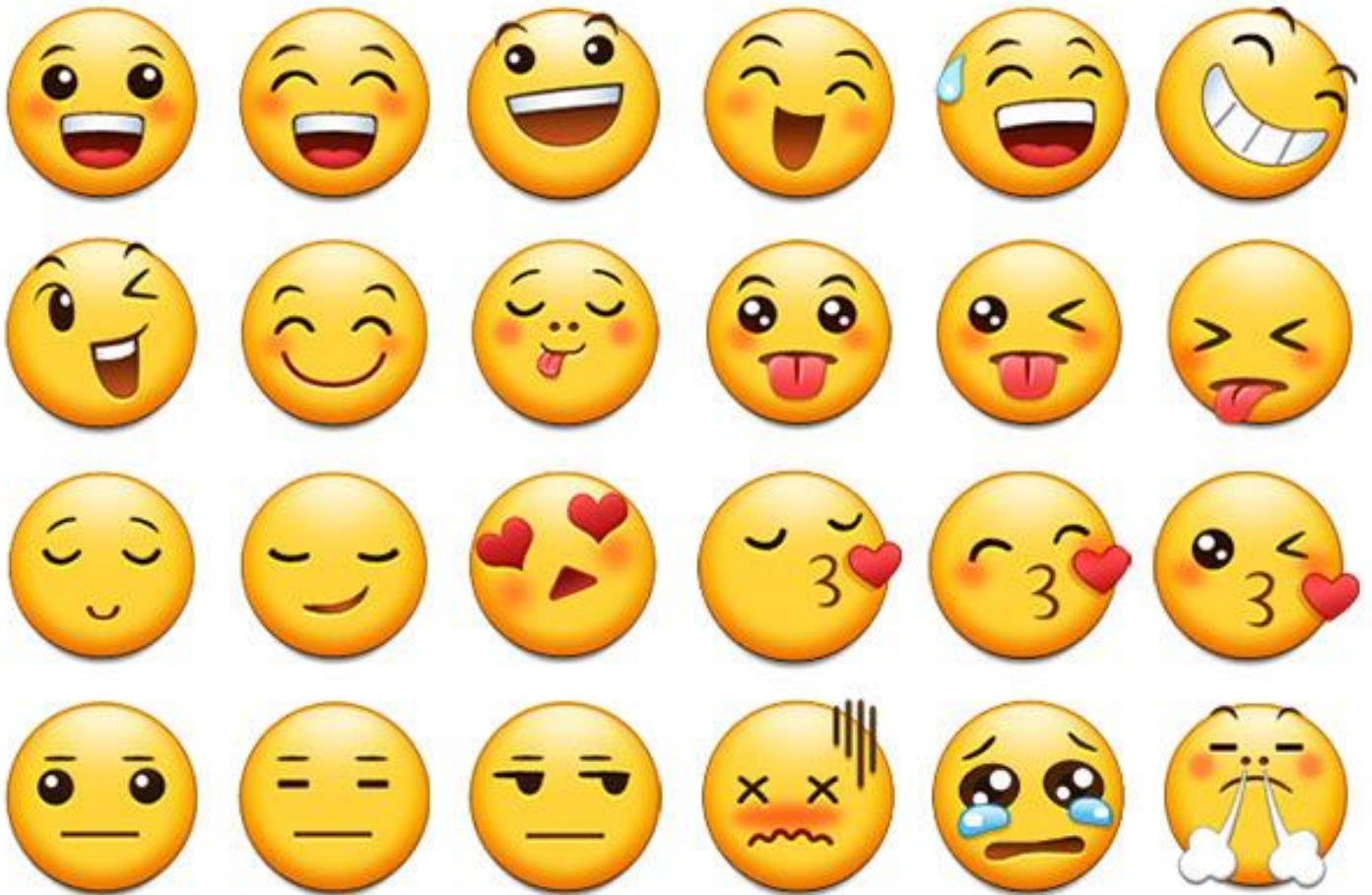
Nonverbal expression is universal among many cultures. The way we feel and recognize the emotions of others is learned in early childhood development. Social-Emotional learning helps us to connect with others through our body language over time. With over 40 facial muscles, we can create thousands of unique ways to express ourselves. How do you know that someone is angry, sleepy, excited, or scared?

As the digital world evolves, we have found new ways of nonverbal communication online and via text. Emoticons and emojis have been around for decades, but have recently expanded to become a popular way of our expression and online presence. Whether it is a smiling face with a wink, a teary-eyed face, or a tongue sticking out, we are able to get our point across without opening our mouths.

In the month of October, we celebrate fall festivities through pumpkin carvings with candles also known as jack-o-lanterns. These facial expressions, ghoulish or cheerful, illuminate the porches and steps of many homes. In this activity, we will be combining our favorite emoji facial expressions and jack-o-lanterns without the mess!

1. Pick an emoji that fits your mood today.
2. Draw that emoji as a facial expression onto your printed jack-o-lantern with a dark marker. (Use printer paper for best results.)
3. When you finish, turn off the lights and shine a flashlight through the paper against a wall to watch the jack-o-lantern come to life! Be sure to have the light shining from behind the paper for best results.

Extension: With an adult's permission and supervision, use your jack-e-moji as a stencil for a real jack-o-lantern.



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"Samsung's Emoji Suite Makes for a More Emotional Digital World" by Samsung Newsroom is licensed under [CC BY-NC-SA 2.0](https://creativecommons.org/licenses/by-nc-sa/2.0/)





RESOURCES

1. [Identifying our feelings](#)
2. [Are there universal expressions of emotion? - Sophie Zadeh](#)
3. [LEARN TO DRAW EXPRESSIONS | ART LESSONS FOR KIDS! \(HAPPY FACE, SAD FACE, ANGRY FACE, SHOCKED FACE\)](#)
4. [A Child-Friendly Way to Carve a Pumpkin](#)



NATIONAL CORE ARTS STANDARDS

❖ **Creating**

- 1: Generate and conceptualize artistic ideas and work
- 2: Organize and develop artistic ideas and work

❖ **Presenting**

- 6: Convey meaning through the presentation of artistic work

❖ **Responding**

- 7: Perceive and analyze artistic work
- 8: Interpret intent and meaning in artistic work

❖ **Connecting**

- 10: Synthesize and relate knowledge and personal experiences to make art

For additional educational materials and opportunities, subscribe to the [BSO Families Facebook Page!](#) All graphics except where otherwise noted were obtained from [creativecommons.org](#).



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