

**The Dallas Symphony presents:
*Straight From the Heart***

April 19 and 20, 2017

"If I could express myself completely with words, I wouldn't need music."

- Felix Mendelssohn



Emotions are a powerful force in human interaction. They often determine how we act and what we say. In our schools, and indeed in society as a whole, many problems are caused by the inability to express emotion in appropriate and helpful ways. Conflicts between individuals - and even nations - can be triggered by emotional responses. One of the greatest gifts we can give students is a palette of positive ways to express strong feelings.

Music has a unique capacity to capture and express our strongest feelings. In fact, both music and art have been used to communicate emotions since the earliest recorded history. This Dallas Symphony Youth Concert, and the lessons and activities in this guide, will help students to recognize the great power of music to express what's in their heart - even negative feelings - in positive ways.

Musically Yours,

Jamie Allen
Director Of Education

DALLASSYMPHONY
ORCHESTRA

Teacher Feedback

Teacher feedback is very important to us. Once you and your students have attended the concert, please go to www.surveymonkey.com/s/dsoyouthconcerts and fill out the Teacher Evaluation Survey. Not only will your participation help us to program and receive funding for future Youth Concerts, you will also be automatically entered in a drawing to receive a pair of complimentary tickets to a DSO Classical Concert!

Content for the *Straight From the Heart* teacher's guide was prepared by the DSO Curriculum Team: Jamie Allen, Linda Arbolino, Jane Aten, Tony Driggers, and Sarah Hatler. Formatting and editing by Sarah Hatler and Jamie Allen. Materials in this guide may be photocopied for classroom use. Please call Sarah Hatler at 214.871.4006 with any questions or concerns regarding this publication.

Table of Contents

Concert specific information

Repertoire and CD track list	p. 3
Concert guidelines for teachers	p. 4
Who's Who	p. 5
Composer biographies	p. 6

Pre-Concert Activity

Concert conduct	p. 8
Music in the Air Coloring Book	p. 9
A Picture Story: Going to the Meyerson	p. 21

Concert Activities

1. Communicating Emotions through the Voice	p. 23
2. Communicating Emotions through Music	p. 24
3. Music from the Heart	p. 26
4. Can you be a Conductor?	p. 27
5. Musical Maps	p. 29

Post-Concert Activity

Student review	p. 31
Flat Beethoven	p. 32
Symphony YES! Request Form	p. 34
About the Meyerson	p. 35

Repertoire and Youth Concert CD Track List

1. Overture to *Le Nozze de Figaro* by Wolfgang Amadeus Mozart
2. Symphony No. 7, movement 2 by Ludwig van Beethoven
3. "Trepak" from *The Nutcracker* by Piotr Tchaikovsky
4. Symphony No. 6, movement 4 by Piotr Tchaikovsky
5. "My Country, 'Tis of Thee," traditional
6. Symphony No. 10, movement 2 by Dmitri Shostakovich
7. Symphony No. 2, movement 3 by Sergei Rachmaninoff
8. Prelude to *Hansel and Gretel* by Engelbert Humperdinck
9. Finale to *William Tell Overture* by Gioacchino Rossini

Concert Guidelines for Teachers

Before the Concert

- Please contact Thomas Mears at 214.871.4054 at least 30 days prior to your Youth Concert experience if you need to confirm or make changes to a reservation.
- Please prepare your students by using materials in this book or on the www.DSOkids.com website.
- Students should be briefed on concert etiquette in advance.
- Please contact Thomas Mears at 214.871.4054 at least 30 days before the concert if your group includes any students or teachers with special needs, including wheelchairs, or if you are in need of infrared headsets for the hearing impaired.

The Day of the Concert

- Before leaving school, please allow time for students to visit the restroom.
- Learn your bus driver's name and be sure you can recognize him/her.
- Plan to arrive at the Meyerson at least thirty minutes before concert time.

Upon Arrival at the Meyerson

- If you arrive by bus, please **DO NOT UNLOAD BUSES UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.** Also, please be sure you and your driver have been given matching bus numbers by a DSO staff member.
- Check in with a volunteer in the main lobby; a volunteer will guide your group to your seating area. (Seating sections are assigned on the basis of group size).
- All students should be in their seats at least five minutes before the concert time.
- No food or drink, including chewing gum, is permitted in the concert hall.

During the Concert

- The use of cameras and recorders is prohibited.
- Please turn off cellular phones and any other electronic devices.
- Students and teachers should remain in their seats for the entire concert.
- Restrooms are located on all levels and should be used for urgent needs only.
- If students must visit the restroom, please have an adult accompany them.
- Students not maintaining acceptable standards of behavior will be asked to leave, and may jeopardize their school's future attendance at DSO events.

After the Concert

- Please remain in your seats until your school is dismissed.
- Upon dismissal, listen carefully and follow instructions for departing the building.
- **Please DO NOT call your bus drivers' cell phones. We have an efficient protocol in place for calling buses back to the Meyerson, and preemptively calling your bus driver back will cause a delay in the dismissal process.**

Back at School

- Refer to this guide or www.DSOkids.com for follow-up activities.
- Student letters/artwork expressing reactions to the concert are appropriate and appreciated.

Mailing Address:

Attn: Education Department, Youth Concerts
Dallas Symphony Orchestra
2301 Flora St., Schlegel Administrative Suites
Dallas, TX 75201

Fax Number: 214.871.4511

E-mail Address: dsokids@dalsym.com



Who's Who



Ruth Reinhardt

Ruth Reinhardt was appointed Assistant Conductor of the Dallas Symphony in May, 2015. Reinhardt was born in Saarbrücken, Germany, and recently graduated with a Master of Music degree in Conducting from The Juilliard School where she studied with Alan Gilbert. Reinhardt was recently appointed Conducting Fellow with the Seattle Symphony for the 2015/16 season and was a Tanglewood Conducting Fellow in 2015. She is currently Associate Conducting Fellow of the Taki Concordia program under Marin Alsop and conductor of the New York City based ÆON Ensemble with whom she led a collaboration with the Kronos Quartet.

Ruth Reinhardt began her formal musical education at the age of six studying the violin and completed her studies at the Zürcher Hochschule der Künste (ZHdK) with Rudolf Koelman. She began conducting in 2004, taking private lessons with Constantin Trink, Music Director of Staatstheater Darmstadt, and from 2008 studying at the Zürcher Hochschule der Künste with Professor Johannes Schlaefli and later in Leipzig with Professor Ulrich Windfuhr. She holds a Master of Music degree in Conducting from The Juilliard School and has taken masterclasses with Bernard Haitink, David Zinman, Paavo and Neeme Järvi, Alan Gilbert, Marin Alsop and James Ross.

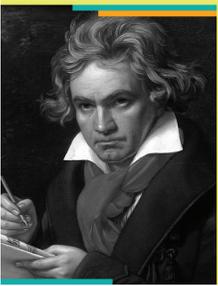
Reinhardt has worked as Chief Conductor of the Lincoln Center Chamber Orchestra and additionally worked with the Juilliard Orchestra and gave concerts with the Juilliard Lab Orchestra in Alice Tully Hall. Recent engagements include working with the Staatskapelle Halle at the ImpulsFestival where her performance of Guillaume Connesson's *Lucifer* was broadcast on national German radio.

As a child Reinhardt was a member of the Children's Chorus of Saarländisches Staatstheater and opera lies at the core of her musical education. She has conducted performances of *Die Fledermaus* at the Leipzig University of the Arts and in June 2011 her successful performance of Dvořák's *Rusalka* with the North Czech Opera Company led to an immediate engagement to conduct several performances of Weber's *Der Freischütz* in the following season.

From the beginning of her career, connecting classical music with young people has been an integral part of Ruth Reinhardt's work as a conductor. She was a Concert Fellow at The Juilliard School, giving pre-concert talks and working as a Teaching Artist. From 2013-14 she worked as Teaching Fellow for the Music Advancement Program at Juilliard, teaching chamber music and serving as Assistant Conductor to the MAP Orchestra. At the age of 17, she composed and conducted a children's opera in her hometown, which was performed solely by children and youth of the community and surrounding areas. During her studies in Zürich, she conducted the premieres of two children's operas, *Die Kleine Meerjungfrau*, a chamber opera from the young Swiss composer Michal Muggli, and *Wassilissa*, a chamber opera from the young German composer Dennis Bäsecke.



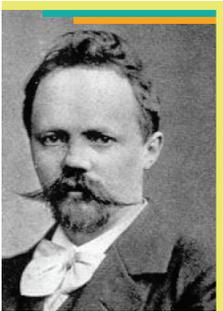
Composer Biographies



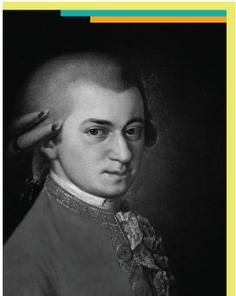
Ludwig van Beethoven (born 1770 in Bonn, Germany; died 1827 in Vienna, Austria) grew up in Bonn, Germany, in a very unhappy home. He was forced to practice the piano by his father, an abusive alcoholic who would punish him mercilessly when he made mistakes. By the time he was twelve, he was earning a living for his family by playing organ and composing. He was eventually known as the greatest pianist of his time.

His first two symphonies are very much in the same style and form as those of composers that came before him, most notably his teacher, Haydn. But Beethoven's writing--as seen in his third symphony--had developed beyond that of his teacher. Named Eroica, his Third Symphony was so different from the ones that had come before that it changed music forever.

Although Beethoven gradually lost his hearing, he continued composing. He composed many of the most famous musical works of all time, such as his Ninth Symphony, after he had become totally deaf. One of his favorite foods was macaroni and cheese. He also loved strong coffee - exactly 60 coffee beans to one cup.



Engelbert Humperdinck (born 1854 in Sieberg, Germany; died 1921 in Neustrelitz, Germany) For most famous composers, we have long lists of the pieces they wrote. For example, there are entire libraries of Bach's music and Mozart wrote symphonies, operas, violin and piano sonatas, and many other compositions. Humperdinck is very different. During his life in Germany, he had several different jobs--teaching, conducting, and writing music criticism. At one time he was even hired to tutor the son of the famous composer Richard Wagner. Although he wrote other music, it is for "Hansel and Gretel," his beautiful setting of the well-known children's story, that he will always be remembered.



Wolfgang Amadeus Mozart (born 1756 in Salzburg, Austria; died 1791 in Vienna, Austria) Mozart was no doubt the greatest child star that ever lived. He was traveling all over Europe playing music by the time he was six. He wrote his first sonata for the piano when he was four and composed his first opera when he was twelve! Mozart could compose anywhere - he composed very quickly and wrote huge amounts of music. It would take over 8 days to play all of his music, one piece after the next, without stopping. During his lifetime, Mozart was very well-known but spent money faster than he could earn it. He was poor and in debt when he died of kidney failure at the age of 35 and was buried in a poor man's grave.

Mozart is considered by some to be the greatest composer who ever lived. While most composers specialize in certain kinds of pieces, Mozart created masterful works for almost every category of music - vocal music, concertos, chamber music, symphonies, sonatas, and opera.



Gioacchino Rossini (born 1792 in Pesaro, Italy; died 1868 in Paris, France), a robust Italian man with an outgoing personality, was born in a small town, Pesaro, on the east coast of Italy on February 29, 1792, leap day. His father was a musician and his mother was an opera singer. As a boy, he was a singer and played the cello and horn. At 15, he entered a music school in Bologna, Italy, where he learned to compose music. Rossini once said to give him a laundry list, and he would set it to music! His first successful composition was completed at age 18 in Venice, Italy, and his masterpiece, "The Barber of Seville," was first performed in Rome, Italy, when he was only 24 years of age. He composed more than fifty operas, the last of which was "William Tell," with its famous overture, storm scene, and ballet music. Rossini was a lazy man, fond of women, and a very good cook. He liked to host dinner parties for his friends. He had fun teasing and playing tricks on his friends. (Those characteristics are also found in his music.) Rossini was married two times and both wives were opera singers.





Sergei Vassilyevich Rachmaninoff (born 1873 in Semyonovo, Russia; died 1943 in Beverly Hills, CA, USA) was the 5th child of a Russian aristocratic family. His mother, father, and grandfather played the piano, so it is no wonder that he showed considerable musical talent at a young age! Rachmaninoff was 10 when he was enrolled in the St. Petersburg Conservatoire. There he studied piano and harmony. Upon turning 12, he entered the Moscow Conservatoire where he actually lived in his teacher's home - sharing a bedroom with three other students and taking turns practicing his required three hours of piano daily. At the Moscow Conservatoire, he also met Peter Tchaikovsky. Tchaikovsky recognized Rachmaninoff's talent and served as a mentor to him. Rachmaninoff graduated as a pianist in 1891, and he took up conducting soon after.



After the performance of his first symphony received a lot of criticism, Rachmaninoff lost confidence and did not gain it back until a successful stint as a conductor in a Moscow Opera House. He soon became in demand as a composer, conductor, and pianist. He moved to Germany with his wife, then back to Russia until the Russian revolution in 1917 led him to eventually live in the U.S.

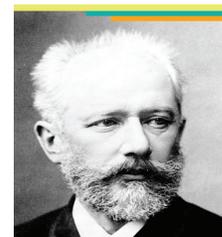
Dmitri Shostakovich's (born 1906 in St. Petersburg, Russia; died 1975 in Moscow, Russia) parents, both musicians, noticed his musical talent early. When he was 5 years old, he attended the performance of an opera. The next day his parents were surprised when he was able to sing several of the songs from the opera. At the age of 9, Shostakovich began studying piano from his mother. Then his father died and he had to support himself and his mother. His first job was playing piano in a movie house. This did not last long, however, because he would laugh so hard during the comic sections of the movies that he would stop playing. He lived in poverty, but somehow kept up his studies at the Leningrad Conservatory where he was admitted in 1919. At nineteen, he finished his First Symphony to be presented as his graduation piece at the Conservatory.



In the 1930's, he went through a time of critical disfavor in Soviet society. Shostakovich chose to combine the dissonant techniques heard in the music outside Russia into his own music and was severely criticized for doing so. He was expected by the political leadership of Russia to write music that was inspirational to the Soviet people. The success of his Fifth Symphony, however brought him back into favor. During World War II when the Nazis invaded Russia, Shostakovich served as a fire fighter. His Seventh Symphony, which reflects a sense of patriotism, was written at this time. He was also a brilliant pianist and composed many works for that instrument.

Away from his music, he was a fan of boxing, soccer, and hockey.

Piotr Ilyich Tchaikovsky (born 1840 in Votkinsk, Russia; died 1893 in St. Petersburg) - Peter Tchaikovsky was the son of a wealthy mining engineer stationed in Russia. At the age of 6, he began piano lessons. By 19, he completed his law studies and was appointed to a job with the Ministry of Justice. His passion for music never left him and because of this, he consequently gave up his government job and turned to the study of music at the age of 23. His Piano Concerto No. 1 is one of the most famous pieces ever written for the piano. His music was very popular, and he was in great demand as a conductor. In 1891, he traveled to America where he was invited to conduct the New York Symphony at the opening of Carnegie Hall. Tchaikovsky died from cholera in St. Petersburg on November 6, 1893.





Pre-Concert Activity Concert Conduct

Learning Objective

To learn the proper behavior for a concert environment.

Teaching Sequence

Lead a class discussion that touches on the following topics:

- Which rules of good citizenship apply to concert attendance?
- Why is good citizenship important?
- How can good conduct help others enjoy the music?
- Should food, drink, and chewing gum be brought to the concert hall?
- When does an audience applaud and when does it sit quietly?
- Does the Meyerson Symphony Center belong to all the citizens of Dallas?
- Do future concert-goers deserve to see the beauty of the Symphony Center?

Evaluation

Did student responses in the discussion exhibit an understanding of the proper behavior at a concert? At the concert, did students demonstrate good citizenship?

Extension Activity

Review the following “applause rules”:

- Clap when the concertmaster enters at the beginning of the concert.
- Clap when the conductor enters at the beginning of the concert.
- Clap to welcome any soloists whenever they enter during the concert.
- During the performance, watch the conductor. Whenever the conductor puts his or her hands down and turns to face the audience the music is completed and the audience should applaud.

Have students take turns playing “conductor”. The conductor should face away from the rest of the class, wave his or her arms, stop and start waving a few times, then stop waving and turn to face the class. At this time the class should applaud. The game should continue until everyone in the “audience” knows when to applaud. Discuss how applause signals the audience’s appreciation, and, with the class, make a list of other situations where applause is appropriate, (for example, at sporting events, assemblies, and award ceremonies).

TEKS Connections

Music: 117.12
1(A), 2(B), 6(A,
C);117.181(A),
2(B), 6(A,

music in the air

My trip to the Dallas Symphony Orchestra

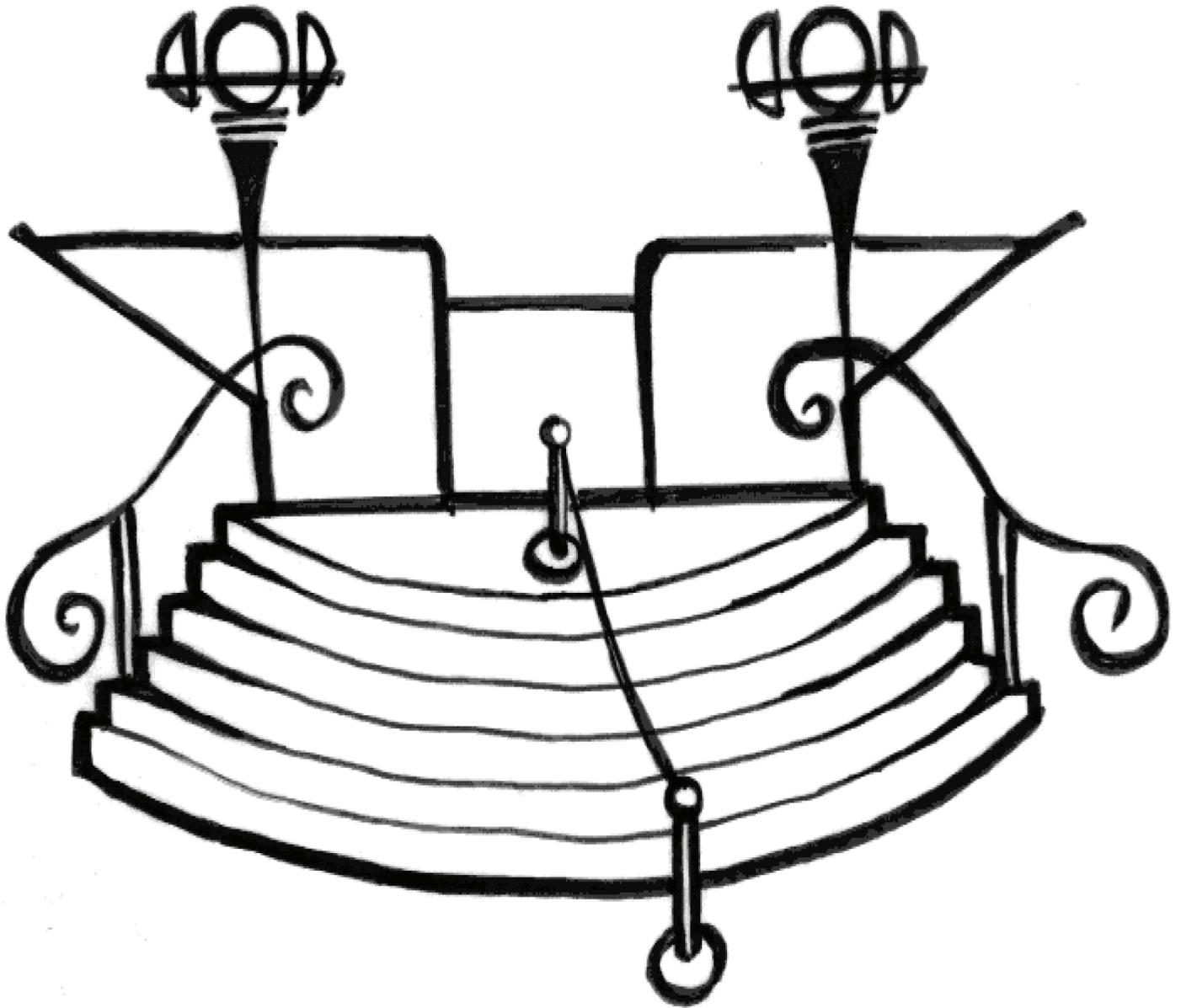
Hay música en el aire

Mi excursión a la orquesta sinfónica de Dallas



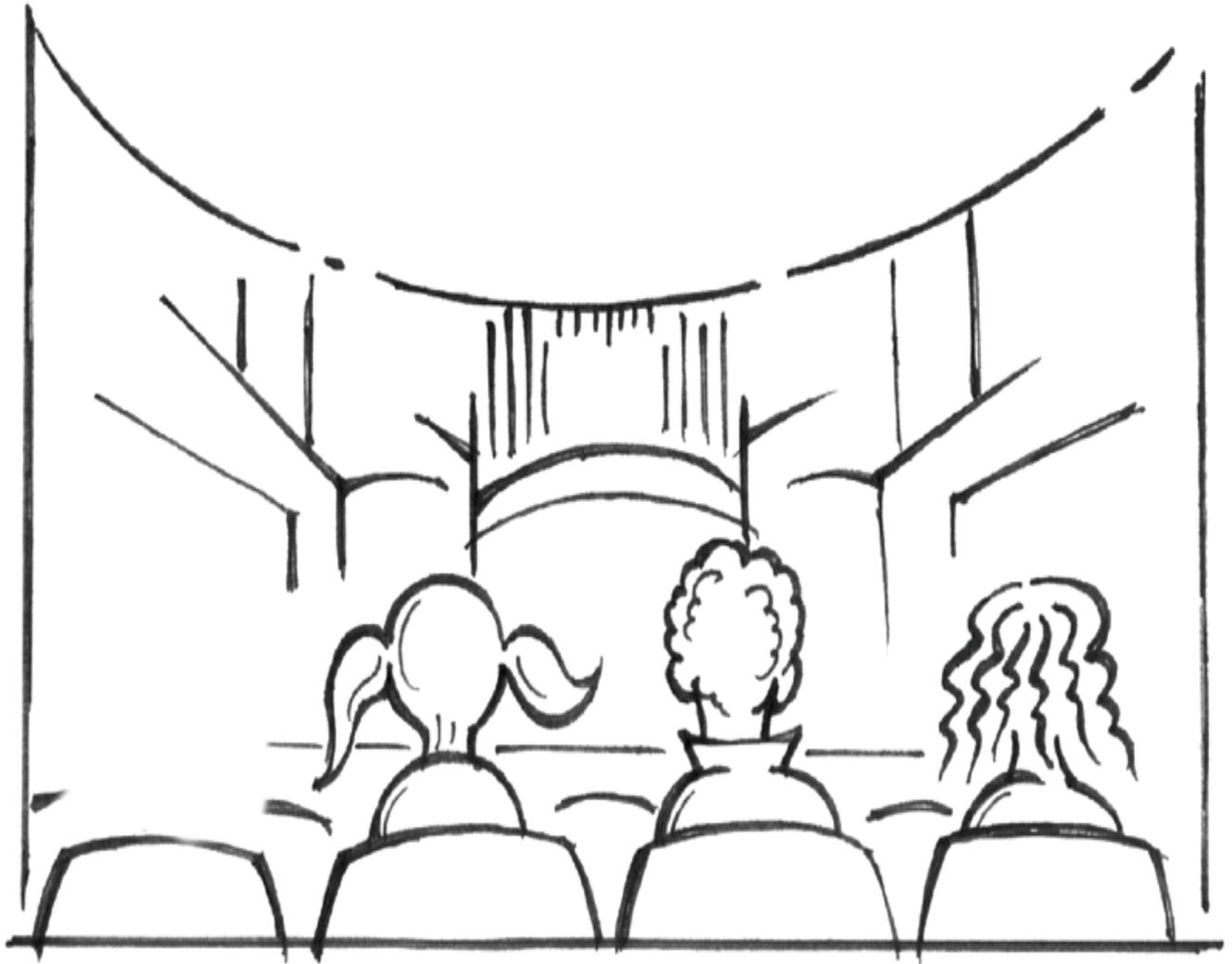
I traveled with my class to the Morton H. Meyerson Symphony Center.
We went to hear a concert of music played by many instruments.

Tomé un paseo con mi clase al Centro Sinfónico Meyerson.
Fuimos a escuchar un concierto de música con muchos instrumentos diferentes.



I walked with my class up the steps to the place where we would sit.

Subí los escalones con mi clase al lugar donde íbamos a sentar.



Here we are sitting in our seats waiting for the concert to begin.
Can you tell which one is me?

Aquí estamos en nuestros asientos esperando que empiece el concierto.
(Dibuje a sí mismo en el asiento vacío).



Out come the musicians. They carry their instruments with them.

Aquí vienen los músicos. Llevan sus instrumentos con ellos.



The musicians are all on stage now. Look! Here comes the Concertmaster.
His job is to play the tuning note for the orchestra.
He plays a violin. We clap for him.

Los músicos están todos acomodados.
¡Mira! Aquí viene el maestro del concierto. El da el tono de afinación para toda la
orquesta. El toca el violín. Le damos un aplauso.



Now the musicians are ready. They wait for their conductor.
Here she comes. We clap for her.
We know the concert will now begin.

Ahora los músicos están listos para tocar.
Esperan al director.
Le damos un aplauso.
Ahora sabemos que va a empezar el concierto.

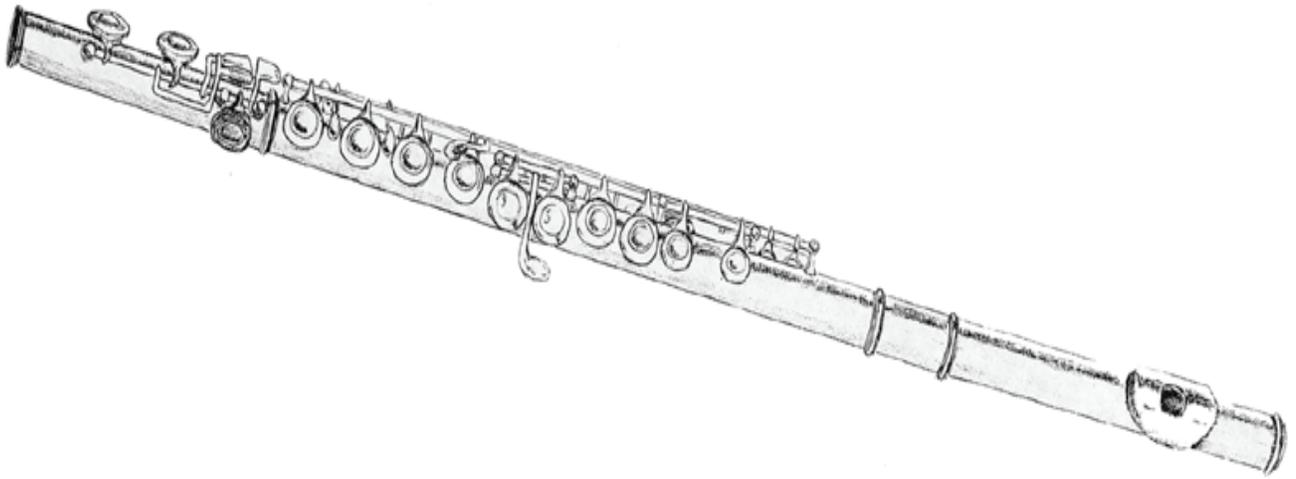


I hear such beautiful music.
Here are some of the instruments I see and hear.

The Double Bass

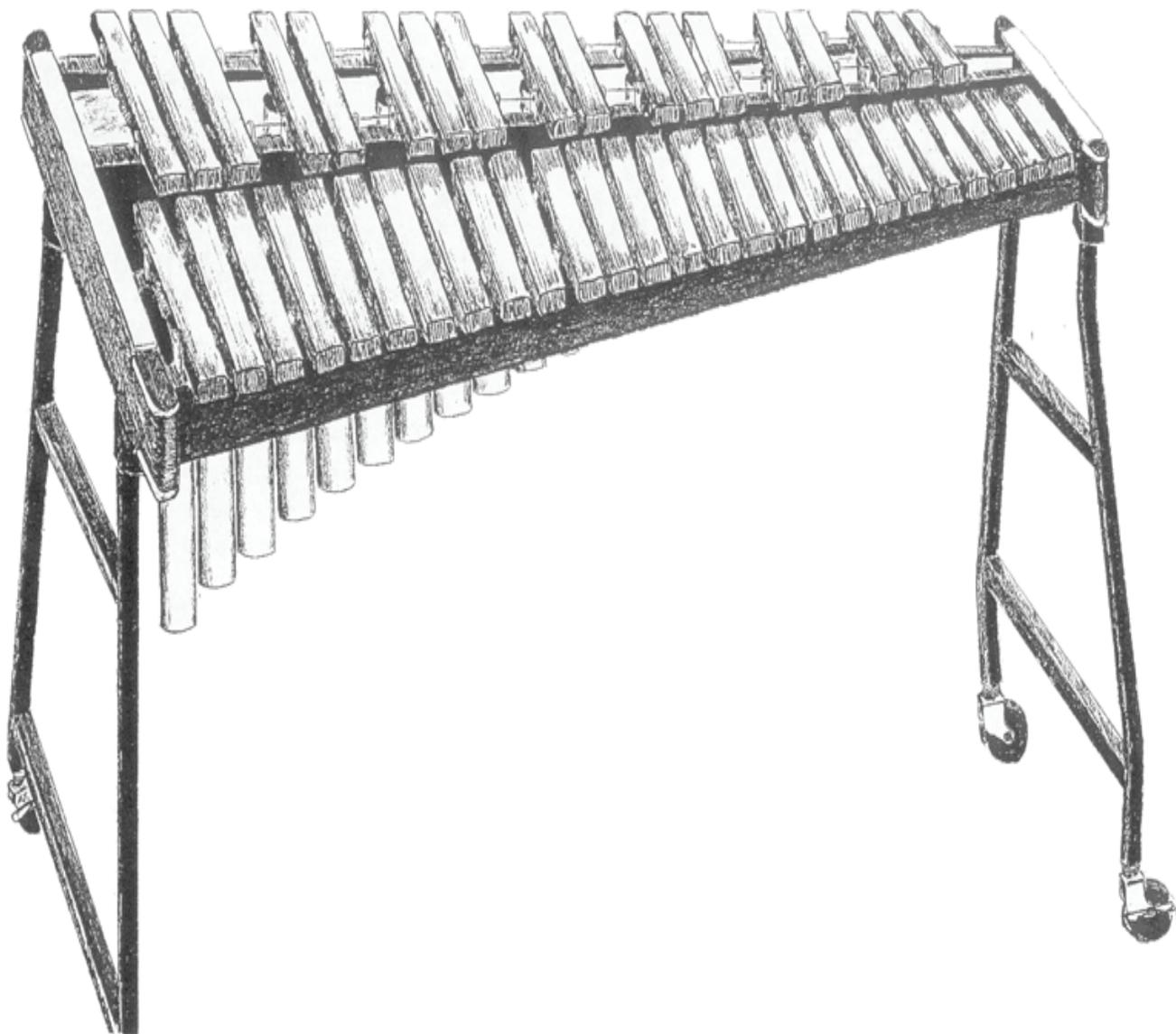
Yo escucho la música tan hermosa. Éstos son algunos de los
instrumentos que veo y oigo.

El contrabajo



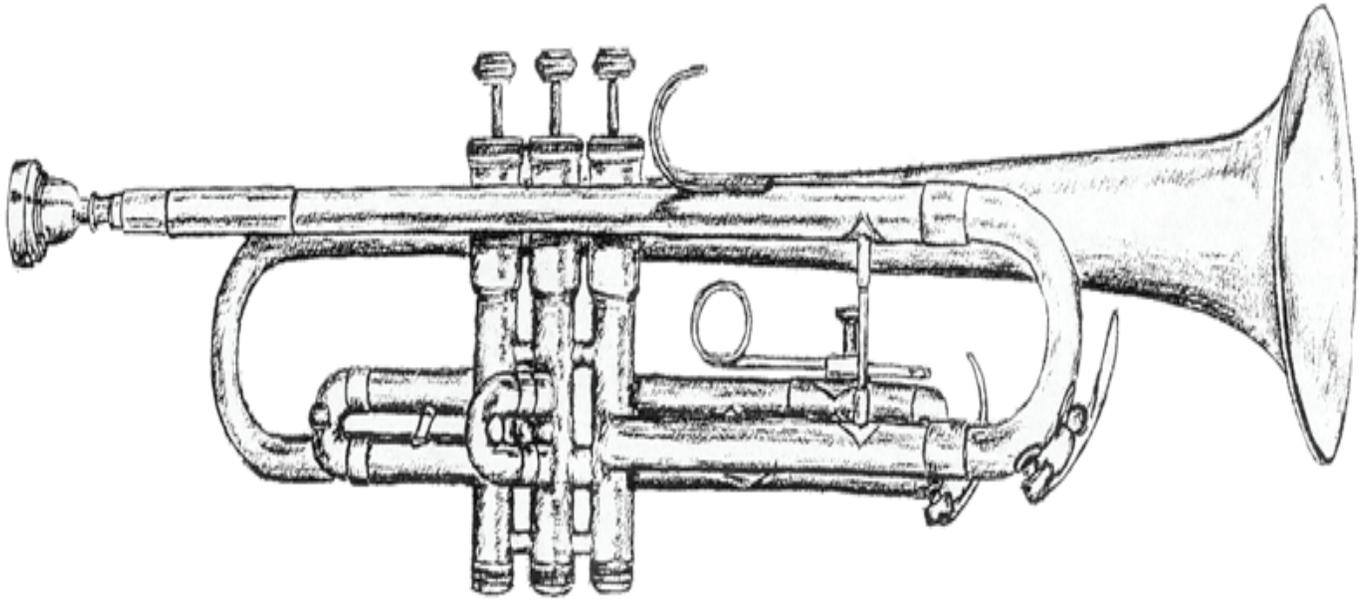
The flute

La flauta



The xylophone

El xilófono



The trumpet

La trompeta



We clap after each piece we hear. There is music all around us.
There is music in the air.

Aplaudimos después de cada pieza.
(Dibuje a sí mismo en el asiento vacío).
La música nos rodea. Hay música en el aire.

Going to the Meyerson A Picture Story

Directions: Read the picture story. Translate the pictures by using the picture bank at the bottom of the following page.

When you go to the  to hear  play in a concert, you

become a member of the  .When you get to your  , sit quietly and

look around at the beautiful  .

When the concert is almost ready to start,  will appear on the  .

You will hear them warming up their  . The  will come on  .

next. His job is to play the tuning pitch for all to hear. The  will then begin to tune

their  . When the  are in tune, the  will appear.

His job is to lead the orchestra.

The 's job is to  very carefully and enjoy the .

People in the  may not be able to listen if you talk or make noises. At the

end of each piece the  members  to let the  know

they liked the .  is also a way to say thank you for making

such beautiful .

Fine

Picture Bank

 Meyerson Symphony Center	 Musicians	 Audience	 Seat	 Concert-master
 Concert hall	 Stage	 Instruments	 Conductor	
 Listen	 Music	 Applaud	<i>Fine</i> The End	

Communicating Emotions through the Voice

Learning Objective

Students will be able to identify an emotion by the way a child uses his/her voice.

Resources

Nursery rhymes, poetry, or a song that all the children enjoy and know well.

Teaching Sequence

1. List various types of emotions by verbally naming them and demonstrating how they might look expressed by the eyes, the whole face, and/or body language.
2. Tell the class that another way we can tell how someone is feeling is by the tone of voice they choose to use. Choose a phrase for demonstration purposes such as "Happy Birthday to you," or "Hello, boys and girls." Say the phrase in a happy way and ask the children to tell you what emotion is being represented in your voice. Say the phrase again in an angry way and ask children to identify the emotion represented in your voice. Say the phrase in a sad way and ask the children to identify the emotion they heard in your voice. Allow time for the children to experiment with saying the same phrase in a variety of ways.

Culminating Activity

Experiment with a well-known nursery rhyme or poem, saying it aloud while portraying different emotions with the voice. Ask one child to choose an emotion (without telling what they chose) and say the poem with that emotion, while the rest of the class attempts to identify the emotion he/she used.

Extension Activity

Experiment with a well-known song, singing it while portraying different emotions with the voice. Ask one child to choose an emotion (without telling what they chose) and invite them to sing the song with that emotion, while the rest of the class attempts to identify the emotion he/she used.

Evaluation

Were students able to identify an emotion by the way a child uses his/her voice?

TEKS

FA.M.K.b.3A

FA.M.K.b.1B





Communicating Emotions through Music

Learning Objective

Students will listen to a piece of music and describe the emotion it portrayed.

Resources

- Music Listening Worksheet – one per child
- Accompanying Youth Concert CD and CD player
- Crayons, colored pencils, or regular pencils

Teaching Sequence

1. Copy and distribute the Music Listening Worksheets (found on page 25).
2. Ask your children to close their eyes and listen to a short segment of the music you have chosen from the accompanying DSO Youth Concert CD. How does it make them feel? Happy? Sad? Angry? Suggestions: Track 1 or 3 (happiness), Track 6 (fear), Track 7 (love), Track 8 (excitement)

(Note to teacher: Different children may react differently to the same piece of music.)

Culminating Activity

Ask students to fill in the Music Listening Worksheet with the name of music selection and the type of emotion the student felt. Then ask the students to draw a face in the circle that shows how they felt as they listened to the music.

Extension Activity

Make a Music Journal: Repeat the activity above each day for a week with a different musical selection. By the end of the week the children will have at least 5 worksheets completed showing the different emotions they felt as they listened to the different compositions. At the end of the week, lead a discussion focusing on the different faces the children have created by asking questions like, “Do the faces look different?”, “How do they look different?”, and “Why?”

Evaluation

Were students able to listen to a piece of music and then describe the emotion it portrayed?

TEKS

ELAR K.21B
FA.M.K.b.4
SS.K.15B



Today I listened to _____.

It made me feel _____.

Draw a face below that shows how you felt.





Music from the Heart

Learning Objective

Students will demonstrate understanding that music can express emotions.

Vocabulary

Emotion- a strong feeling

Resources

Accompanying Youth Concert CD and CD player; Tracks 1, 6, 7

Pre-Assessment

Using examples from the students' experience, describe situations that might elicit strong feelings (i.e., being treated unfairly by a teacher or parent, receiving a surprise gift, losing something important, etc).

Ask how they would feel in each situation described.

Teaching Sequence

1. Tell the class that these feelings are called emotions. Ask them to name emotions they have felt. List responses on the board and discuss what might cause these feelings.
2. Discuss with students how we can tell what emotions someone else is experiencing. If responses do not include facial expressions and/or body language, model a happy or sad expression and ask students to identify the emotion.
3. Describe three scenarios that would create strong emotions, and ask the class to respond with facial expressions and/or body language to show how they would feel.
 - 1). They received the best present ever for a birthday.
 - 2). There was a bad storm with lightening and loud thunder, and the lights suddenly went off.
 - 3). A beloved pet dies.
4. Tell students that emotions can also be expressed through art, poems, and music. Ask if they can think of songs or pictures that show happiness, fear, or sadness.

Culminating Activity

Play the excerpts from the CD, and ask students to use facial expressions and/or body language to show how the music makes them feel.

NOTE: Specific emotional response to music is culturally shaped. Accept all responses—there are no wrong answers. If appropriate for your age group, ask what they heard in the music that made them answer as they did.

Evaluation

Did student responses indicate an understanding that music can express emotions?

Extension Activity

Play other examples of music that could express strong emotion, and let students draw to show how the music made them feel.

TEKS

FA.M.K.b.2C
FA.T.4.b.1D
HE.1.9C



Can you be a Conductor?

Learning Objective

Students will demonstrate an understanding of the role of a conductor in an orchestra.

Resources

- Accompanying Youth Concert CD and CD player
- Document Projector (optional)
- Pencils (optional)

Pre-Assessment

Ask the students if they know what a conductor is. Some may think of a train conductor, and others may think of an orchestra conductor. Are their jobs similar in any way?

Teaching Sequence

1. Introduce the class to the following nursery rhyme:

*Engine, engine number nine,
Going down the railroad line,
If that train should jump the track,
Will I get my money back?*

2. Now lead them in saying the poem with you.
3. Once the class knows the rhyme pretty well, inform them since you were starting and stopping them, and letting them know how fast (or slow) to say the rhyme, you were playing the role of a conductor.
4. Now deliberately conduct the class in saying the rhyme by moving your right hand up in down in a steady beat. Experiment with different speeds.
5. Once the class is comfortable following your conducting, ask for volunteers from the class to play the role of the conductor, and encourage them to try conducting at different speeds.
6. Now listen to “My Country, ‘Tis of Thee” (track 5 on the CD).
7. Once the class has listened to it, inform them that this song is in a 3-beat pattern, and that orchestra conductors use the pattern shown on page 28 to conduct songs like this (you may show it on a document projector, if one is available).
8. Now ask the students to use either their hands or pencils to conduct this pattern in the air as they listen to the song a second time.
9. On the third listen, have them sing and conduct at the same time.

Culminating Activity

Invite individual students to conduct the class in a performance of “My Country, ‘Tis of Thee” without the CD. Tip: it’s important to have the conductor hear the song in their head before they begin, and then breathe in and raise their hand before they start the first beat.



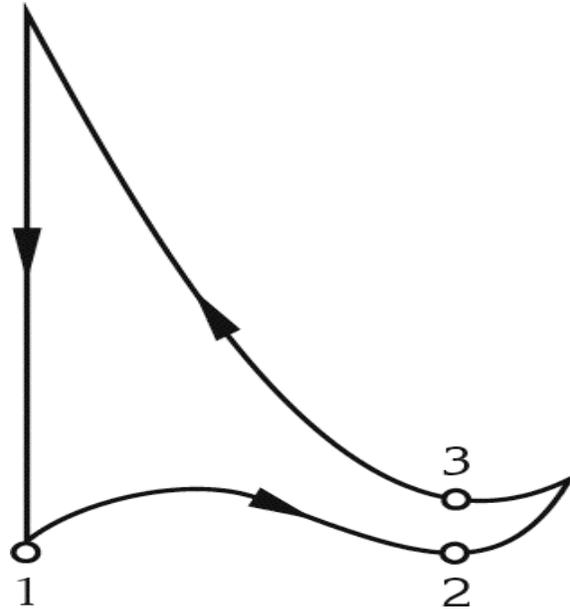
Evaluation

- Did the students demonstrate an understanding of the role of a conductor in an orchestra?
- Were they able to conduct and follow a conductor during the activity?

TEKS

FA.M.K.b.2, FA.M.K.b.3, FA.M.K.b.4,
FA.M.K.b.1E
ELAR K.21B

3-Beat Conducting Pattern:



My Country, 'Tis of Thee

My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 5 Of thee I sing: Land where my fa - thers died, Land of the
 10 pil - grims' pride, From ev - 'ry moun - tain-side Let free - dom ring!





Musical Maps

Learning Objective

While listening to a brief excerpt of music, students will draw a “map” to represent what they hear.

Resources

- Manila paper
- Colored markers or crayons
- Recording of the William Tell Overture, Track 9 on accompanying Youth Concert CD (select a brief, energetic excerpt)

Teaching Sequence

1. If students are not familiar with maps, draw a large rectangle on the board to represent the classroom. Let students assist you as you draw a very simple map of the classroom. Discuss how symbols stand for objects/locations in the room.
2. If students are familiar with maps, display a familiar map and briefly discuss how various features are shown.
3. Distribute paper and markers or crayons.
4. Tell students they will listen to a short piece of music and draw a “map” to show how long the music lasts and different things they hear, like faster and slower parts, louder and softer sounds, different instruments, emotions the music makes them feel, etc. When the music is over, they will be able to look at their map and remember how parts of it sounded.
5. Let the class practice as a group. Using a different excerpt than the one planned for individual response let the students listen and draw with a finger on the desk or in the air. Feel free to use the Musical Map example provided on page 30 if you’d like.
6. Tell students they will draw their own map as they listen to another part of the music. Emphasize that their maps will not look alike. There is no one correct way to draw the map. Play the excerpt and let students draw their maps.
7. Play the excerpt again and let students follow their maps as they listen.

Culminating Activity

On repeated hearings, let individual students volunteer to display their maps and tell how they represented what they heard in the music.

Evaluation

Did student responses indicate aural focus/awareness of the excerpt they mapped?

TEKS

ELAR.1.15A,B, ELAR K.11A
FA.M.1.b.6, FA.M.1.b.5C
SS K.15B



William Tell Overture – Finale

Sample Musical Map

Introduction (Brass Fanfare)



A



B



A



Straight From the Heart



DallasSymphonyYouthConcert
Meyerson Symphony Center

3min



Although phones and electronic devices cannot be used in the symphony hall, there are still ways to remember your special trip to the orchestra! Draw and caption your favorite concert moment from "Straight from the Heart."

If you would like your picture to be featured on DSOKids.com, please have your teacher send your picture to:

Sarah Hatler
Dallas Symphony Orchestra
2301 Flora St.,
Schlegel Administrative
Suites Dallas, TX 75201

Fax to: 214.953.1218
E-mail to:
s.hatler@dalsym.com

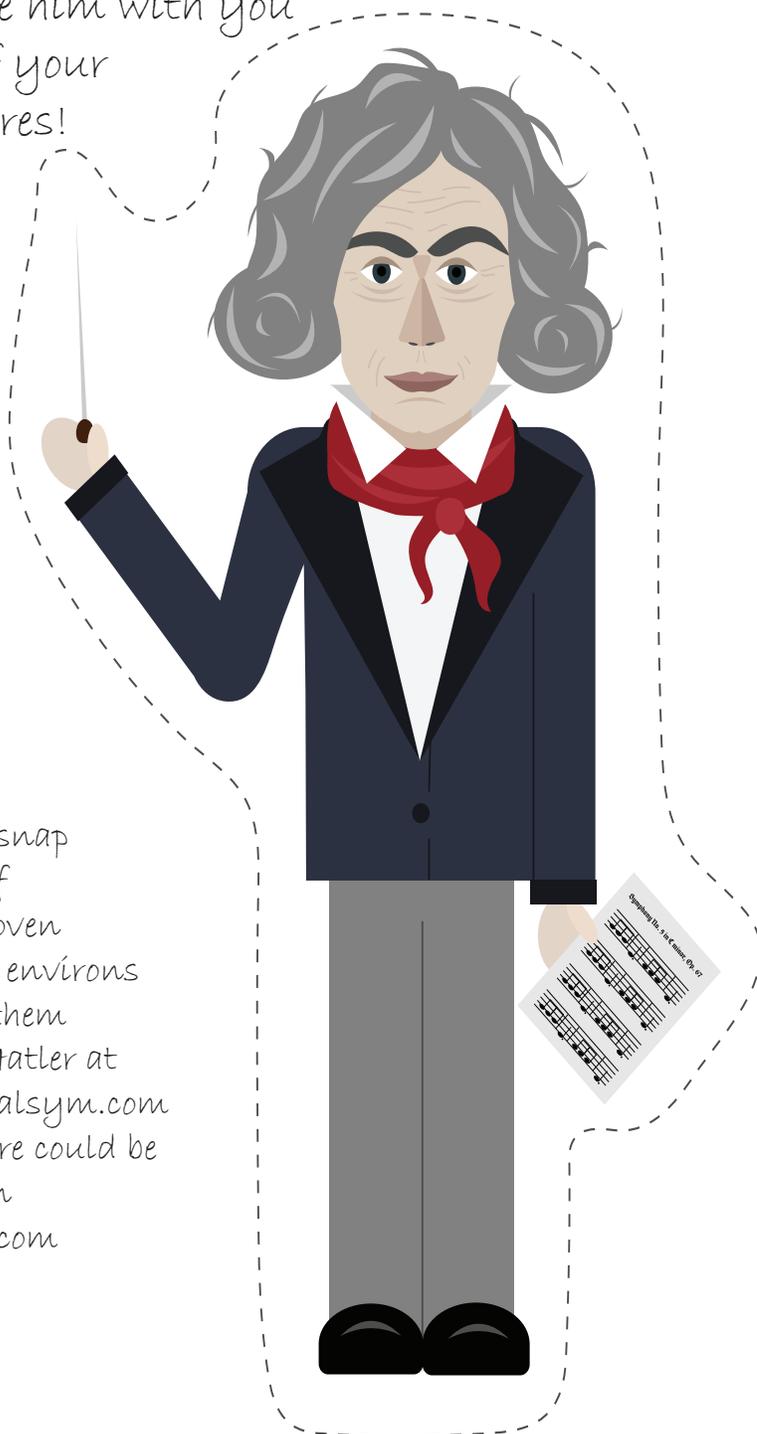


Like

Comment



Cut out
Ludwig van Beethoven
and take him with you
on all of your
adventures!



Be sure to snap
a picture of
Flat Beethoven
in his new environs
and send them
to Sarah Hatler at
s.hatler@dalsym.com
Your picture could be
featured on
DSOKids.com

Did You Know?

Beethoven was born on
December 16, 1770, in Bonn,
Germany.

At age 12, he earned a living
by playing organ and compos-
ing.

One of his favorite foods was
macaroni and cheese.

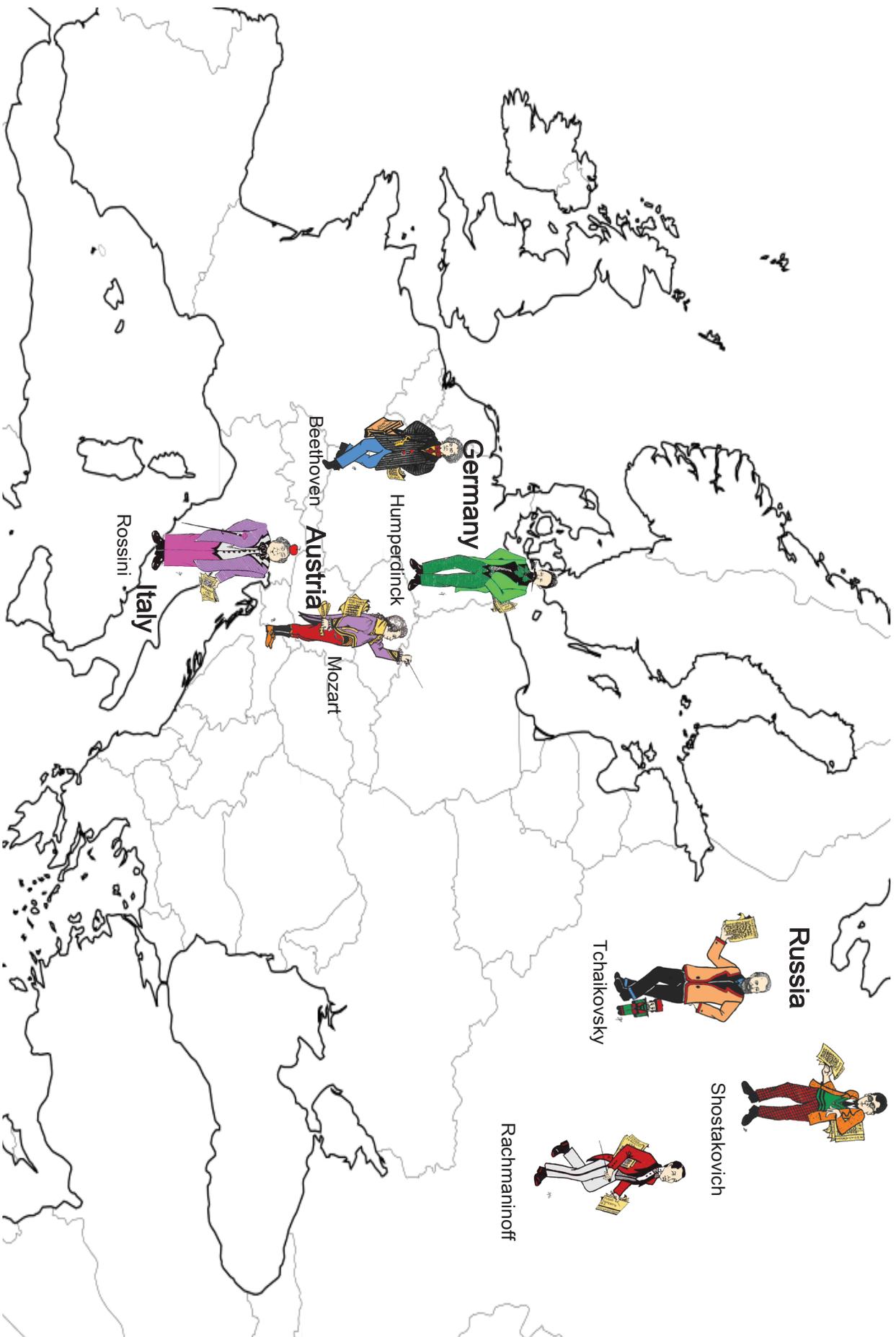
His Third Symphony,
Eroica, was so original that it
inspired many others to change
the way they wrote music.

He is famous for his unique
and innovative musical style.

Many say that Beethoven had
a nasty temper and unpleasant
personality.

He was deaf when he composed
his Ninth Symphony and
never got to hear it performed
live.

Check out all of the places the composers were from for this concert! Have you ever been to another country?



Symphony *YES!* Request Form

Symphony *YES!* is a perfect way to prepare your students for or follow up from a Youth Concert. Each ensemble will come directly to your school, introduce their instruments to the class, perform an engaging variety of repertoire, and interact directly with students.

Please fill out the following information to be considered for a Symphony *YES!* booking. You will be contacted by the DSO Education Coordinator after reviewing your information. After scheduling the visit, you will be faxed or mailed a Symphony *YES!* School Agreement Form. This form must be filled out completely and signed by the participating teacher and school principal. Failure to return the Symphony *YES!* School Agreement Form will result in a cancellation. Fax, mail or e-mail the completed and signed agreement form with full payment to the information listed below.

All teachers who schedule a Symphony *YES!* visit will receive one Music Fun Facts booklet to prepare their students before their scheduled visit. Copies of the book may be made for classroom use.

Today's Date: _____ School Name: _____

School Phone: _____ School Fax: _____

Address: _____ City, State, Zip: _____

Contact Teacher Name: _____ Contact Teacher Phone: _____

Contact Teacher E-mail Address: _____

Classroom Grade Levels (PreK-6): _____

Please indicate your first and second choices of ensemble. Each ensemble costs \$350:

____ Brass Quintet (grades 3-6, two performances per visit)

____ Percussion (grades 3 and 4, two performances per visit)

____ String Duo (grades PreK-3, two performances per visit)

____ String Trio (grades K-3, two or three performances per visit)

____ String Quintet (grades 4 and 5, two performances per visit)

____ Woodwind Quintet (grades 2-4, two performances per visit)

The ensembles usually perform on Friday mornings. Please indicated your first and second choices for a performance month:

1. _____ Has a Symphony *YES!* ensemble visited
2. _____ your school in the past school year? _____

Comments:

Be sure to make a copy of this completed form for your records. **This performance is NOT BOOKED until you receive and return the Symphony *YES!* School Agreement Form with FULL PAYMENT.** You will be e-mailed a copy of this request. Questions? Contact the Education Department at 214.871.4006 or email: dsokids@dalsym.com.

About the Morton H. Meyerson Center

One of the world's greatest concert halls, the Meyerson Symphony Center was made possible through the efforts of the citizens of Dallas. Over ten years were spent in the planning and construction of the Meyerson, which opened on September 6, 1989.

World-renowned architect and major arts supporter I.M. Pei was chosen to design the building, working closely with acoustician Russell Johnson. Pei's design combines basic geometric shapes, with a rectangle (the concert hall) set at an angle within a square (the outer walls). Segments of circles also enclose the building.

In the concert hall, every detail was designed to make the sound or acoustics as perfect as possible for orchestral music. For example, the heating and air conditioning system is located in a different building so that no vibrations from the machinery can be felt in the concert hall. Acoustical features include:

- Double sets of doors at all entrances
- Terrazzo and concrete floors
- Mohair fabric on the seats
- Walls covered with African Cherrywood
- Sound-absorbing curtains which can be drawn over the walls
- A reverberation chamber with 72 acoustical doors used to "tune" the hall
- The canopy over the stage, which can be raised and lowered to enhance the sound

Fun Facts about the Meyerson!

The Meyerson Symphony Center has:

- 2,056 seats
- 30,000 sq. ft. of Italian travertine marble
- 22,000 limestone blocks from Indiana
- 35,130 cubic yards of concrete
- 918 panels of African cherrywood around the concert hall
- 216 panels of American cherrywood around the stage
- 62 acoustical curtains
- 4 canopies with a combined weight of 42 tons
- 72 concrete acoustical doors, each weighing up to 2.5 tons
- 50 bathrooms
- An 85 foot high ceiling in the concert hall
- A 40 foot hollow area under the stage to increase resonance
- An organ with 4 keyboards, 61 keys, 32 pedals, 84 ranks, 65 stops and 4,535 pipes

NOTES