



**The Dallas Symphony Orchestra Presents:  
*An American Celebration*  
April 20 and 21, 2022**

Dear Fellow Educators,

We hope you and your students are as excited to see us at the Meyerson as we are to see you for our third youth concert of the season, *An American Celebration*!

Although music is the universal language, it still somehow also clearly reflects different cultures and peoples from around the world through the use of different instruments, rhythms and time signatures, and styles. Today's concert will feature American music, and while it's nearly impossible to define "American" music, we are excited to showcase a few examples of what is included in this category. You and your students will hear six pieces played by the Dallas Symphony Orchestra that highlight American composers of different races and genders, and who composed in varied musical styles. From spirituals to jazz to folk music, many composers used secular music as inspiration for their symphonic works. From Margaret Bonds to George Gershwin, you and your students are in for a musical treat.

We look forward to seeing you at the Meyerson for *An American Celebration*!

Musically yours,

Jennifer Guzmán, Thomas & Roberta Corbett Director of Education  
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214-871-4019

To contact sales, please reach out to Sabrina Siggers at [s.siggers@dalsym.com](mailto:s.siggers@dalsym.com) or (682) 477-1511

To see our up-to-date Meyerson safety protocol, please view here: <https://www.dallassymphony.org/updated-covid-19-protocols/>

VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:

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

<https://www.surveymonkey.com/r/VHGXS77>

Activities for *An American Celebration* teacher's guide were prepared by the Dallas Symphony Orchestra's Curriculum Development Team: Linda Arbolino, Jane Aten, Tony Driggers, Jen Guzman, Sarah Hatler, and Kevin Roberts.

This volume of the teacher's guide was produced and edited by Dallas Symphony Orchestra Education Staff Members Sarah Hatler and Jen Guzman. 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 email Sarah Hatler at [s.hatler@dalsym.com](mailto:s.hatler@dalsym.com).





CECIL AND IDA GREEN  
**Youth Concerts**

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## YouTube Playlist

You will notice that we have moved from physical CDs to a digital playlist in an effort to make the music as accessible as possible for you. In the following lessons of this Teacher Guide, the playlist will be referenced and can be found here:

[https://youtube.com/playlist?list=PLIn1z\\_eTQBcHdEIOAt3OkBFeg11NkeYmm](https://youtube.com/playlist?list=PLIn1z_eTQBcHdEIOAt3OkBFeg11NkeYmm)

The tracks in this playlist include repertoire that will be performed at the Youth Concert you and your students will be watching, so we encourage you to listen to these pieces to familiarize yourselves with the music.

1. BERNSTEIN: [Overture to Candide](#)
2. BONDS: [Montgomery Variations](#)
3. STILL: [Afro-American Symphony , mvt. III. Animato \(Humor\)](#)
4. COPLAND: [“Hoe Down” from Rodeo](#)
5. IVES: [“The Housatonic at Stockbridge”](#) from Three Places in New England
6. GERSHWIN: [An American in Paris](#)





## Concert Guidelines for Teachers

### Before the Concert

Please contact Sabrina Siggers, (s.siggers@dalsym.com or 214-981-2974) at least one week prior to your Youth Concert experience if you need to confirm or make changes to a reservation. Inform her if you do not need to use our bus parking. Please prepare your students by using materials in this book.

Students should be briefed on concert etiquette in advance.

Please contact Sabrina Siggers 214-981-2974 at least one week before the concert if your group includes any students or teachers with special needs, including wheelchairs, or if you are in need of infra-red 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 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.

### 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. Email to [S.Hatler@dalsym.com](mailto:S.Hatler@dalsym.com).

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





## BUS PARKING MAP

**The Dallas Symphony is located at the**  
Morton H. Meyerson Symphony Center  
2301 Flora Street | Dallas, TX | 75201

**Pilgrim Rest Missionary Baptist Church**  
**is located at** 1819 N. Washington Avenue,  
Dallas, TX | 75204

### TEACHERS

Please give these directions to bus drivers for drop off, parking and pick up directions.

It is important for drivers to follow these directions in order to keep traffic flowing smoothly and quickly.

Buses will be called back to the Meyerson in order of School dismissal. Drivers **must** stay with their buses.

### MAP KEY

 Arrival/Drop Off

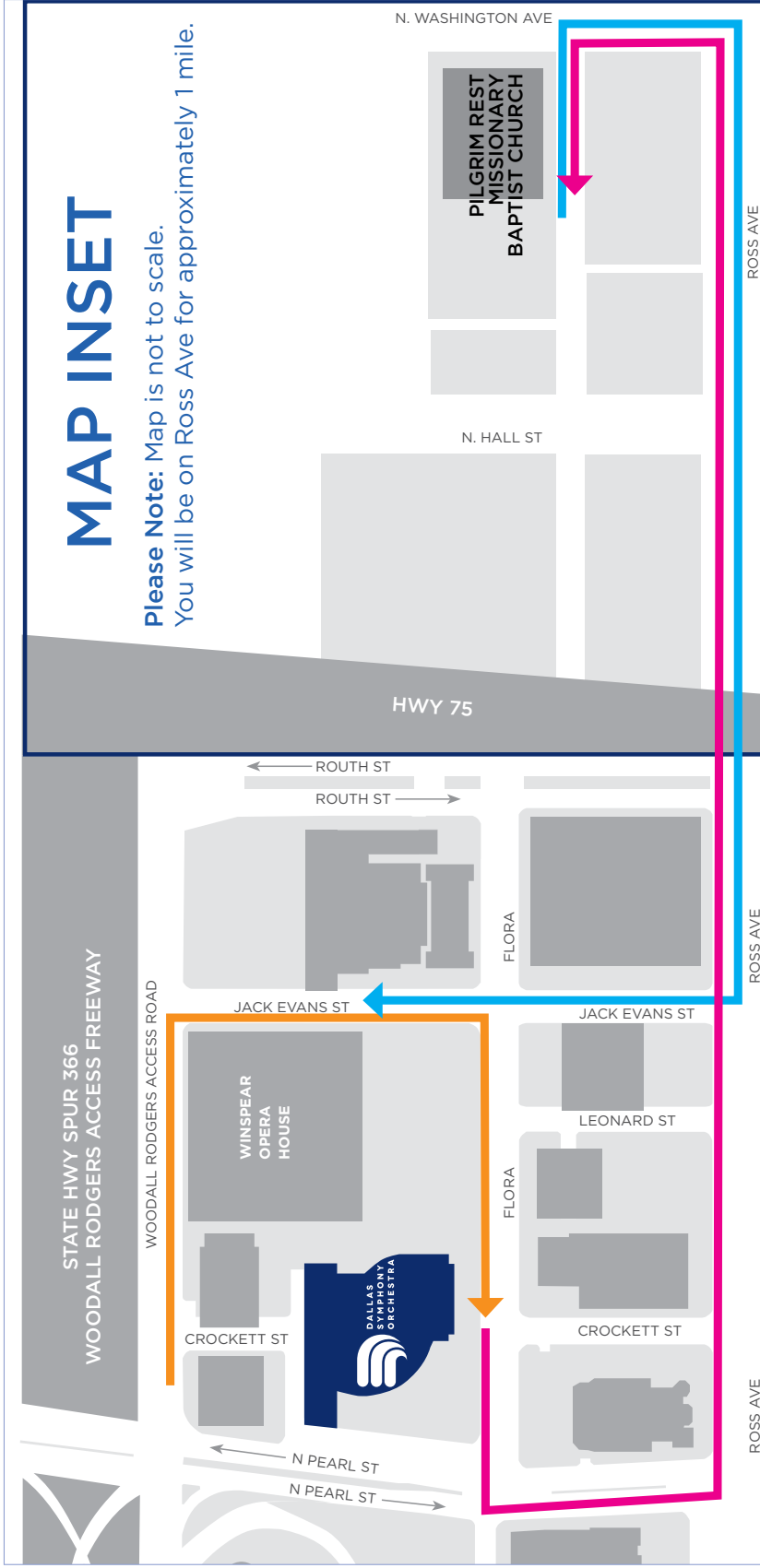
 Parking

- Turn Left on Pearl
- Turn Left on Ross
- Turn Left on Washington
- Turn Left on Roseland

- Parking Lot is on your right

 Pick up

- Turn left out of Parking Lot
- Turn Right on Washington
- Turn Right on Ross
- Turn Right on Jack Evans
- Officers will be on Jack Evans staging the buses for pick up





## Who's Who



**Maurice Cohn** joined the Dallas Symphony Orchestra as Assistant Conductor in the Marena & Roger Gault Chair in the 2021/22 concert season. He has served as Cover Conductor for the Atlanta Symphony Orchestra, Assistant Conductor for the National Music Festival, and as a guest assistant at Oberlin Conservatory. A 2020 recipient of the Solti Foundation U.S. Career Assistance Award, Maurice also spent two summers as a conducting fellow at the Aspen Music Festival, where he received the Robert J. Harth Conducting Prize (2019) and the Aspen Conducting Prize (2021). Upcoming engagements include an opera premiere with Chicago's Zafa Collective and a return to the Aspen Music Festival as Assistant Conductor for the 2022 season. He recently received an M.M. from the Eastman School of Music, where he worked frequently with the Eastman orchestras and OSSIA New Music Ensemble. Maurice holds a B.M. in cello performance from Oberlin Conservatory and a B.A. from Oberlin College, where he studied history and mathematics.





## Composer Biographies

**Leonard Bernstein** (1918-1990) was born in Lawrence, Massachusetts. He began studying piano when he was ten years old. He graduated from Harvard and then from the Curtis Institute of Music, where he studied piano, conducting, and composition. When he was still a very young man, he was assistant conductor of the New York Philharmonic. The regular conductor, Bruno Walter, was ill one evening, and Bernstein took his place in a nationally televised concert. He did such an outstanding job that he became famous, and many orchestras wanted to hire him.

He was the regular conductor of the New York Philharmonic from 1958 through 1969. Just two weeks after he started his job with the New York Philharmonic, Bernstein conducted his first Young People's Concert. Throughout his career he believed playing for young students was one of the most important things he could do. Andrew Litton, former music director of the Dallas Symphony, attended some of these concerts when he was a child growing up in New York. These experiences inspired him to become a conductor and to make education an important part of his work with the Dallas Symphony.

Bernstein also composed classical music, Broadway music, and jazz. He has been called "the first American composer to receive world-wide recognition." Among his most popular works are the ballet *Fancy Free*, the musicals *West Side Story* and *On the Town*, and the operas *Candide* and *A Quiet Place*.



**Margaret Bonds** (1913-1972) was born in Chicago, Illinois. Her father, a physician and writer, was active in the Civil Rights Movement and her mother was a church musician. She grew up in an environment where many of the leading black musicians, writers, and artists often visited her home. Her mom was her first piano teacher, and she wrote her first music composition, *Marquette Blues*, when she was just 5 years old.

During her high school years, Margaret studied piano and composing and then attended Northwestern University where she was one of the few black students. The environment was not favorable to black students and while Margaret was allowed to attend the university, she was not allowed to live on campus. In spite of the hostile environment, Margaret won the prestigious National Wanamaker Foundation Prize with her composition, *Sea Ghost*, and became the first black person to perform with the Chicago Symphony. In 1936, she opened the Allied Arts Academy where she taught art, ballet, and music. She also met the great African-American writer and poet, Langston Hughes, and set many of his verses to music.



In 1939, Margaret moved to New York for further study at Julliard. She collaborated on several popular songs and edited music. She formed the Margaret Bonds Chamber Society which was a group of black musicians who performed works by black classical composers. She lived in Harlem and served as minister of music in a church there as well as helped to establish a Cultural Community Center in the neighborhood.





Margaret also wrote music for the musical theater. In 1959, her music to the libretto by Langston Hughes for Shakespeare in Harlem premiered at the 41<sup>st</sup> Street Theater in New York. One of her works, *The Ballad of the Brown King*, was written for voice and piano. It tells the story of the Three Wise Men, with Balthazar, the “brown king” as its focus. She did not limit herself to voice and piano and later rewrote this work for chorus, soloists and orchestra. It was such a success that it was televised by CBS in 1960. In this composition, she combined various black musical traditions such as jazz, blues, calypso, and spirituals. She also composed a *D Minor Mass* for orchestra and organ.

Margaret served as music director for many productions and composed music for two ballets. In 1964, she wrote *The Montgomery Variations for Orchestra* which was a set of variations on the spiritual “I Want Jesus to Walk With Me.” She wrote the program notes for this work explaining that it focused on Southern Blacks’ decision to no longer accept segregationist policies, the Montgomery Bus Boycotts, and the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham. She dedicated the work to Martin Luther King, Jr.

Moving to Los Angeles, Margaret taught music at the Inner City Institute and the Inner City Cultural Center. Her music composition, *Credo*, for orchestra and chorus was premiered by Zubin Mehta and the Los Angeles Philharmonic in 1972. She died unexpectedly after her 59th birthday.

Margaret Bonds was one of the first black musician/composers to gain recognition in the United States. During her lifetime, she was a tireless promoter of the music of black musicians, and her own music addressed racial issues of the time. She wrote major works for chorus and orchestra and created many well-known arrangements of African-American spirituals still sung today. In fact, in the 1960’s, Leontyne Price, who was the first African-American opera singer to become internationally famous, commissioned and recorded some of the spirituals arranged by Margaret.

The release of the premier recording of *The Ballad of the Brown King* was in 2019 on the Avie label. Her legacy continues.



**Aaron Copland (1900-1990)** was an American Composer who began writing music when he was only eleven years old. Born into a family of merchants, young Copland received his first music lessons on piano from his sister, Laurie. During 1917, Copland moved to Paris to study with Nadia Boulanger, an influential French composer, to perfect his composing skills. Upon his return to America, Copland began composing many different types of music such as operas, symphonies and ballets.

By his mid-twenties his work was known by other composers. Copland borrowed from American legends and folk music and incorporated them into his music. Such musical pieces include: *Billy the Kid* and *Appalachian Spring*, for which he won a Pulitzer Prize for music. He was one of the first composers to successfully incorporate jazz rhythms into symphonic music. He was very helpful and generous to other young composers, often promoting their music along with his own. Because Copland had a habit of composing at night with the help of his noisy piano, he had to move several times.

Interestingly, Copland actually conducted the Dallas Symphony Orchestra twice!







**George Gershwin** (1898-1937) first discovered music when he was 10 years old and heard a friend's violin recital in a school auditorium in lower East Side Manhattan. He began taking piano lessons and after several poor teachers, he finally began taking lessons from Charles Hambitzer.

When he was 16, he began working for a publishing house of Remick in New York, playing the piano in order to boost sales. From there he moved to the Harms publishing house at thirty-five dollars a week writing songs. It was while he was working at Harms that he began receiving commissions to write songs. In 1924, he teamed up with his brother Ira. As a collaborative team of composer/lyricist, George and Ira wrote the music for many Broadway hits including *Lady Be Good*, *Tip-Toes*, *Oh, Kay!*, *Strike Up the Band*, *Funny Face*, *Girl Crazy*, and *Of Thee I Sing*.

George was interested in both "serious" and popular music, and he composed in both styles. He was one of the first composers to incorporate the characteristics of jazz into classical music. He tried to present jazz as respectable and a valuable art form. It was through his efforts that jazz achieved a high status as a vital and important American style. George Gershwin died of a brain tumor at 38 years of age despite doctor's efforts to save him.

Gershwin's music is still heard in concert halls all over the world. His music has been featured in modern movies such as *When Harry Met Sally* and *Mr. Holland's Opus*. Both his popular music and his more serious compositions have become standard and continue to grace us with their beauty and artistry.



**Charles Ives** (1874-1954) was a truly original American composer. Although he played piano, organ, cornet, violin, and drums, he never made a living as a composer or a musician. In fact, he ran a very successful insurance agency by day (he invented the concept of estate planning), and at night he would hurry home to write music. He was also a huge baseball fan and played many sports such as baseball, football, track, and tennis. He often tried to recreate the everyday sounds he heard both in the city and the country.

In one part of his piece, *Holiday Symphony*, the sounds of a small-town celebration are heard: competing marching bands, political discussions, fireworks, and even women unloading picnic baskets. Ives loved to borrow material from other people such as old hymns, cowboy songs, Christmas carols, spirituals, and even the theme from Beethoven's Fifth Symphony, and use them in new ways. He was famous for composing music for solo piano, orchestra, chamber music, and voice.





**William Grant Still** (1895-1978) was the son of two teachers. His father (William Grant Still, Sr.) was also a partner in a grocery store and performed as a local bandleader. When baby William was only 3 months old, his father died, and his mother moved the family to Little Rock, Arkansas. William had an early interest in music, which was encouraged by his mother. He studied the violin, and loved to go to concerts. As he grew older, he taught himself to play all the other instruments in the string family as well as the oboe, the clarinet, and the saxophone. After he graduated from high school, William entered Wilberforce University and started composing and arranging in earnest. From Wilberforce, he went to the Oberlin Conservatory of Music and studied with some of the most famous composers of his time.

In 1918, Still joined the United States Navy to serve in World War I. In 1919, he started writing arrangements for bands and playing in pit orchestras on Broadway. In the 1930s, Still arranged lots of music for popular radio shows. In 1936, Still conducted the Los Angeles Philharmonic Orchestra as the first African-American to conduct a major American orchestra. He stayed in Los Angeles, and wrote or arranged music for lots of movies, including *Pennies from Heaven* and *Lost Horizon*.

In 1949, his opera *Troubled Island* was performed by the New York City Opera. It was the first opera by an African-American to be performed by a major company. By the 50's, Still's works were performed internationally by major orchestras in Germany, England, and Japan.

His Afro-American Symphony, one of his most famous works, incorporated melodies drawn from African-American folk songs, blues and jazz, and even calls for a banjo to join the orchestra!





## Strategies for Mindful Listening

Adapted from *Settle Your Glitter - A Social Emotional Health Curriculum* by Momentous Institute 2015

### What is Mindful Listening?

Mindful Listening helps students choose on which sound their attention should be focused. When a student trains his/her brain to concentrate on specific sounds, sensory awareness is heightened. Monitoring the auditory experience, and noting what they focus on and respond to, helps build self-management and self-awareness skills.

### How do I practice mindful listening with my students?

Play a piece (or excerpt) from an upcoming DSO Youth Concert and have the students:

- Sit up tall like a mountain and think of the spine as a stack of coins.
- If seated in a chair or bench, feet are flat on the floor or hanging calmly and still. If seated on the floor, make sure legs and feet are still.
- Hands are resting gently on the lap or knees.
- Eyes are softly closed or their gaze directed downward.

### What do I say during the mindful listening activity?

Say things such as, "As you listen, remember to breathe in and out deeply and focus on the music." "What pictures do you see in your mind?" "Does it tell a story?" "Notice how your body feels (in the chair, on the floor...etc.)" "What colors do you see?" "What images?" "If this music was found in a movie, what would be happening?" "What mood does the music evoke?" "How does this music make you feel?"

### What do I do if my students have trouble with mindful listening?

This type of activity is very personal and takes a lot of practice. If students seem like their attention is faltering, say, "If your mind wanders, that is ok – that's what minds do...just bring your attention back to the music. Notice how your body feels right now – at this very moment. Again, let your mind see the colors, pictures and moods in the music."

### How does the mindful listening end?

After listening for 1-2 minutes, lower the volume of the music slowly and say, "When you are ready, slowly open your eyes."

### What now?

Talk about all of the student responses. Remember that there are no "wrong" answers – use open-ended questions to expand the activity. Try using these questions in response to your students:

- What did you hear that made you think of that?
- Tell me more about what in the music made you feel (happy, sad, lonely, afraid, etc.).
- Can you add more details to that?
- What did the composer/musician do to make you think of that?

### Extension

This mindful practice can be used every day. Have relaxing and calm music playing as your students enter the room each day. Have them learn the mindful listening procedure and eventually it will become natural. This is a great way to start their music learning day – mind sharp, body relaxed, and brain ready for learning.





## Margaret Bonds: The Composer and Her Music

### Learning Objective

Students will learn facts about Margaret Bonds' life, career, and how she challenged the expectations for Black musicians.

Students will be able to discuss Montgomery Variations by using adjectives to describe what they hear.

### Vocabulary

Variations- a set of repetitions of a musical theme in which the melody, rhythm, and/or harmony is altered in some way

### Resources

- [YouTube Playlist](#), pg. 3, [track 2](#), mvts I. The Decision, III. March
- Composer bio for Margaret Bonds, pg. 7
- Student worksheet, pg. 14, and pencils (one per student)

### Pre-Assessment


Ask the students to name their favorite book. Ask them if they can also name the author and something about him/her. Tell the students that an author writes novels/books but a composer writes music.

### Teaching Sequence

1. Tell the students that they will be learning about a Black American composer who wrote Montgomery Variations, which they will hear at the upcoming DSO youth concert. Write Margaret Bonds' name on the board and ask if any students know anything about this composer.
2. Pass out the student worksheet, "Margaret Bonds, the Composer and her Music" and pencils. Looking at the blanks on the student worksheet, can the students predict any of the answers? Encourage discussion. List the date of birth and death on the board and have students copy this in the answer blanks on their worksheet.
3. Ask students to listen and fill in the missing information on their worksheets. Read the composer bio to the class. After students are finished writing, ask students to share what they felt was most important.

### Culminating Activity

1. Tell the students that Margaret Bonds is not only known for her own compositions, but also for her originality, innovations, and for being an inspiration to other Black composers. Have students listen to [Montgomery Variations](#) and list as many adjectives as possible to describe this piece of music.



2. Have students discuss and share what adjectives they felt described this piece of music. Encourage students to add to their information from other student's answers. If more room on the page is needed, tell students to write on the back of their worksheet.

### Evaluation

Were students able to discuss distinguishing facts about Margaret Bonds' life, career, and how she challenged the expectations for Black musicians?

Were students able to discuss Montgomery Variations in descriptive terms?

### Extension Activity

Listen to other compositions by Margaret Bonds.

Learn additional information about Margaret Bonds and share. For further reading:

Fuller, Sophie. *The Pandora Guide to Women Composers*. London: HarperCollins, 1994.

Green, Mildred Denby (1983). *Black Women Composers: A Genesis*. Boston: Twayne Publishers.

Harris, C. C. Jr. "Three Schools of Black Composers and Arrangers 1900-1970." *Choral Journal* 14, no. 8 (1974).

Hawkins, D. "Bonds, Margaret." In *International Dictionary of Black Composer*, edited by S.A. Floyd. Chicago: Fitzroy Dearborn, 1999.

Lauritzen, Brian. "Open Ears: The Endlessly Unfolding Story of Margaret Bonds", April 30, 2018

Smith, Jessie Carney; Phelps, Shirelle (2003). *Notable Black American women*. Detroit: Gale Research.

Thomas, A.J. *A Study of the Selected Masses of Twentieth-Century Black Composers: Margaret Bonds, Robert Ray, George Walker*. D.M.A. diss., University of Illinois, 1983.

Tischler, A. *Fifteen Black American Composers with a Bibliography of their Works*. Detroit: Information Coordinators, 1981.

Walker-Hill, Helen. *From Spirituals to Symphonies: African-American Women Composers and Their Music*. Champaign, IL: University of Illinois Press, 2007.

### TEKS

FA.M.3.b.5B/C

FA.M.4.b.5C/D

FA.M.5.b.5C/D



## **Margaret Bonds The Composer and her Music**

Margaret Bonds was born in the year \_\_\_\_\_ and died in the year \_\_\_\_\_. Her father was a \_\_\_\_\_ and \_\_\_\_\_. Her mother was a \_\_\_\_\_.

As a child she took piano lessons from \_\_\_\_\_ and composed her first music composition when she was 5 years old. She called it \_\_\_\_\_. Margaret attended \_\_\_\_\_ University and won an award for her composition \_\_\_\_\_. She was the first black person to perform with \_\_\_\_\_. During this time she met the great African-American writer and poet \_\_\_\_\_ and set many of his verses to music.

In 1939, Margaret moved to \_\_\_\_\_ to study at \_\_\_\_\_. While there she formed the Margaret Bonds Chamber Society which was \_\_\_\_\_.

She composed music for the musical theater. \_\_\_\_\_ premiered at the 41<sup>st</sup> Street Theater. Another composition, \_\_\_\_\_ told the story of Balthazar, one of the Wise Men. While it was first written for \_\_\_\_\_ and \_\_\_\_\_, she later rewrote it for chorus, soloists, and orchestra. It was televised by CBS in 1960.

Margaret served as music director for many productions and continued to compose. She wrote \_\_\_\_\_ which was a set of variations on the spiritual "I want Jesus to walk with me." The program notes for this piece explained that it was written to focus on \_\_\_\_\_.

\_\_\_\_\_

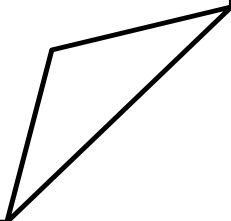
\_\_\_\_\_

Margaret later moved to Los Angeles where she taught \_\_\_\_\_ at the Inner City Institute and the Cultural Center. Her music composition \_\_\_\_\_ was premiered by Zubin Mehta and the \_\_\_\_\_.

### ~ The Montgomery Variations ~

Listen to The Montgomery Variations. Write down as many adjectives as you can to describe this piece of music. Be sure to address the tempo (speed of the music), the instruments you hear, and what it sounds like to you. Can you describe any of the ways Margaret varied the theme each time?

Why do you think Margaret Bonds is important?





## The Power of Variety

### Learning Objective

Students will develop an understanding that music can reflect the unique characteristics of the country from which it comes.

### Vocabulary

Variety/Varied- The absence of uniformity, sameness, or monotony. Incorporating a number of different types of elements. Showing variation or variety.

### Resources

- [YouTube Playlist](#), pg. 3

### Pre-Assessment

Ask students to think of times when having variety is important. Some examples: food on a buffet, a gift basket, a menu at a restaurant, music at a concert, the colors of a painting, flowers in a garden, songs on a playlist, tasks to accomplish in a video game, your classes at school. As students suggest ideas, write them on the board. Using some of their examples, ask students to share ideas about why variety might be important (gives a painting more visual interest and energy, adds a strong design feature to a garden, musical variety keeps your interest at a concert or listening to a CD, a varied diet is more healthy).

### Teaching Sequence

1. Expanding on this idea, ask students to suggest ways in which the United States is varied. Answers could include food, landscape, culture, climate, beliefs, customs, dress, traditions.
2. Tell students that in their upcoming DSO concert they will hear music that was inspired by all these unique characteristics of America.

### Culminating Activity

1. Over several days, play the following pieces of music from the YouTube playlist:
  - ["Hoe Down"](#) from Rodeo by Aaron Copland
  - ["The Housatonic at Stockbridge"](#) from Three Places in New England by Charles Ives
  - [An American in Paris](#) by George Gershwin
2. Tell students that each of these pieces was inspired by some aspect of the uniqueness of America that has been discussed. Ask students to record their impressions as they listen. Be sure and give them multiple chances to listen to each selection.
3. After the concert have a follow-up discussion to review what was said about the music in the concert. Suggest to students that since they themselves are the product of their own experiences and knowledge, their ideas will also be influenced by that uniqueness.



### Evaluation

Did student responses indicate an understanding that music can reflect the unique characteristics of the country from which it comes?

### TEKS

FA.M.3.b.5

FA.M.3.b.6E

FA.M.4.b.5

FA.M.4.b.6E/F

FA.M.5.b.5

FA.M.5.b.6E/F







## Music of 20th Century Composers

### Learning Objective

Students will increase their aural awareness of the musical characteristics found in the DSO concert music of 20th century America.

### Resources

- [YouTube Playlist](#), page 3
- Student worksheet to be projected, pg. 20
- Student worksheet, pg. 19
- Pencils

### Note to Teacher

This lesson may be completed in one session or it may be divided into many listenings depending on the time frame for the class.

### Vocabulary

Tempo – How fast/slow the music moves

Rhythm – How evenly or unevenly the music moves over the beat

Melody – The tune of the music

Theme – The musical main idea which is sometimes repeated through the music

Accompaniment – The supporting music which moves underneath the melody

Dynamics – The loudness/softness of the music

### Pre-Assessment

Ask students if they have ever gone shopping for new clothes. How did they choose what to purchase? Perhaps the color of an item caught their eye, or perhaps it was the style of the item, the fabric, or the design. The characteristics of the clothing item would determine if we wish to purchase it or not. Repeated wearing and comments from others might make it a favorite item to wear or perhaps not. Either way, we would know why the item was purchased, and why we like or dislike it. This happens with music, too. The more we hear a piece of music, the more we get to know its special characteristics. The more we listen, the more we hear. Sometimes a musical selection becomes such a favorite that we want to listen to it again and again, and we download the tune into our phones or listen to it on YouTube.

### Teaching Sequence

1. Tell the students that today we will listen to one of the selections we will hear played by the Dallas Symphony at the youth concert.
2. Project the “Music of 20th Century America” graphic organizer (Questions for each category) onto the board for all students to see.
3. If necessary, pass out pencils and the “Music of 20th Century America” graphic organizer worksheet for students - 1 per student.



4. As the students listen to the music you have chosen, have them fill in each oval on their own graphic organizer according to the musical characteristic listed. Tell students to use descriptive words which will enable them to remember the piece of music when heard another time.

### **Culminating Activity**

1. Using the projected “Music of 20th Century America” graphic organizer worksheet as a visual for the class, the teacher fills in the ovals based on the descriptive words the students chose. Encourage the students to share why they thought that description fits this piece of music. Tell the class they may copy additional descriptive words that they may not have on their own papers but which they feel describe what they heard.

### **Evaluation**

Did the students increase their aural awareness of the musical characteristics found in the DSO concert music selection?

### **Extension Activity**

1. On another day, choose a different musical selection from the upcoming concert repertoire and repeat the lesson focusing on the individual characteristics of the new piece of music. The students should use a new graphic organizer for each piece of music they hear.

### **TEKS**

FA.M.3.b.5  
FA.M.3.b.6B/C/E  
FA.M.4.b.1B  
FA.M.4.b.5  
FA.M.4.b.6B/C/E/F  
FA.M.5.b.5  
FA.M.5.b.6E/F

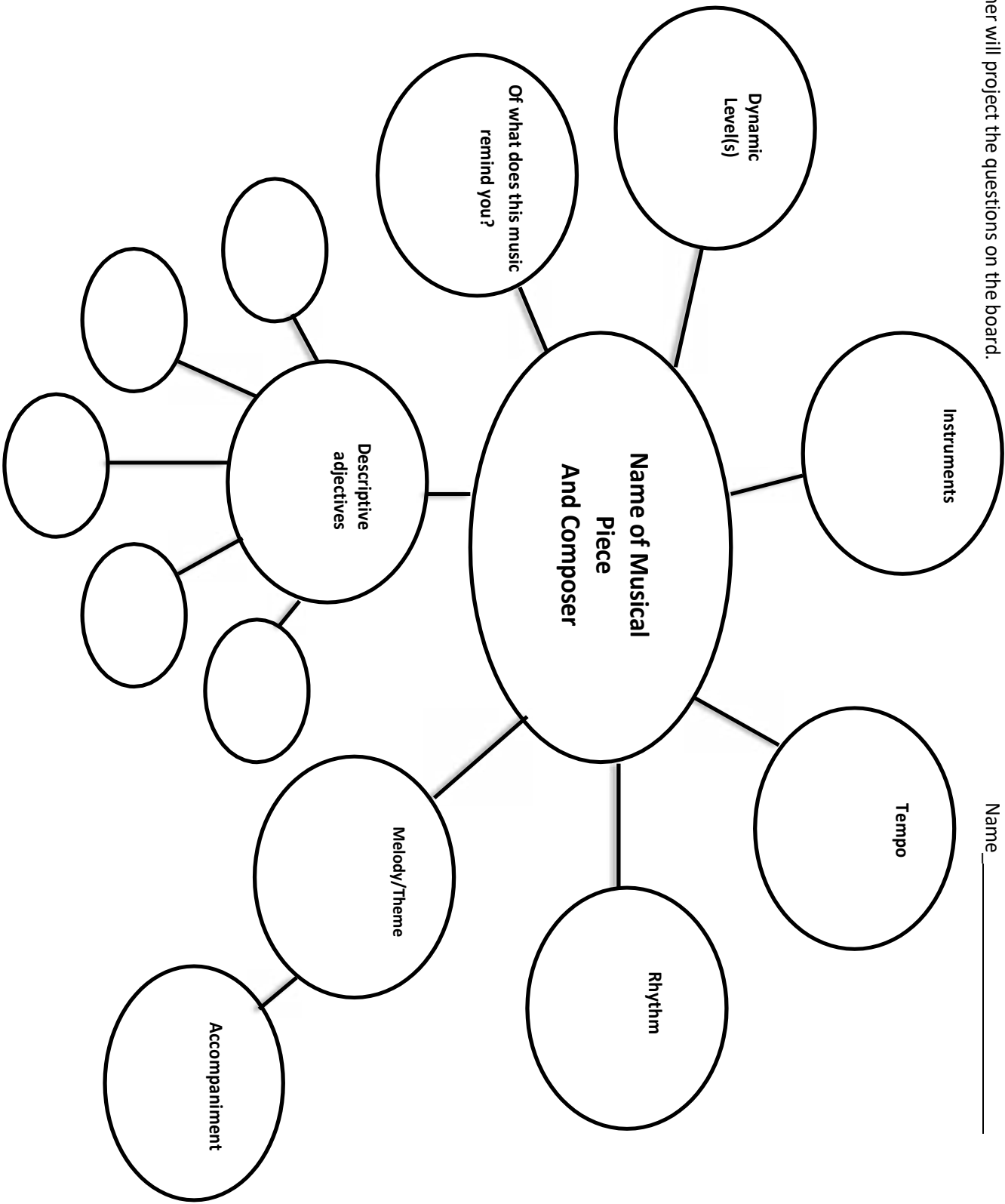


# "Music of 20<sup>th</sup> Century America"

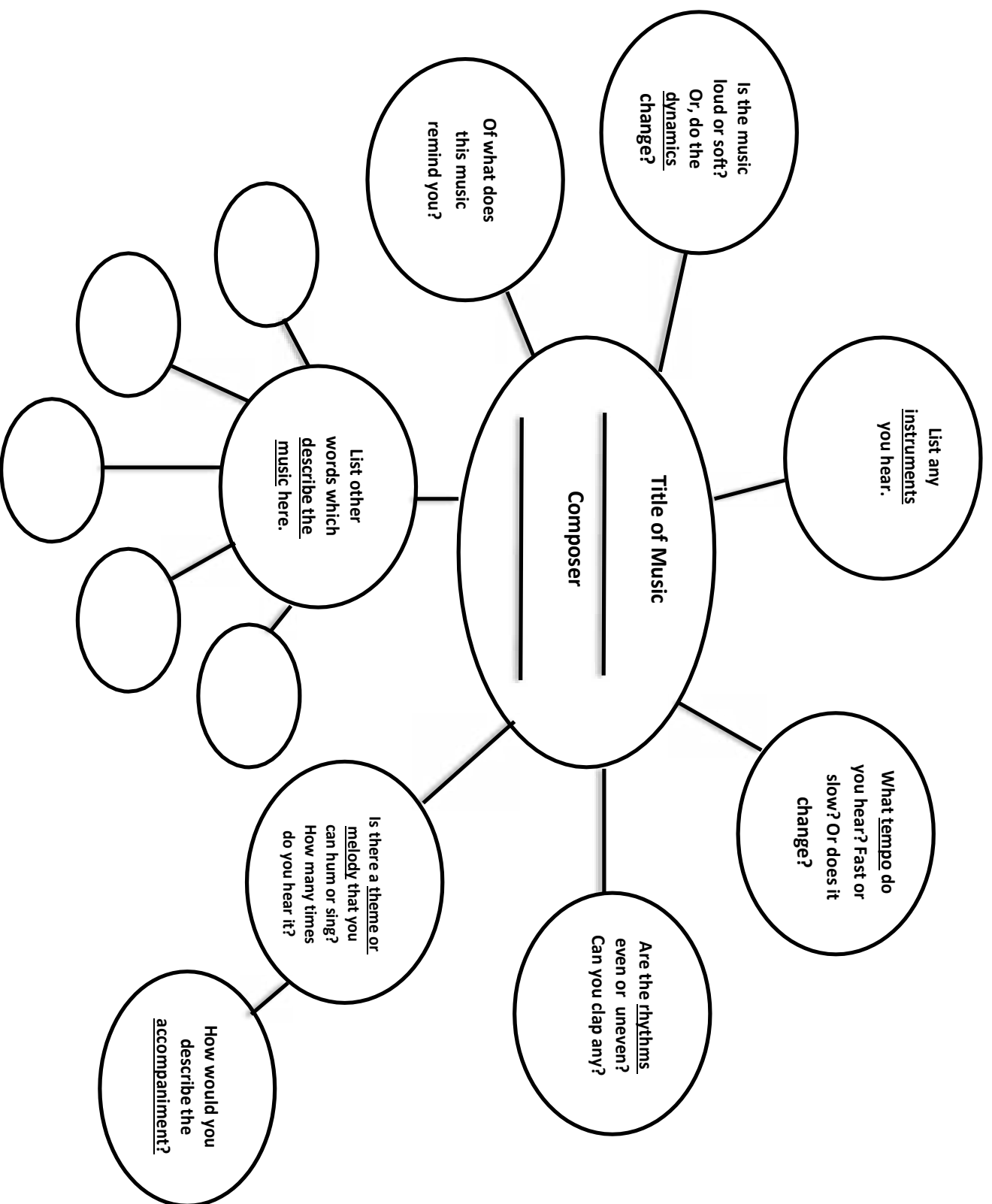
Directions: Fill in the words which describe each area.

Your teacher will project the questions on the board.

Name \_\_\_\_\_



For "Music of 20<sup>th</sup> Century America" Activity  
To project onto the board





## My World, My Music!

### Learning Objectives

Students will demonstrate an understanding of how the world around them can be an inspiration.

Students will demonstrate an understanding of the use of a composer's inspiration.

### Resources

- [YouTube Playlist](#), page 3
- Drawing paper and pencils, markers, crayons
- Photos of Paris in the 1920's: <https://allthatsinteresting.com/1920s-paris#12>
- Dry Erase board or large chart paper for writing down responses and ideas

### Pre-Assessment

Ask the students to imagine walking down a street in a big city like Dallas or New York. What are the sights and sounds they might encounter? Then show the pictures of Paris in the 1920's and 30's. <https://allthatsinteresting.com/1920s-paris#12> What do they see?

### Teaching Sequence

1. Pass out paper and pencils and ask the students to draw a quick picture of a person walking in the middle of the page. Encourage them to make this sketch quite small and simple.
2. Play a recording of the first 30 seconds of [An American in Paris](#). Explain that this excerpt of the music describes walking through Paris. Now, play the entire piece (or at least the first 6 ½ minutes). As students listen, ask them to draw the things their character on the page might see in Paris as they walk through the streets. Encourage them to use the music as inspiration, just like Gershwin did when he wrote this piece – what it is describing? Stop the recording at about 6'30.
4. Now, discuss the work created by the students. Make a list of the things (both sights and sounds) the students have created.
5. After discussing the artwork, have the students turn the paper over and draw a sad face or emoji in the middle. Tell the students that the next portion of music will describe a different feeling. Have students guess what feelings might be expressed and what the music might sound like. Tell the students that this more somber portion of the piece could describe a person missing their home while on their travels. What things might the “sad” person be thinking about? What might they miss from their home? (Listening portion 6'30 to about 11'15).
6. Create (or add to the current one) a list of student responses.



### Culminating Activity

1. Now listen to or watch the remainder of [An American in Paris](#). (11'15 to the end) A link to a live performance is added. What is the character thinking, hearing, or seeing? Is the character sad or happy in the end?

### Extension Activity for Music Specialist

1. Take a walk at school with your students and make observations about what is seen and heard. Back in the classroom, create a rhythmic piece using classroom percussion based on what the students observed. This can be done separately in small groups or together as a whole class.

### Evaluation

Were students able to recognize how composers used inspiration in their works?  
Were students able to demonstrate how things around you can serve as inspiration?

### TEKS

FA.M.3.b.5C

FA.A.3.2A

FA.M.4.b.5C/D

FA.A.4.2A

FA.A.5.2A

FA.M.5.b.5C/D





## Made in America

### Learning Objective

Students will demonstrate understanding that the rich variety of American music comes from from the many cultures that make up our nation.

### Vocabulary

Spirituals - songs with religious texts created by African slaves in America

Fiddle - a violin, especially one used to play folk or country music

Jazz - a music genre that originated in the African-American communities of New Orleans, Louisiana, in the late 19th and early 20th centuries

### Resources

- [YouTube Playlist](#), pg. 3

### Pre-Assessment

Ask students what they think is American music. Accept all responses. Focusing on individual responses, ask what makes their example American. Does American music sound different from other music? If it does, what are the differences? If it does not, why is it American? Again, accept all responses.

### Teaching Sequence

1. Tell the students that America is made up of people who have come here from all over the world. Encourage them to name examples of people who have migrated to America from other countries.
2. Tell them that every group of people has its own music. The Native Americans have their own style of music, and each group that settled here brought their music with them.
3. Discuss examples of music that came from a group who settled in America. Examples: Mariachi from Mexico, polka from Eastern Europe, fiddling from Ireland, jazz from African Americans, etc. Encourage students to offer other examples.
4. Tell the students that composers who write music for symphony orchestras often draw from music they hear in the world around them. The DSO concert they will hear includes music from six composers who lived and worked here in the 20th century. Although each piece is different from the others, they are all examples of American music— “Made in America.”

### Examples:

- Leonard Bernstein's *Candide* is a musical setting of a French play.
- Margaret Bonds' "Montgomery Variations" is based on a spiritual.
- William Grant Still's *Afro-American Symphony* combines blues and rhythm of African American music that was popular at the time.
- Aaron Copland's *Rodeo* draws on the fiddling tradition.
- Charles Ives' "The Housatonic at Stockbridge" paints a musical picture of a New England scene.
- George Gershwin's *An American in Paris* uses musical ideas from jazz, which was born in America.

### Culminating Activity

1. Play excerpts from two of the pieces the students will hear on the concert, and ask students to describe/discuss how they are alike or different. Did anything they heard in the music make them think it was American? Why or why not?

### Evaluation

Did student discussion indicate an understanding that a wide variety of music is "Made in America?"

### TEKS

FA.M.3.b.5  
FA.M.3.b.6  
FA.M.4.b.5  
FA.M.4.b.6  
FA.M.5.b.5  
FA.M.5.b.6E





# Flat Bernstein

Cut out Leonard Bernstein  
and take  
him with you on  
all of your adventures!



Send your pics with  
Flat Bernstein to  
[s.hatler@dalsym.com](mailto:s.hatler@dalsym.com). We  
may post it on  
[DSOKids.com](http://DSOKids.com)!

## Did You Know?

- Bernstein was born on August 25, 1918 in Lawrence, MA
- He began studying piano at 10 years old
- He graduated from Harvard and the Curtis Institute of Music
- He wrote classical music, Broadway music, and jazz
- He is famous for his unique and innovative musical style
- He conducted the New York Philharmonic



# An American Celebration



DallasSymphonyYouthConcert  
Meyerson Symphony Center

3min



We love to see you enjoying our Dallas Symphony concerts. Remember this special moment by drawing and captioning your favorite part of this youth concert, An American Celebration, in the frame on this page.

If you would like your picture to be shared on DSOKids.com, please ask your teacher or parent to email our drawing to Sarah at [S.Hatler@dalsym.com](mailto:S.Hatler@dalsym.com) or mail to :

Sarah Hatler  
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Dallas, TX 75201



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 Like

 Comment





## Full STEAM Ahead

Check out our [virtual Full STEAM Ahead](#) series to find out how making music is connected to science, technology, engineering, and math. You'll hear DSO musicians performing and speaking about their musical experiences, and see interesting visual demonstrations of sound.



Full STEAM Ahead was founded by women business leaders from AT&T, Capital One, NCJW Dallas and Texas Instruments to promote arts education and equal opportunity for girls in the world of STEAM.





## 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





The Dallas Symphony Orchestra is grateful to



For their comprehensive support of the DSO Education Programs.

Additionally, the Dallas Symphony Orchestra wishes to express its appreciation to the following donors for their generous contributions to the DSO's education initiatives:

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