



music
TO GIVE YOU
goosebumps



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Welcome to the BSO Midweeks!

On behalf of today's conductor Tristan Rais-Sherman, the members of the Baltimore Symphony Orchestra, and the BSO Education Department, we are delighted to welcome you to our 2023-2024 Midweek Concert Series. We are thrilled to have you join us here at the Joseph Meyerhoff Symphony Hall.

This year we are celebrating 100 years of Midweek Concerts! The BSO's Midweek Concert Series is not only the longest running education initiative at the BSO, but the first regular educational concert series of any orchestra in the country. Our rich history of educational programming started with the first Midweek Concert on February 16, 1924, and we are pleased to be providing students from Maryland, Pennsylvania, Virginia, Delaware, Washington, D.C., and beyond with exciting and engaging education concerts to this day.

Can't get enough of the BSO Midweek Concerts? Revisit this year's Midweek Concert Series at [BSO OffStage](#) – free of charge! All archived performances will be posted with one month of the final performance.

This Midweek Concert Season, we present four concerts: *Music to Give You Goosebumps*, *The Nutcracker: A Magical Tale in Mount Vernon*, *Jazzing the Symphony*, and *Philharmonia Fantastique: The Making of the Orchestra*. Each concert incorporates an Arts-Integrated, STEAM-Activated approach to create a relevant, interactive, and interdisciplinary experience.

About This Guide

On the next pages you will find the Teachers' Guide for *Music to Give You Goosebumps*, 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 before the performance.

Beyond the Snapshot pages you will find a variety of activities called "Tricks" & "Treats" to signify the various directions that you can explore in order to prepare for this concert. Each Trick or Treat may be used in any order you wish. We have also highlighted the various cross-curricular links that align with each Trick or Treat 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 coming to the concert so they can make the most of their live experience at the Meyerhoff.

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 and for your classroom. Encourage other teachers in your building to try some of the activities as well.



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,

Brian Prechtl
Interim Director of Education & Community Engagement
Baltimore Symphony Orchestra

Mateo Mendez
Manager of Education & Community Engagement
Baltimore Symphony Orchestra



Music to Give You Goosebumps **Concert Program**

Below is the list of pieces that will be performed on the *Music to Give You Goosebumps* Midweek Concert. Please take a moment to listen to these pieces in advance of the concert on YouTube, Spotify, or iTunes.

- ❖ JOHN WILLIAMS: “Hedwig’s Theme” from *Harry Potter and the Sorcerer’s Stone* Suite
- ❖ WILLIAMS: “The Shark Theme” from *Jaws*
- ❖ EDVARD GRIEG: “In the Hall of the Mountain King” from *Peer Gynt* Suite No. 1
- ❖ FRANZ LISZT: Excerpt from *Totentanz*
- ❖ CAMILLE SAINT-SAËNS: “Fossils” from *Carnival of the Animals*
- ❖ SAINT-SAËNS: *Danse Macabre*
- ❖ WILLIAMS: “Harry’s Wondrous World” from *Harry Potter and the Sorcerer’s Stone* Suite



Music to Give You Goosebumps Snapshot for Teachers and Students

“Music to Give you Goosebumps” answers the question: What makes music scary? Using masterworks from the orchestral repertoire, the BSO leads students in the discovery of what composers do to make their music spooky.

To help prepare listeners for their time in the concert hall, we’ve put together this curriculum guide. Behind each great piece of music is a story of its creation. In the activities that follow, students will explore these stories – and create a few of their own! Like the composers featured in the concert, students will shine a light on dark, hidden spaces. They will explore make-believe worlds. They’ll learn what it means to hear colors and see sounds. They’ll listen to their emotions and the emotions of others. Most importantly, they will ponder what makes them individuals.

We begin and end our program with the music of the prolific film composer John Williams. Williams has scored several of the world’s most popular films, *including Star Wars, E.T., Home Alone, Superman, Indiana Jones, and Jurassic Park*. “Hedwig’s Theme” and “Harry’s Wondrous World” are both taken from the film *Harry Potter and the Sorcerer’s Stone*. “Hedwig’s Theme” is a **leitmotif**, or a short, recurring musical phrase meant to represent a specific person, place, or idea, in this case Harry’s snow owl, Hedwig. This theme is synonymous with the *Harry Potter* franchise, serving as the principal title theme for all eight films. “Harry’s Wondrous World” can be heard during the end credits of *Harry Potter and the Sorcerer’s Stone* and is a **medley**, or collection of themes, representing the positive aspects of Harry’s life.

Film music often features complex components that keep the listener engaged, like sweeping flourishes in the winds and strings and the use of unusual instruments, like the celeste. Listeners can’t help but be drawn to the music, which adds to the film’s emotional content. This music is intense and exciting. Check out Brad Frey’s video analyses of “[Hedwig’s Theme](#)” and “[Harry’s Wondrous World](#)” to better understand where all these different themes are coming from, who is playing what, and why it all works together.

Another great film score featured on this concert is “The Shark Theme” from *Jaws*, also by John Williams. This music is meant to strike fear in the audience. The gradual **accelerando**, or speeding up of the music and the iconic half-step **ostinato**, or repeated figure, signal to listeners that danger is near. Check out Nathaniel Kuhns’ analysis of “[The Shark Theme](#).”



Music to Give You Goosebumps Snapshot for Teachers and Students

Edvard Grieg composed his scary music in the nineteenth century, long before the invention of film. Grieg's music for *Peer Gynt* was written as **incidental**, or background, music for a staged play. "In the Hall of the Mountain King" is the most famous tune from *Peer Gynt*. In this section of the play, the mischievous Peer finds himself in the grand hall of a magical Mountain King, surrounded by goblins and trolls. The music evokes a scary mood and has been featured in countless TV shows, movies, and video games. It is also a favorite in the concert hall.

Franz Liszt's *Totentanz*, or "Dance of the Dead" is another work from the nineteenth century. While traveling through Italy, Liszt encountered several artworks showing skeletons dancing with people from all walks of life. Fascinated by the **macabre**, or the grim and gruesome, images, he composed a set of variations, for solo piano and orchestra, that captured in tones the haunting encounters. For his central theme Liszt used the *Dies irae*, a chant dating back centuries that was sung regularly at funeral services. Liszt was one of the first to use the *Dies irae* theme in this way. Thanks to him, the tune soon became a sonic symbol of all things spooky and macabre.

Speaking of the macabre, we have come to the highlight of our program -- Camille Saint-Saëns' most iconic composition, the *Danse Macabre*! Like Liszt, Saint-Saëns made use of the *Dies irae* theme. He even used a xylophone to evoke the skeletons rattling bones. The xylophone was a relatively new instrument in nineteenth-century France, and as concert attendees will discover, Saint-Saëns had used it once before, in a piece called "Fossils" from *The Carnival of the Animals*.

Saint-Saëns' composed two drastically different versions of *Danse Macabre*. The first version was written for voice and piano and based on a poem by Henri Cazalis. The second version, for orchestra only, is the more popular version. It begins with the harp playing a D twelve times, to symbolize the clock striking midnight. Maestro Death appears, playing a lengthy violin solo in **scordatura**, or alternate tuning. He plays a dissonant tritone figure. Zig and Zig and Zag, he calls his skeleton friends to join in the dance. The music launches into a lively waltz. The end comes at the crack of dawn, when the oboe plays a rooster's cry, and the skeletons all scuttle away.

"Music to Give You Goosebumps" is more than just thrills. It's a pathway to discovering what the world of music has to offer.



Trick One: Map a Secret Space



As you will hear more about in the concert, one fall evening the composer Camille Saint-Saëns and his poet friend Henri descended into the dark catacombs under Paris. There they were inspired to make art! Did you know that there were (and still are!) intricate maps of this secret place that no one can see above ground? Read about other secret underground or unseen places in Baltimore City and try your hand at a mapping technique that NASA and Johns Hopkins Space Science Institute use to map unseen objects using radar. Then make your own map of secret or special places in your own neighborhood or any other unseen mysteries, including those inside of you!



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The Hidden Underground World – Stories & Legends

Like Saint-Saëns' Paris, many cities and towns are filled with underground passageways, tunnels, and secret spaces. It's not surprising that many of these mysterious and hidden spaces inspire great stories and urban legends – many spooky or silly.

Many books also include underground tunnels, mysteries, and secret spaces (think "Alice in Wonderland," or "Fantastic Mr. Fox!") as an important part of their plots. How many stories with secret passages or rooms can you name as part of the action of the story? Talk to another classmate and see how many you can brainstorm together!

Baltimore's Own Underground Secrets and Maps

Baltimore has its very own secret underground spaces, too. Here's a great story about secret tunnels that were recently discovered under the Federal Hill neighborhood.

<https://sobopost.org/2021/05/07/federalhilltunnels/>

And here is another great radio story about the "Ghost Rivers" that run underneath our city and an amazing project that is meant to bring these unseen waterways to life on the surface of our city streets with art so that more people can be aware of how their habits affect our water.

<https://www.wypr.org/curiosity/2021-09-29/where-are-baltimores-hidden-streams>



Remington Remingtontopo, August 2022, Graham-Coreil-Allen, grahamprojects.com



Activity

Mapping the Invisible with Science – An Experiment!

Scientists often use radar to help them “see” what can’t be seen with the human eye, whether that’s deep underground or on the ocean floor, or the surface of the Earth and other planets from outer space. How do they do that? It’s easy to understand once you try this experiment:

Mapping an Unseen Object in a Box: [Try this Experiment from NASA!](#)

Make Your Own Map of Special Hidden Places

What are the secret spaces that have special meaning to you in your home? In your neighborhood? In your school? Draw a colorful map that guides others to them. Think about the lines you use and what’s along the journey. What do you want the map user to know about this space?

Maybe you want to map something even more invisible and illusive. How about a map of your heart and what you love? What takes up most of the space and what’s hidden away? Maybe you want to map an imaginary world entitled “My Perfect World” – is it filled with food shops and music and play spaces? Or draw an architectural plan of your perfect bedroom and the spaces and things that are inside of it – the possibilities are limitless!

Whatever you pick, let your imagination go wild and show us what normally goes unnoticed and unseen in the most colorful and interesting way possible.

Extensions

1. Record an audio tour that takes someone through each one of the spaces on your map and calls attention to what they see along the way. Can you add music that represents each of the special spaces you visit?
2. Film yourself walking through your school or neighborhood as a guide to the invisible things and meanings of each of the spaces you pass. Then exchange tours with others in your class and see a familiar space through someone else’s eyes.



Curriculum Connections

Fine 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.



Resources

❖ **South Baltimore Peninsula Post - Deep Dive into the Tunnels of Federal Hill**

<https://sobopost.org/2021/05/07/federalhilltunnels/>

❖ **WYPR - Where Are Baltimore's Hidden Streams?**

<https://www.wypr.org/curiosity/2021-09-29/where-are-baltimores-hidden-streams>

❖ **NASA Space Place - "See" Inside a Closed Box!**

<https://spaceplace.nasa.gov/topo-bear/en/>



Treat Two: Sound & Color, An Emotional Portrait Map



Did you ever hear a loud crash that scared you? Did you ever hear the sound of static that creeped you out? Did you ever hear the tinkling of bells that made you happy? Sound goes a long way in fostering how we feel. Movie directors and the sound editors for movies use this technique all the time. Scary movies are not very scary when you watch them with the sound off.

Like their musical counterparts, artists explore emotion but they often do it with color. Think about red. How does it make you feel? How about blue? Take a look at this color wheel.



How do the colors make you feel? Take a look at [this color wheel](#) with feelings already assigned. Do you have anything in common with those feelings?

In studies, people consistently reported feeling emotions in the same part of the body. To see an example of this, go to [Mapping Emotions On The Body: Love Makes Us Warm All Over](#). Artists use the idea of sound and color to create an emotional portrait map. In this activity, you will make your own emotional portrait map based on sounds that you hear and how they make you feel.



Activity

Using the [portrait map](#) provided for you to listen to different sounds, color in the part of the body where you feel that sound with the color the sound makes you think of. Consider not filling in a full area in case you want to put another sound into the same space. You can always go back in and complete a space later.

Use this list to get you started. If you don't have one on hand, you can search for it online. You can always add your own ideas to your emotional portrait map.

Alarm clock beep
Bang on a metal trash can
Running water
Radio static
Clapping
Foghorn
A snap

Jingling keys
Creaky door
Wind through trees
Scratching on a surface
Owls at night
Rustling leaves



Curriculum Connections

Fine Arts Standards

❖ **Responding**

- 8: Interpret intent and meaning in artistic work.
- 9: Apply criteria to evaluate 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.



Resources

❖ **Emotions Color Wheel**

<https://do2learn.com/organizationtools/EmotionsColorWheel/colorwheel/EmotionsWheel13.html>

❖ **Mapping Emotions On The Body: Love Makes Us Warm All Over**

<https://www.npr.org/sections/health-shots/2013/12/30/258313116/mapping-emotions-on-the-body-love-makes-us-warm-all-over>

❖ **Emotional Portrait Map Coloring Page**

<http://www.clipartbest.com/clipart-acepKyMpi>



Trick Three: Aural Vision Storytelling



The world is full of endless stories that can make your imagination run wild, taking you on an adventure to places unknown. The same thing happens when you listen to music. Music unlocks the door to another location with its melodic movement, dynamic contrast, tempo, instrumentation, and more. What places come to mind when there are no words to describe what you are hearing? Let's find out!



"Aural Vision" by Tiffany K. Walker



Activity

All art forms are important to the creative process. Today, you will be listening to a song that may give you goosebumps to draw your own vision or story within the piece. Think of the colors that you will use to describe what you feel, hear, see, touch, and smell. Are you the main character, or is this someone else's campaign?



Directions

As you listen to the excerpt below, think of the following questions to encourage your vision:

1. Where are you? (Medieval village, video game, a different country?)
2. What instruments represent characters or actions?
3. What is the mood of the song?
4. Is there conflict or resolution?

Draw your picture onto a blank sheet of paper and use a pencil, colored pencils, or markers to tell the tale of what adventure awaits. We'd love to see what visual stories you will tell! Ask a parent or caregiver for permission to send us your work at education@bsomusic.org by October 6 for an opportunity to have your artwork featured in the concert!



Resources

❖ **Listening Excerpt: Edvard Grieg - In the Hall of the Mountain King**

<https://www.youtube.com/watch?v=4nMUr8Rt2AI>



Curriculum Connections

Fine Arts Standards

❖ Creating

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

❖ Performing

- 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.



Treat Four: Let Your Light Shine!



On a dark autumn night, the composer Camille Saint-Saëns and his poet friend Henri descended into the dark catacombs under Paris. With lanterns lighting their descent, they found inspiration for their own individual art and personal expression in their journey. In this activity, you will make a lantern to light your own creative path, filled with symbols of your own identity and the people and things that inspire you and that you love. Then you can bring your lanterns to the BSO for the concert and share your light for all to see! Light it up!





Activity

On a piece of paper, complete the sentence "I am _____," using as many descriptions of yourself as you can think of in sixty seconds. You can mention anything you want- your place in your family, your race or ethnicity, skills you are proud of, activities you like to do, words that describe your personality or appearance or personal style, things you love (kinds of music, books, arts, sports, etc.)

Ready? Go!

Take a look at your list. What you've just done is describe your **personal identity**. Personal identity is the individual and unique way that you define yourself. One person might choose to highlight their family, religion, and interests when describing their identity. A different person might highlight their race, neighborhood, and job as important parts of who they are. Your **personal identity** consists of all the things that you believe make you, you.

Often, we develop both good and bad ideas about our identities and the identities of others through our interactions with people close to us, like our family and friends, our schools and other institutions, social media, and our encounters with other people. Sometimes we don't even realize that we have these ideas because we don't remember learning them. **But we always have a choice to celebrate the best in ourselves and others once we think about these ideas some more.**

We can CHOOSE which parts of our identities are most important to us no matter what anyone else thinks and the parts of ourselves we want to protect and celebrate every day. Doing this not only helps us feel happy and strong, but also lights the way for others to celebrate their own identities, too!

Look at the list you just made. Which of the things you wrote would you like to celebrate today? Which are things that not many others might know about you that you want to share with others. Which things make you proud? Mark them! Have you thought of something else about yourself or your life you'd like to celebrate and let shine now, even if it never has before? Write it down, too!

Now pick your top six to highlight in your lantern and for other kids at the BSO using the chart found on the next page:



Choose: List a personal identity trait you want to share and celebrate. This should be a noun or short description. Make one of these your name (including nicknames, etc.)	Brainstorm: List any symbolism images, colors, etc. that could represent this. Include search terms if you want to gather digital images to find and cut or to paste them on your lantern.	Plan: Sketch out how you will decorate one side of the lantern using these images. What should be the thing we notice most on this side of your lantern? Gather supplies for this side to decorate it!
Side 1:		
Side 2:		
Side 3:		
Side 4:		
Side 5:		
Side 6:		



Now you are ready to create! You will need:

- 3 pieces of white paper (preferably unlined.) You can also use card stock or a heavier paper. You can use colored paper, too, but the light won't shine through it as well as the white paper.
- A ruler
- Clear Scotch/cellophane tape
- Colored pencils, markers, crayons, or paint for drawing images on your lantern
- Scissors
- Any already printed images from the internet or books or magazines you want to use on your lantern (Please ask the owners first!) Pre-cut them to the proper size.
- Any other arts and crafts (glitter, beads, ribbon, a special scrap of fabric, etc.) that you want to glue on your lantern
- Glue (if needed for the above supplies)
- Poster or tag board for the bottom

Make Your Lantern Template:

1. Lay your paper out horizontally.
2. Using a ruler, along the top edge mark it at 3 ½ inches, 7 inches, and 10 ½ inches.
3. Repeat along the bottom edge.
4. Using a ruler and a pencil, draw straight lines connecting each mark you made at the top to its partner at the bottom. When you are finished you will have 3 large rectangles, and one skinny ½ inch strip at one end.
5. Repeat these steps with the second piece of paper.
6. Cut a 1½" slice off the long side of the third piece of paper to use as a handle.

OR You can ask an adult to print out [this template](#) for you to use.



Decorate Your Lantern!

- Hand-decorate all six panels just as you brainstormed in your planning chart. Each rectangle will become one panel or side of your lantern.
- If you want to work digitally, make a copy of the template file and digitally decorate all the panels, using colorful images, text, and designs. When you are done, print them out.

Now it's time to put it all together:

1. Fold your decorated pages at the lines. Be sure to fold the small skinny flap at one end of each piece of paper. You will use this to connect the 2 sides of your lantern together.
2. Use the long skinny flaps to tape the two sides together.
3. Stand your lantern up and center it on a square piece of tag board for the bottom. Use tape to secure the base to the bottom of the lantern from the inside out. Then attach the long strip of paper you cut as the lantern handle.
4. Place a small battery-operated tea light, flashlight, etc. inside your lantern to light it from within!





**Bring your lantern with you to the BSO on October 25 and 26 to hold up
and let your identity shine out through the concert hall!**



Curriculum Connections

Fine Arts Standards

❖ Creating

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

❖ Responding

- 9: Apply criteria to evaluate artistic work.

❖ Connecting

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



Resources

❖ BSO Paper Lantern/Luminary Template

https://docs.google.com/document/d/1dzWKofOJEqB5-KEIYZR9JG0BuGIEe4XalfmX_eaBX-A/edit?usp=sharing



Trick Five: Chanting and Moving In The Hall



Photo By Jim Dine - Foto: Bård Jørgensen/Apeland Informasjon AS, CC BY 3.0, <https://commons.wikimedia.org/w/index.php?curid=15052568>

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.



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!



Curriculum Connections

Fine 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.



Resources

❖ **Edvard Grieg – “In the Hall of the Mountain King”**

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

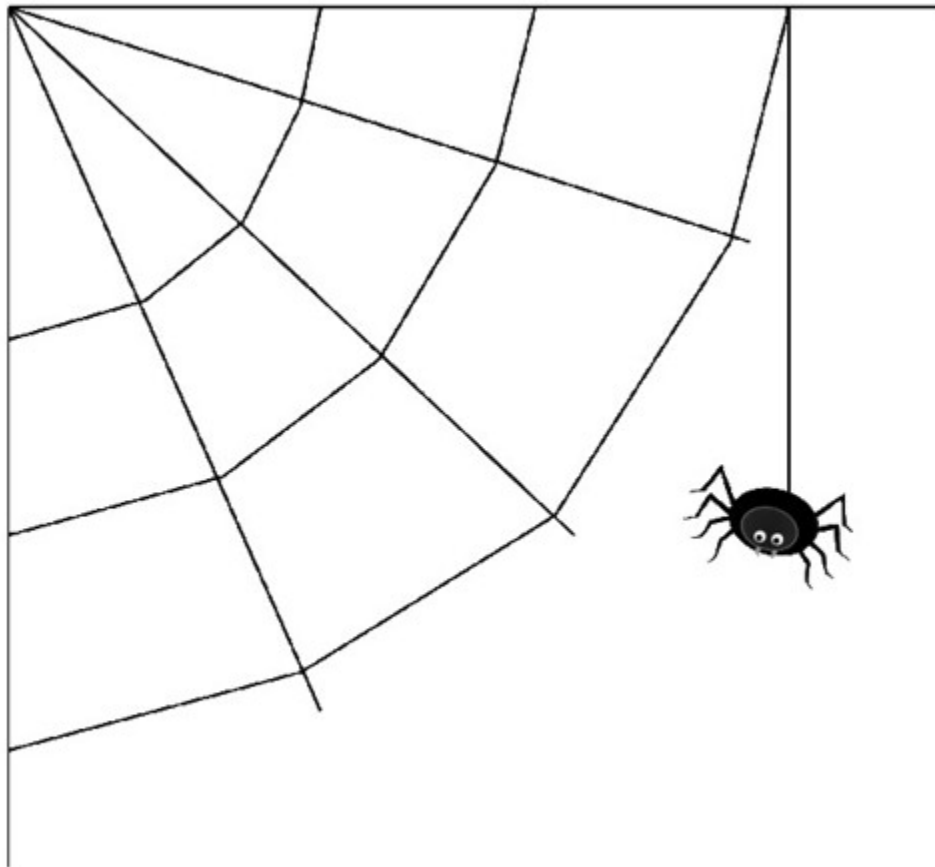
❖ **The Legend of Peer Gynt**

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

Chant Lyrics by Jill Warzer, edited by Rebecca Ludwig



Treat Six: Web of Goosebumps



What gives you goosebumps? 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?

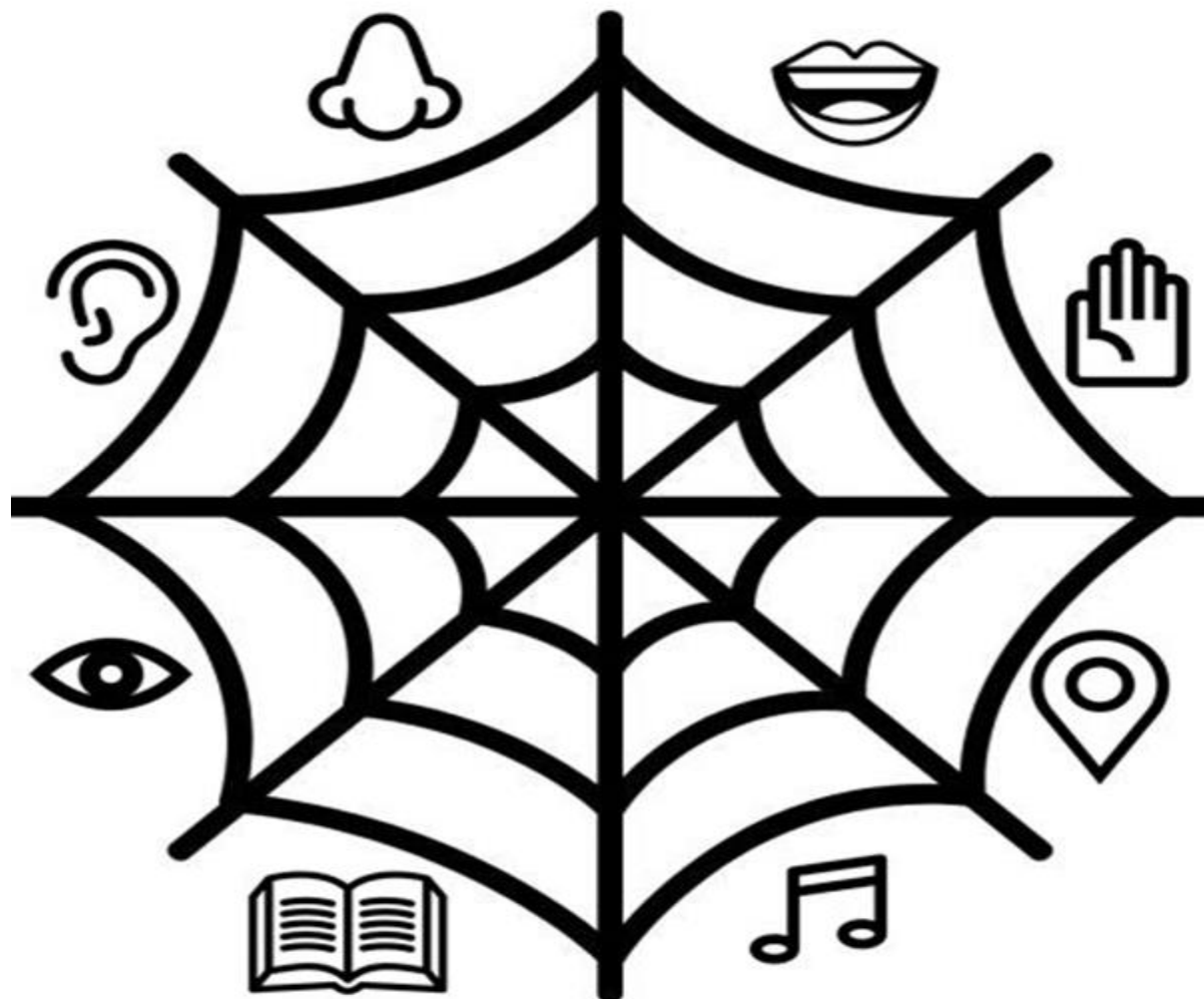
Often, these feelings are associated with fear and this makes sense. When animals are afraid, they shiver and this causes their hair to stand on end, which makes them look bigger and scarier to the thing they fear might attack them. This is caused by the release of a hormone called **adrenaline** in 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 goosebumps on the next page with an example for each.



Extension: Write a thrilling story that includes some of these items or places or sounds. Add descriptive language to describe a chill inducing environment or draw a picture to illustrate it. Then read the story out loud or record it and add some chilling music!



Curriculum Connections

Fine Arts Standards

❖ **Responding**

- 8: Interpret intent and meaning in artistic work.

❖ **Connecting**

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



Resources

❖ **Scientific American – Why Do Humans Get Goosebumps?**

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

❖ **Neuroscience News – If You Get the Chills From Music, You May Have a Unique Brain**

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

❖ **Facing Today – The Anatomy of a Great Interview**

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

❖ **Get Your Guide – Six Spooky Traditions From Across the World**

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



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