

The Dallas Symphony Orchestra Presents:

**Music and Motion**

January 25 and 26, 2017

Dear Teacher,

Leonard Bernstein, in one of his Young People's Concerts, explored the question, "What makes music funny?" He goes on to suggest, "The first and simplest way that music can be amusing is by simply imitating nature. It's one of the oldest ways of making you laugh—by imitating things." In fact, there are examples of music imitating nature that go all the way back to the Middle Ages, where "word painting," or representing something (like an animal) through music, was very popular.

A great example of this can be found in this year's Music Memory repertoire: *The Cricket (El Grillo)*, by the famous Renaissance composer, Josquin des Prez. He writes such a quick and jolly skipping and jumping of notes that it's nearly impossible *not* to imagine a cricket rubbing its legs together and hopping around. There are many other examples of animal sounds found in the music of Vivaldi, Beethoven, Schubert, Grieg, and Respighi to name a very few. How many others can you think of and share with your students?

Camille Saint-Saëns wrote his "Grand Zoological Fantasy," *The Carnival of the Animals*, while he was teaching at a music school in Paris in the late 19th century. Of its fourteen sections, the DSO will perform nine at this month's Youth Concerts. In addition, you and your students will enjoy such classics as Rimsky-Korsakov's "Flight of the Bumblebee," Anderson's "Waltzing Cat," and Mancini's "Pink Panther."

Of very special interest on this concert will be the World Premiere of *Dallas Zoo Melodies*, featuring original themes written by Dallas area elementary students (maybe some of yours!), and orchestrated for the DSO by yours truly. This piece is the result of a unique partnership between the DSO and the Dallas Zoo, using a concept-based arts integration model. During the fall, students enjoyed a tour led by a Dallas Zoo educator, where they made focused observations of animal movement and behavior. These were followed by composition workshops led by a DSO Teaching Artist, during which the students were engaged in a creative process that allowed them to create musical phrases inspired by their observations. A number of these original melodies (including "Leaping Kangaroos," "Stalking Bobcats," "Running Ocelots," "Swinging Spider Monkeys," and more) have been incorporated into *Dallas Zoo Melodies*. Students that participated in both the workshops at the zoo and the concert at the Meyerson will have ended up being a part of an interactive, high-quality learning experience, featuring active connection-making that spans the better part of a full school year.

So there's lots to smile about at this concert. Please take full advantage of the lessons, activities, and recordings included in this guide, and be ready to bring out your inner animal on January 25 & 26!

Musically Yours,



Jamie Allen

VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:

[www.DSOkids.com](http://www.DSOkids.com)

<https://www.surveymonkey.com/r/dsoyouthconcerts>

Activities for Music and Motion teacher's guide were prepared by the Dallas Symphony Orchestra's Curriculum Development Team: Linda Arbolino, Jane Aten, Tony Driggers, and Gloria Lett. This volume of the teacher's guide was produced and edited by Dallas Symphony Orchestra Education Staff Members Sarah Hatler and Jamie Allen. Materials in this teacher's guide can be photocopied for classroom use. If you have any questions about the concerts or material in this guide, please call the DSO Education Department at 214.871.4006.

# 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
About <i>The Carnival of the Animals</i>	p. 8
<i>Dallas Zoo Melodies</i>	p. 9

## Pre-Concert Activity

Concert conduct	p. 10
-----------------	-------

## Concert Activities

1. Articulations	p. 11
2. Turtle Tails	p. 14
3. Animal-Inspired Movements and Melodies	p. 16
4. Art Gallery of Musical Styles	p. 19
5. Bird Songs	p. 20

## Post-Concert Activity

Student review	p. 22
Symphony YES! Request Form	p. 23
About the Meyerson	p. 24

## Repertoire and Youth Concert CD Track List

1. The Waltzing Cat by LeRoy Anderson
2. Flight of the Bumblebee by Nikolai Rimsky-Korsakov
3. The Pink Panther by Henry Mancini

### Dallas Zoo Melodies by Dallas Elementary Students

4. Kangaroo: Hopping & Boxing [Withers Elementary]
5. Bobcat: Stalking & Leaping [Withers Elementary]
6. Spider Monkey: Swinging, Jumping, Climbing, and Screeching [Faustina Academy]
7. Koala: Slowly Crawling, Looking Around, Eating [Withers Elementary]
8. Ocelot: Running [Momentous Institute]
9. Kangaroo: Hopping & Dragging its tail (or "Crawl-walking") [Faustina Academy]
10. Flamingo: Balancing, Ruffling its Feathers, Walking, and Bending Down to Eat [Faustina Academy]
11. Can-Can by Offenbach

### The Carnival of the Animals by Camille Saint-Saëns

12. Introduction
13. The Lion
14. Roosters and Hens
15. The Tortoise
16. The Elephant
17. The Aquarium
18. The Cuckoo in the Wild
19. The Aviary
20. The Swan
21. The Grand Finale

## 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](http://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](http://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](mailto: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 Trinks, 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



The music of **LeRoy Anderson** is firmly entrenched in American popular culture. A composer of distinctive and delightful miniatures, he wrote nearly all his pieces originally for orchestra and then transcribed most of them himself for band and often for other groups of instruments as well. His music is so catchy, lyrics were sometimes added to his music after the pieces were written.

Many people consider Anderson to be one of America's four greatest 20th century composers of instrumental music, alongside George Gershwin, Aaron Copland, and Charles Ives.

Leroy Anderson was born on June 29, 1908, in Cambridge, Massachusetts, and fell in love with music at a very young age. His musical gifts were so great that in 1919 (at age 11) he began piano and music studies at the New England Conservatory of Music. He received a star on the Hollywood Walk of Fame in 1976 and was elected posthumously to the Songwriters Hall of Fame in 1988. His music is frequently used to entertain visiting dignitaries at the White House as well as to greet U.S. Presidents when visiting foreign countries.



**Henry Mancini** was born on April 16, 1924, in Cleveland, Ohio. Benny Goodman hired him to arrange music as a teen. After World War II, Mancini joined the Glenn Miller Band as a pianist and composer. In 1952, he began working for Universal Studio. Over his career, Mancini composed for classic films like *The Pink Panther* and won several Academy Awards, Grammy Awards and Emmy Awards. He died on June 14, 1994, in Los Angeles, California.

**Nikolai Rimsky-Korsakov** showed no great love for music as a child. His parents insisted he study piano but he wanted to be a sailor. He liked to compose in his free time. At age 12, he entered Naval School where he heard opera and continued to study piano and composition. He grew to like naval life less and less, and after a three-year cruise, he decided to pursue music as a career.

As the Inspector of Navy's Music, he became familiar with the technical aspects of each instrument and developed a gift for orchestration. He was a member of a group of composers who changed Russian music forever. The "Russian Five" included Mussorgsky, Cui, Borodin, Rimsky-Korsakov, and Balakirev.



When **Camille Saint-Saëns** was just a toddler, his mother and his great-aunt began teaching him music. He was only five years old when he gave his first public piano performance. When he was seven, he began to study with other teachers, and he had already begun composing his own music. He became one of the most famous French composers.

Saint-Saëns also liked to write poetry, scientific papers, and essays about music. Sometimes he made enemies because he insulted his fellow musicians when he wrote about them.

One of Saint-Saëns' most well known compositions, *The Carnival of the Animals*, featured in this youth concert, was originally written to make fun of some of his friends. Now, it is enjoyed by children all over the world for the pictures it paints of animals.





**Elementary students** from throughout Dallas came to the Dallas Zoo this fall for a special “Music and Motion” tour and workshop. This highly collaborative and interactive program started with a tour led by a Dallas Zoo educator, encouraging focused observations of animal movement and behavior. These were followed by music composition workshops with a DSO Teaching Artist, during which the students were led through a creative process that allowed them to create musical phrases inspired by their observations. A number of these original melodies (including “Leaping Kangaroos,” “Stalking Bobcats,” “Running Ocelots,” “Swinging Spider Monkeys,” and more) were then arranged by DSO Education Director Jamie Allen for a full orchestra. The result is *Dallas Zoo Melodies*, and these Youth Concerts will feature the World Premiere of this special piece, which brings music and science together.

**Jamie Allen** has over 25 years of experience as a composer, conductor, performer, and music educator. In 1992, he was named “Composer of the Year” by the New Mexico Music Teachers Association and was hailed as “the most inventive young composer in the state” by The Santa Fe Reporter. Allen has won awards from both ASCAP and the American Music Center for his work, as well as commissions from numerous ensembles and arts organizations. He is a frequent presenter, educational consultant, and conductor for many arts organizations, including The Santa Fe Opera, The Desert Chorale, Santa Fe New Music, The Santa Fe Chamber Music Festival, The Dallas Opera, Booker T. Washington High School for the Performing and Visual Arts, the Texas Commission on the Arts, the New Mexico Arts Commission, and The Dallas Symphony Orchestra. As Education Director for the DSO, Allen helps the orchestra to reach over 60,000 children and adults each year through a wide array of award-winning educational programs.



## *The Carnival of Animals: An Introduction*

Camille Saint-Saëns wrote 14 movements for *The Carnival of the Animals*. The DSO will perform nine of them. Following is a quick overview of each of the movements that will be performed at the Youth Concert.

1. "Introduction and Royal March of the Lion" kicks everything off with anticipatory tremolos and glissandos before announcing the arrival of the lion with a miniature fanfare of chords. For the sound of a lion's roar, he used an ascending and descending chromatic scale, which gets louder and softer in the piano. How many times can you hear the lion roar?
2. Next are the "Hens and Roosters" squawking and pecking as they come and go. To capture the essence of "Hen and Roosters," Saint-Saëns uses a very staccato (short) articulation in the pianos and strings.
3. In "Tortoises" we come to a clever use of Jacques Offenbach's famous "can-can" from his operetta, *Orpheus in the Underworld*. Usually performed at a much quicker tempo, here it is adapted to an appropriate speed for their plodding movements.
4. The double bass, with its ability to play low pitches and to sound a bit cumbersome and graceful at the same time, is the obvious choice for "Elephant." Saint-Saëns continues his joking here with more topsy-turvy quotes of other pieces. The light and shimmering music of Mendelssohn's "Scherzo" from *A Midsummer Night's Dream*, and Berlioz's delicate "Dance of the Sylphs" (from *The Damnation of Faust*) are transformed into a lumbering waltz.
5. For the "Aquarium," Saint-Saëns wrote slow ascending notes in one piano, while the notes in the other piano are quicker and descending. On top of that, there is a floating melody line in the strings and flute. The combination of fast notes and a floating melody give the Aquarium a floating, dream-like quality. Originally, he wrote a part for the glass harmonica, which is generally replaced by the glockenspiel in modern day performances; it adds to the magical sounds of the underwater world.
6. "The Cuckoo" is played by the clarinet, which repeats the same two pitches throughout the movement with a soft and beautiful piano accompaniment.
7. "Aviary," or Birds, was cleverly written for the flute which has very fast and fleeting notes throughout the movement. The flute is accompanied by the strings which play tremolo (very fast and unstructured notes) for most of the movement and some piano interjections.
8. "The Swan" glides elegantly along in what has become one of the most famous solo cellos pieces of all time. Its beautiful, graceful, and somewhat melancholy melody is written perfectly for cello solo and piano accompaniment.
9. Finally comes the "Finale" where we hear the entire menagerie rush forward to take their bows.

# Dallas Zoo Melodies - Original Themes

Dallas Elementary Students

## "Kangaroo"

*f* (Hopping) (Boxing)

The musical notation for "Kangaroo" is in 4/4 time. It begins with a melody of eighth notes, marked *f* (Hopping). The melody then transitions to a series of eighth-note chords, marked (Boxing).

## "Bobcat"

*mp* (Stalking) (Leaping)

The musical notation for "Bobcat" is in 4/4 time. It features a melody of quarter notes, marked *mp* (Stalking). The melody then transitions to a series of quarter-note chords, marked (Leaping).

## "Spider Monkey"

*mf* (Swinging) (Jumping)

(Climbing) *ff* (Screeching)

The musical notation for "Spider Monkey" is in 4/4 time. It begins with a melody of quarter notes, marked *mf* (Swinging). The melody then transitions to a series of quarter-note chords, marked (Climbing). The melody then transitions to a series of quarter-note chords, marked *ff* (Screeching). The melody then transitions to a series of quarter-note chords, marked (Jumping).

## "Koala"

*p* (Slowly Crawling) (Looking Around)

(Eating)

The musical notation for "Koala" is in 4/4 time. It begins with a melody of quarter notes, marked *p* (Slowly Crawling). The melody then transitions to a series of quarter-note chords, marked (Looking Around). The melody then transitions to a series of quarter-note chords, marked (Eating).

## "Ocelot"

**Prestissimo**  
*f* (Running)

The musical notation for "Ocelot" is in 4/4 time. It features a melody of eighth notes, marked **Prestissimo** and *f* (Running).

## "Kangaroo 2"

*mf* (Hopping) (Dragging its tail, or "crawl-walking") (Hopping)

(Dragging its tail, or "crawl-walking") (Chomping on grass)

The musical notation for "Kangaroo 2" is in 3/4 time. It begins with a melody of quarter notes, marked *mf* (Hopping). The melody then transitions to a series of quarter-note chords, marked (Dragging its tail, or "crawl-walking"). The melody then transitions to a series of quarter-note chords, marked (Hopping). The melody then transitions to a series of quarter-note chords, marked (Dragging its tail, or "crawl-walking"). The melody then transitions to a series of quarter-note chords, marked (Chomping on grass).

## "Flamingo"

**Allegro**  
*mf* (Balancing) (Ruffling its feathers)

(Walking) (Bending down to eat)

The musical notation for "Flamingo" is in 4/4 time. It begins with a melody of quarter notes, marked **Allegro** and *mf* (Balancing). The melody then transitions to a series of quarter-note chords, marked (Ruffling its feathers). The melody then transitions to a series of quarter-note chords, marked (Walking). The melody then transitions to a series of quarter-note chords, marked (Bending down to eat).



## 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,



## Articulations

### Learning Objective

Students will learn the different types of articulations used by composers and be able to identify articulations used in *The Carnival of the Animals*.

### Resources and Materials

- Attached picture of swan, hens, and elephant with examples of articulation
- Attached CD with a method for playback

### Vocabulary

*Articulation*- the manner in which a note is played; how it starts and stops, the space between it and other notes, and the weight it is given

*Legato*- smooth and connected between notes (see pic page 13)

*Staccato*- short with space between notes (see pg13)

*Marcato*- heavy and accented with space between notes (see pg 13)

### Pre-Assessment

Ask students if they know what articulation means in speech and discuss how it helps shape the words we speak and hear. Explain to them that in music we use special words to describe different kinds of articulation. Share with them the above vocabulary and definitions.

### Teaching Sequence

1. Wind and brass musicians use their tongue and breath to determine how long or short a note will be. String instruments vary their bow technique to make notes more or less connected. Have students sing a familiar song, like "Row, Row, Row Your Boat," staccato (short with space between the notes). Sing it again legato (smoother with less space between the notes). Can you hear the difference?
2. Tell students that they will be listening to Camille Saint-Saëns' *The Carnival of the Animals*. We will specifically be listening to three movements: "The Swan," "Hens and Roosters," and "The Elephant." Distribute the worksheet on page 13 and ask the students to match up the picture with what they think will be the articulation used. We will review their answers at the end of this lesson.
3. Ask the students to stand up. The first movement we will listen to is "The Swan." Ask them to move around the room like a swan moves. Help them glide their feet on the floor the way a swan swims through the water. Which articulation do they think this represents?
4. Now ask them to move around the room like a hen or rooster moves. They should be using short steps and motions the way a hen or rooster walks. Which articulation do they think this represents?
5. Now ask them to move through the room the way an elephant would move. They should be using heavy, exaggerated steps. Which articulation do they think this represents?

# Articulations

## Culminating Activity

Play the movements in any order and let the students move their bodies in the corresponding way like they just practiced. Can they hear how the music sounds like the animals? The solo cello playing "The Swan" is very legato and connected as opposed to the shorter, staccato articulations heard in "Hens and Rooster." "The Elephant" uses heavy accents and marcato played by the double basses. Ask the students to be seated and check the answers on the worksheet to see if they were able to correctly identify which articulation would be used.

## Extension Activity

There are other articulations beyond staccato, marcato, and legato. Using the illustration to the right as a guide, discuss the other articulations composers often use. The very shortest articulation is called staccatissimo which makes a longer space between notes. An accent over a note means it is given more weight than usual. Composers also use slurs to indicate notes should be played legato. Students can choose a syllable, for example "di" for shorter notes or "da" for longer notes, to show their understanding of different articulations.

## Evaluation

Are the students able to correctly identify different articulations?

## TEKS Connection

FA.M.(1-6).b,  
FA.T.(1-2).b.1C,  
FA.M.(1-2).b.1,  
FA.M.(1-2).b.1C,  
FA.M.(3-5).b.1,  
FA.M.(3-5).b.3E,  
FA.M.(3-5).b.1C,  
FA.M.(3-5).b.2C,  
FA.M.(3-5).b.3F

Staccato Staccatissimo Marcato Accent Tenuto



Draw a line to match the picture with the appropriate articulation.



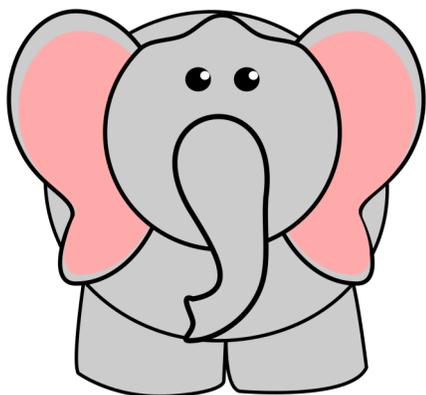
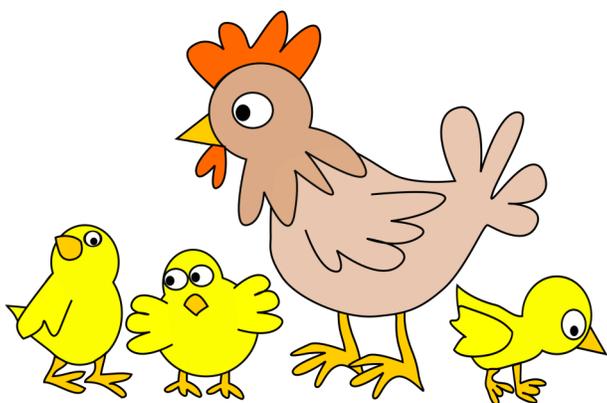
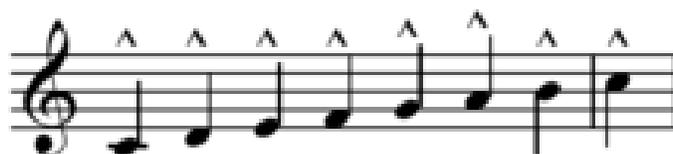
Staccato



Legato



Marcato





## Turtle Tails

### Learning Objective

Students will experience and develop an understanding of the difference in feeling between fast and slow versions of the same music.

Note: This lesson can be done with all ages of students.

### Resources

<https://www.youtube.com/watch?v=sf9CtbLGzgw>  
orchestral can can  
<https://www.youtube.com/watch?v=6YceUokaMlk>  
dance from Orpheus  
<https://www.youtube.com/watch?v=AHvqa-RaDzQE> turtles animated  
[https://www.youtube.com/watch?v=oEjb\\_VoHI2g](https://www.youtube.com/watch?v=oEjb_VoHI2g)  
animated 2  
<https://www.youtube.com/watch?v=FuvtBK3Ajf4>  
with poem and turtle footage

### Vocabulary

Tempo- the speed of a piece of music

### Pre-Assessment

Ask students if they've ever been to a zoo. Ask them to suggest some animals they saw. Make a list of 10 or so on the board. Ask students to sort the animals into two groups – fast animals and slow animals. Once sorted, ask them to describe in what manner the animals move their given speed. For example, a snake moves slowly but in a smooth and constant way. A cat might move the same slow speed but it might move, then stop, then move again. Briefly go through the same sequence with the fast animals. How would they each move fast, but differently from one another?

### Teaching Sequence

1. In order to establish a context and vocabulary for the lesson, have students sing the song "Rain Rain Go Away." (For older students you can use a different song; however, as you will see, the simplicity of the song you use will allow the lesson to flow more smoothly). Ask students what the song is saying (you want the rain to go away). Ask students to sing the song extremely fast then very slow. Have them describe how the song felt at each tempo.
2. Have the students sing the song like very slow animals such as a giant elephant, a snake, a beetle, or a cat sneaking up on something. How did the style change with each version of slow tempos? (Examples: clumsy, graceful, smooth). Try various versions of fast animals like a cheetah, a hummingbird, a gecko, or a mouse. Did the feeling of the song change with the tempo? If so, how?
3. Play a recording of Can-Can (youth concert CD, track 11). Ask students to describe the tempo and style. Answers could be fast, party-like, merry-making, sounds like a dance (because it is one!). Play it again and encourage the students to try and remember the tune.
4. Tell students that the French composer Camille Saint-Saëns wanted to play around with this tune like they did while singing "Rain Rain Go Away". He thought it might be fun to see how it would feel if a turtle were dancing the Can-Can. Ask students to make predictions about how it will sound – what sort of tempo will it be? Will it be graceful or clumsy? Smooth or bouncy? Will it be absurd? Charming? Cheerful? Sad?

### Culminating Activity

Play "The Tortoise" from *The Carnival of the Animals* (CD, track 15). Ask students to describe what they heard in terms of tempo and style using the context and vocabulary established during the experiences earlier in the lesson. Discuss how the actual piece compared with the predictions they made.

### Evaluation

Did students experience and develop an understanding of the difference between fast and slow versions of the same music?

### Extension Activity

1. Have some (or all) students from the class dance the Can-Can (examples can be found on YouTube; however, always be careful and preview whatever you're going to show the kids). Have students imitate the fast version, then have them try to do the exact same thing at Saint-Saëns' slow tempo.
2. As a class, compose a short story (1 or 2 minutes long) about a slow turtle and read it while playing a recording of "Tortoises" in the background. Better yet, let students act out the story and let the music do all the talking!
3. Experiment with various ways to perform "Rain Rain Go Away" such as speaking, whispering, pretending they are sad, angry at the rain, afraid. Try it in a round or saying it backwards.

### TEKS

FA.M.(2-5).b.1C  
FA.M.(2-5).b.3C  
FA.M.(2-5).b.6  
FA.M.(2-3).b.3E  
FA.T.(3-5).b.1C  
MA.M.MS1.1





## Animal-Inspired Movements & Melodies

### Learning Objective

- Students will practice focused listening.
- Students will use creative movement to develop a kinesthetic connection with, and a greater understanding of, the music to which they are listening.
- Students will compose an original melody.

### Pre-Assessment

Ask students to describe the different ways in which animals move. Then ask them to describe different ways in which music can move. Could some of the same words be used to describe both? If you or your students need a few ideas to start off, take a look at the word match up activity on the following page.

### Resources

- The accompanying Dallas Symphony Youth Concert CD
- Space for creative movement
- A white board or black board

### Teaching Sequence

1. Choose a movement from *The Carnival of the Animals* (tracks 12-21 on the accompanying CD) and, without telling them the name of the animal(s) it represents, have the students listen to it quietly.
2. Ask the students what animal(s) they think the composer (Camille Saint-Saëns) was trying to illustrate with his music. Why? What did they hear in the music that made them think of that particular animal?
  - a. For students familiar with music vocabulary, encourage them to use words such as rhythm (was it steady? Jerky?), tempo (how fast or slow was it?), melody (did it move smoothly, or were there wide leaps between the notes?), timbre (what instruments were used? How would you describe their tone?), dynamics (how loud or soft was it?), and texture (were lots of instruments playing at the same time? Was there a certain one that seemed to have the main melody? How dense or sparse did the harmony sound?)
3. Share the animal Saint-Saëns had imagined for this particular music, then ask one of the students to improvise an animal movement to go along with this music. Encourage them to “use their whole self” (not just their arms or legs – faces, fingers, hips, and neck can all move too!). Once the student has more or less solidified his or her movement, ask all of the students to do the movement along with him or her. Repeat as often as time or engagement level allows, with different selections.
4. Next, choose an animal that is NOT represented in *The Carnival of the Animals*. As a class, discuss how that particular animal moves, and then choose a volunteer to mimic those movements. Note: sometimes it’s easier for students to mimic a sequence of movements (walking, eating, looking, resting, etc.)

## Animal-Inspired Movements & Melodies

### Culminating Activity

While one student is making animal movements, draw a visual representation of the movements on the board (could be straight or squiggly lines, dots, bold gestures, etc.). Then ask a different student volunteer to make up their own melody that goes along with either their classmate's movements, or the doodle (or both), and invite them to sing it. If the melody they've created lends itself to repetition, have the rest of the class try to repeat it. Experiment with making it louder or softer, faster or slower. Do this as many times as time and interest allows.

### Extension Activity

1. Once you have hit on a melody that particularly excites you and the students, add instruments or body percussion to create an accompaniment.
2. Record your new animal-inspired melody and send it to the Dallas Symphony at [s.hatler@dalsym.com](mailto:s.hatler@dalsym.com). We would love to hear what your students have come up with!

### Evaluation

Did students

- practice focused listening?
- use creative movement to develop a kinesthetic connection with, and a greater understanding of, the music to which they are listening?
- compose an original melody?



### TEKS

FA.M.(2-5).b.1C  
FA.M.(2-5).b.2  
FA.M.2.b.2C  
FA.M.(2-5).b.3C  
FA.M(2-3).b.5C  
FA.M.(2-5).b.6  
FA.T.(3-5).b.1C  
MA.M.MS1.1



# Word Match-Up Activity

Draw a line connecting the movement adjectives in the left column with the animals that would likely make that movement in the right column. Could these same adjectives be used to describe music?

**Busy**

**Turtle**

**Crawling**

**Monkey**

**Flowing**

**Lion**

**Fluttering**

**Kangaroo**

**Hopping**

**Fish**

**Majestic**

**Eagle**

**Running**

**Butterfly**

**Soaring**

**Cheetah**

**Swinging**

**Bee**





## Art Gallery of Musical Styles

### Learning Objective

Students will learn to recognize and differentiate musical styles.

### Vocabulary

- Pitch- high or low
- Tempo- fast or slow
- Volume- loud or soft
- Emotion- feeling
- Style- a way of expressing language, art, or music.

### Teaching Sequence

1. Tell the students that today they heard two compositions of different styles.
2. Ask them to describe what they heard that makes the compositions sound alike or different in pitch, tempo, volume and style.
3. What influenced their decisions? Encourage discussion.

### Culminating Activity

1. Ask the students to take out their pencil and paper while you play “The Waltzing Cat” and “Flight of the Bumblebee.”
2. Ask them to choose one of those pieces and draw their interpretation of it on their paper.
3. Now call on several students to show their artwork and ask the others which piece they believe is represented in the drawing. What makes them think that? Were they correct?
4. If you’d like, share your artwork with us by sending an email to [s.hatler@dalsym.com](mailto:s.hatler@dalsym.com)!

### Pre-Assessment

- Without receiving prior information, the students will listen to “Flight of the Bumble Bee” and “The Waltzing Cats.”
- After listening, ask students if they have heard either one of the two compositions before. If so, where and when.
- Reverse the listening order and play both compositions a second time. Ask students to determine which composition is “Flight of the Bumble Bee” and which “The Waltzing Cats?”

### Resources

- Computer queued to “The Waltzing Cats” by Leroy Anderson and “Flight of the Bumblebee” by Nikolai Rimsky-Korsakov.
- A sheet of paper and pencil for each student.

### Evaluation

Did student responses indicate clear recognition of musical styles?

### TEKS

FA.M.(2-5).b.1C  
FA.M.(2-5).b.2

## Bird Songs

### Learning Objective

Students will distinguish among the individual bird pieces from *The Carnival of the Animals* and identify the instruments featured in each.

### Vocabulary

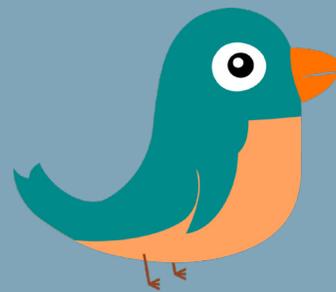
Aviary – A place where flying birds can be contained.

### Pre-Assessment

Ask the students if anyone has a pet bird? What does it do? Have they ever heard it sing? Have they ever seen a hen, a rooster, or a cuckoo? What type of sounds do these birds make? Ask the students if they have ever visited an aviary? What can be found there? Ask if anyone has ever seen a live swan. Would a swan live in an aviary?

### Resources

- Background information on Camille Saint-Saëns and his *The Carnival of the Animals*, page 8 of this guide.
- Excerpts of concert music on the attached CD.
- Individual instrument sounds can be found on the DSOKids website ([www.DSOKids.com](http://www.DSOKids.com)) in the “Listening by Instrument” section. Check-out the violin, clarinet, piano, flute, and cello.



### Teaching Sequence

1. Tell the class that in the upcoming Dallas Symphony concert they will hear music from *The Carnival of the Animals* composed by the French composer, Camille Saint-Saëns. Share background information about this musical work with the students. (See pg 8 in the Teacher Guide).
2. Tell the class that several of the pieces were composed to describe the sounds and/or characteristics of birds: “Hens and Roosters,” “The Cuckoo,” “The Aviary,” and “The Swan.” In each piece, the composer describes through music something about the bird for which it was written. Discuss possible characteristics of each of the birds and ask the students to predict which characteristics the composer may have highlighted in his music.
3. Tell the class that Mr. Saint-Saëns chose to feature a specific instrument for each bird composition. The instruments he chose include: the violin, the clarinet, the piano, the flute, and the cello. Listen to the sound of each instrument at the DSOKids website. See above for website information.
4. Ask students to discuss the qualities of each instrument and predict which instrument was used to portray each type of bird.



### Culminating Activity

Listen to each individual piece of music. Use the following procedure:

- Review the title of the piece, the characteristics of the bird (See Step 2 in Teaching Sequence), and which instrument the class felt the composer chose. (See Step 3 and 4 in Teaching Sequence)
- Have students listen to each piece and identify the instrument featured. Ask students to answer the question, “Why do you think the composer chose that instrument?”

### Teacher Note

- The “Hens and Roosters” piece focuses on the pecking characteristics of the hens played by the violins with the rooster strutting around portrayed by the clarinet.
- “The Cuckoo” in the woods is composed with dark and deep sounds punctuated by the cuckoo’s call portrayed by the clarinet.
- In “The Aviary,” the flutes portray the fluttering of the birds as they fly from branch to branch.
- In “The Swan,” the smooth, graceful swimming of the swan is portrayed by the legato (smooth and connected) sounds of the cello.

### Extension Activity

On another day, compare a “piano only” version of each of the pieces to those performed by the orchestra. The performances below were filmed by the Schumann Duo as part of a two-piano performance for The Piano Carnival Project. After listening to these piano versions, ask students to verbally share their preference and tell why.

“Hens and Roosters” - <https://www.youtube.com/watch?v=7AT7WLdbWkY>

“The Cuckoo” – <https://www.youtube.com/watch?v=ULI3TwwW3OE>

“The Aviary” - <https://www.youtube.com/watch?v=b6m3iFRExJA>

“The Swan” - <https://www.youtube.com/watch?v=Ge36hp0>

### Evaluation

Were the students able to distinguish among the individual bird pieces from *The Carnival of the Animals* and identify the instruments featured?

### TEKS

FA.M.(2-4).b.5C

FA.M.(2-5).b.6

FA.M.3.b.6E

FA.T.3.b.5C

# Music and Motion



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 "Music and Motion."

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



# 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](mailto: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