

The Dallas Symphony Orchestra Presents:  
*What Music Represents*  
October 12 and 13, 2022

Dear Fellow Educators,

We're excited to start another season at the Dallas Symphony! Our first youth concert is all about the many things that music can represent, ranging from nature and animals to emotions to dramatic stories.

In this concert, you'll hear a piece called *Starburst* by Jessie Montgomery that features, in the composer's words, "rapidly changing musical colors" and "exploding gestures" that emulate an actual starburst. Later on, you and your students will hear a movement from Ravel's *Mother Goose Suite* called "Conversations of Beauty and the Beast" where we can hear how specific instruments represent specific characters; in this case, the clarinet represents Beauty, the contrabassoon represents the Beast, and the violin represents the Beast once he transforms back to a prince.

We hope that through these lessons, you and your students enjoy exploring the various ways music can illustrate and portray so many different things. We hope it gives your students a chance to express their emotions, ideas, and interests in a new way. And as always, we look forward to seeing you at the Meyerson for the concert!

Musically yours,

Jennifer Guzmán, Thomas & Roberta Corbett Director of Education  
j.guzman@dalsym.com  
214-871-4019

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

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

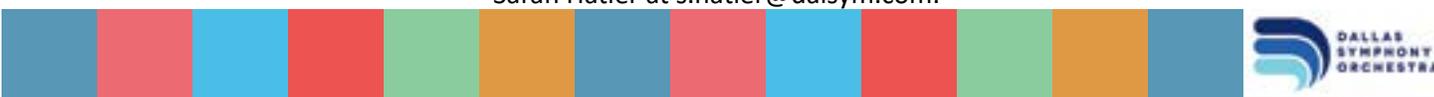
VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:

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

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

Activities for *What Music Represents* 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.





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## YouTube Playlist

We have moved from physical CD's 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\\_eTQBcFryldhJFebkjFFq-iyB2FO](https://youtube.com/playlist?list=PLIn1z_eTQBcFryldhJFebkjFFq-iyB2FO)

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 in advance to familiarize yourselves with the music.

1. STRAUSS, JR: [\*Thunder and Lightning Polka\*](#)
2. BIZET: [\*Mvt. 4, "Toreador Song" from Carmen Suite No. 2\*](#)
3. RAVEL: [\*Mvt. 4, "Conversations of Beauty and the Beast" from Mother Goose Suite\*](#)
4. NEGRÓN: [\*What Keeps Me Awake\*](#)
5. MONTGOMERY: [\*Starburst\*](#)
6. SAINT-SAËNS: [\*"The Swan" from Carnival of the Animals\*](#)
7. VERDI: [\*The Force of Destiny Overture\*](#)

## Concert Etiquette

1. The use of cameras and recorders is prohibited.
2. Please turn off cellular phones and any other electronic devices.
3. Students and teachers should remain in their seats for the entire concert.
4. 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.
5. Students not maintaining acceptable standards of behavior will be asked to leave, and may jeopardize their school's future attendance at DSO events.



## 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

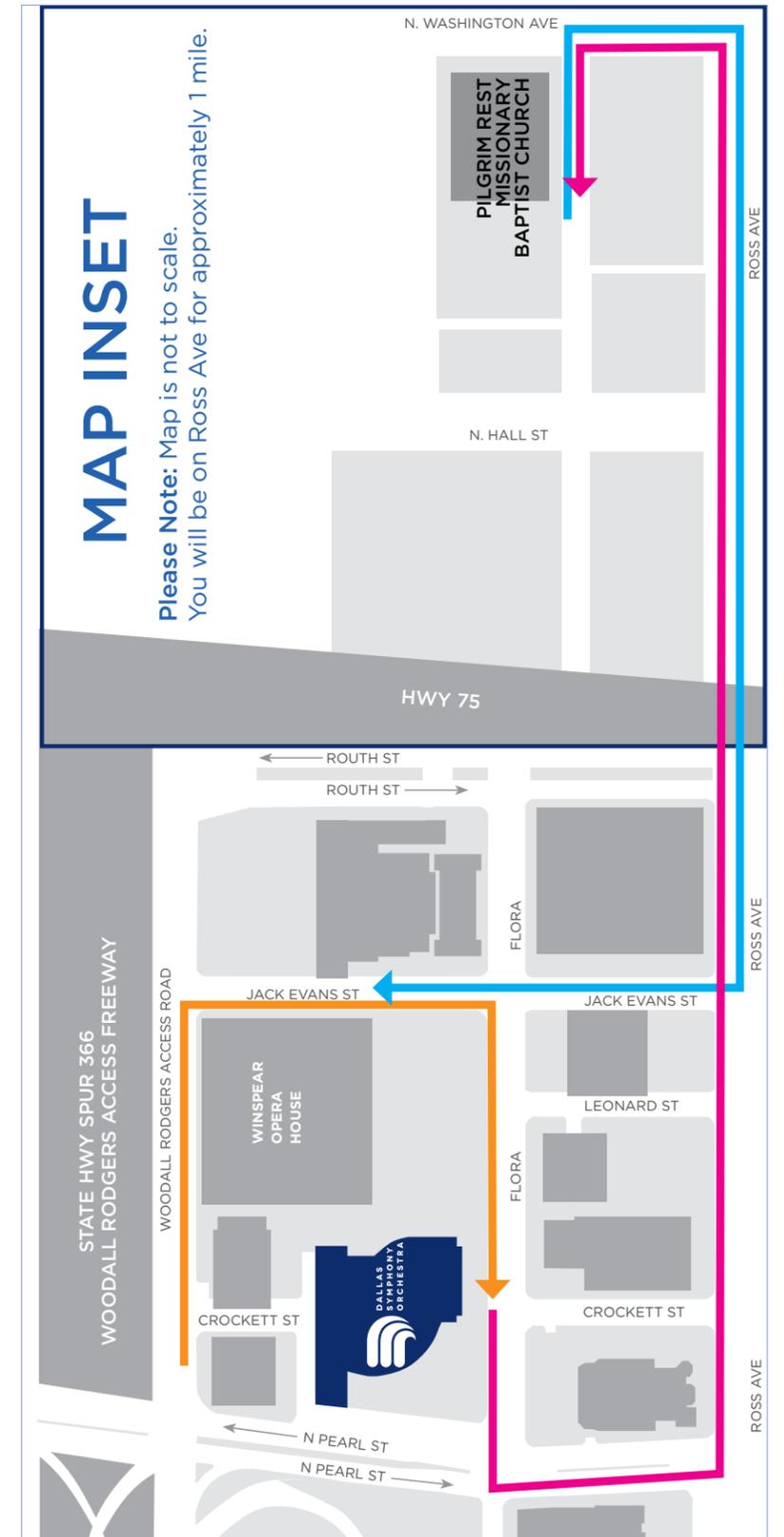
Please give these directions to bus drivers for drop off, parking and pick up directions.

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
- █ Pick up
  - Parking Lot is on your right
  - 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



Born in Paris, France, **Georges Bizet** (1838-75) is considered to be a great French opera composer. Both of his parents were professional musicians. Georges's mother was a pianist. Georges's father was a composer and vocal teacher who gave Georges his first music lessons at the age of four.

Georges's talent for music was displayed early in his childhood. When he was nine, he entered the Paris Conservatory of Music. He studied harmony and composition and took lessons on the piano and the organ. He was considered a master of the piano at age 14, won a First Prize for piano, and was encouraged to write compositions for the piano. He wrote "Jeux d'enfants," a suite for piano featuring four hands (two people playing the same piano), as well as 150 other compositions for the piano. He won several awards while at the conservatory: the Offenbach First Prize for comic opera and also the Grand Prix de Rome in 1857.

Georges went on to study in Italy but returned to Paris to teach music. He composed music for a play by Daudet, called *L'Arlesienne*. This music is still popular today as a suite for orchestra. In 1875, he wrote *Carmen*, a four-act opera. The opera was based on a story by Merimee. Georges incorporated Spanish rhythms in his music specifically to set the stage for the story. Georges also composed a symphony, orchestral suites, other operas, and songs. His masterpiece, *Carmen*, is performed all over the world.



**Jessie Montgomery** is a violinist, composer and music educator from New York City. She performs and gives workshops in the US and abroad and her compositions are being performed by orchestras and chamber groups throughout the country.



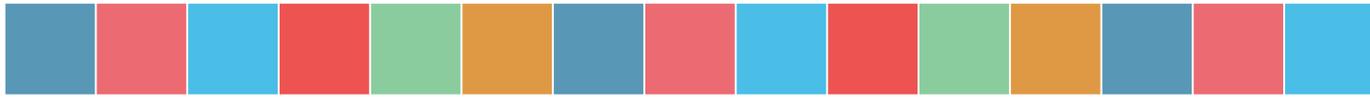
Jessie was born and raised in Manhattan's Lower East Side in the 1980's during a time when the neighborhood was at a major turning point in its history. Artists gravitated there and it was a hotbed of cultural activity and community development. Her parents (father a musician, her mother, an actress) were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances and parties where neighbors, activists and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life in which performance, creativity, education and advocacy merge.

Jessie began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. Upon graduating with her Bachelor's degree from the Juilliard School in Violin Performance in 2003, she joined forces with Community MusicWorks in Providence, Rhode Island, a nationally recognized leader in community development and music education. With this appointment came her first experience as a professional chamber musician as a member of the Providence String Quartet. She continued her chamber music endeavors as a founding member of PUBLIQuartet, a string quartet made up of composers and arrangers, featuring their own music as well as that of emerging and established contemporary composers. Since 2012, she has held post as a member of the highly acclaimed Catalyst Quartet, raved by the New York Times as "invariably energetic and finely burnished...performing with earthly vigor", touring regularly in the United States and abroad. Recently, she has become a collaborator with Yo-Yo Ma's Silkroad Ensemble and toured with them in the 2018-19 season.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports the accomplishments of young African-American and Latino string players. As a member of the Sphinx network she has played numerous roles within the organization, as a teacher, juror, orchestra member and concertmaster, panelist and ambassador, as well as being a two time laureate in their annual competition. Jessie was also Composer-in-Residence with the Sphinx Virtuosi, a conductor-less string orchestra which toured her music for 3 seasons. In 2014, Jessie was awarded Sphinx's generous MPower grant to assist in the recording of her acclaimed debut album, *Strum: Music for Strings* (October, 2015, Azica Records).

In 2012, Jessie completed her graduate degree in Composition for Film and Multimedia at New York University, at which point composing became a true focus on her path. Opportunities came about to partner with the American Composers Orchestra, the Sphinx Organization and chamber groups throughout New York City. This has led to many new commissions for orchestras throughout the country.





Puerto Rican-born composer and multi-instrumentalist **Angélica Negrón** writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) while **The New York Times** noted her “capacity to surprise.” Negrón has been commissioned by the Bang on a Can All-Stars, Kronos Quartet, loadbang, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera

Philadelphia, the Louisville Orchestra and the New York Botanical Garden, among others.

Angélica received an early education in piano and violin at the Conservatory of Music of Puerto Rico where she later studied composition under the guidance of composer Alfonso Fuentes. She holds a master’s degree in music composition from New York University where she studied with Pedro da Silva and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León. Also active as an educator, Angélica is currently a teaching artist for New York Philharmonic’s Very Young Composers program.

She has collaborated with artists like Sō Percussion, Lido Pimienta, Mathew Placek, Sasha Velour, Cecilia Aldarondo, Mariela Pabón & Adrienne Westwood, among others and is a founding member of the tropical electronic band Balún.

She was recently an Artist-in-Residence at WNYC’s The Greene Space working on El Living Room, a 4-part offbeat variety show and playful multimedia exploration of sound and story, of personal history and belonging. She was the recipient of the 2022 Hermitage Greenfield Prize. Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, NY Philharmonic Project 19 initiative and multiple performances at Big Ears Festival 2022. Negrón continues to perform and compose for film.



**Maurice Ravel** (1875-1937) was born in Ciboure, France, very near the Spanish border, in 1875. His mother, who was from Spain, loved to sing Spanish folk songs to him when he was growing up. His father, an engineer from French Switzerland, enjoyed tinkering with inventions in the early days of the automobile, but his most notable project was a loop-the-loop circus contraption called “The Whirlwind of Death.” Luckily for his son, he also enjoyed music and supported the young Maurice when he began piano lessons at the age of 6.

Ravel went on to study piano at the Conservatoire de Paris, and even won first prize in a student piano competition. But the requirements for pianists at the Conservatoire were very tough, and a few years later he was kicked out for not winning enough medals. In 1898, however, he returned to the Conservatoire, this time to study composition with the famous composer Gabriel Fauré. Unfortunately, he was expelled again for not winning the fugue and composition prizes!



Not to be deterred, Ravel joined a group of artists, poets and musicians called “The Apaches” in 1890, and continued to compose. Other famous Apaches included Igor Stravinsky and Manuel de Falla. Ravel’s early masterpiece, Pavane for a Dead Princess (1902) was performed by this group. Although Ravel never had any children of his own, he loved children, and he composed the Mother Goose Suite for two pianos between 1908-1910. People liked it so much that he later orchestrated it and presented it as a ballet.

Ravel is remembered most for Boléro, an orchestral work that he wrote for a famous Russian dancer named Ida Rubenstein. In this masterpiece, it’s easy to hear how Ravel was inspired by the Spanish songs that his mother used to sing to him.

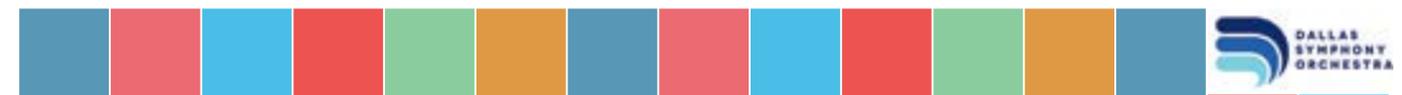
When **Camille Saint-Saëns** (1835-1921) was just a toddler, his mother and his great-aunt began teaching him music in his birthplace of Paris. He was only five years old when he gave his first public piano performance. When he was seven, he began to study with other teachers, and he had already begun composing his own music. He became one of the most famous French composers.

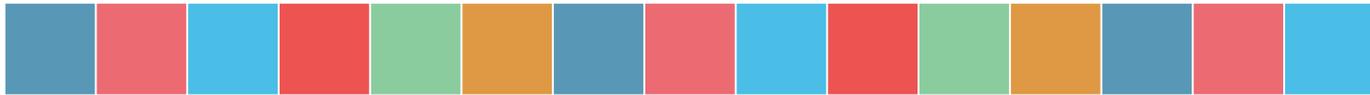


Saint-Saëns also liked to write poetry, scientific papers, and essays about music. Sometimes he made enemies because he insulted his fellow musicians when he wrote about them.

One of Saint-Saëns’s most well-known compositions, *Carnival of the Animals*, 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.

**Johann Strauss, Jr.** (1825-1899), born in Vienna, Austria, was named “The Waltz King” because of the many waltzes he wrote. Johann Jr.’s father was a successful musician and composer of dance music. He tried to convince Johann Jr. to be a banker, but since Jr. had begun to compose at the age of 6, banking was not what he wanted to do. It wasn’t long into Jr.’s adult career that he became more successful than his father, playing for many court balls and eventually becoming the Royal Director of Music for Court Balls in Emperor Franz Joseph’s court. Strauss Jr.’s music could be easily sung or whistled and was very popular in Vienna and all around the world. He had a dance orchestra that toured Europe and the U.S. His most famous waltz is the *Blue Danube*.





**Giuseppe Verdi** (Joe Green, in English) was born into an Italian family of small landowners and taverners. When he was seven, he was helping the local church organist; at 12, he was studying with the organist at the main church in a nearby town and in 1829 became assistant. He already had several compositions to his credit. In 1832, he was sent to Milan and was refused a place at the conservatory, but he studied with a composer and former musician. He might also have taken a post as organist in 1835. He became town music master in 1836 and married Margherita Barezzi, his patron's daughter.

Verdi composed an opera and tried to arrange for a performance.

He was unsuccessful but had some songs published and decided to settle in Milan in 1839. His first opera was well received but his next completely failed. His wife died during its composition. Verdi nearly gave up, but was encouraged by a story and in 1842 saw its successful production, which carried his reputation across Italy, Europe, and the New World over the next five years. It was followed by another opera also with marked political messages and again well received. Verdi's gift for stirring melody and tragic and heroic situations was liked in Italy. The country was struggling for freedom and unity, causes with which he was sympathetic; but much opera of this period has political themes.

During the next several years, Verdi began composing a long and demanding series of operas in Paris, France, and London, as well as in Rome, Milan, Naples, Venice, Florence and Trieste in Italy. His works were known for their strong, sad stories, vigorous orchestral styles, forceful writing for voices and serious drama. His models included other Italian composers. He was careful with his choice of topics and about the detailed planning of his stories. His use of male voices was predictable, but his female voices had more variation.

Many of his operas were censored. He would rewrite them and then they became huge successes. In 1853, he wrote one of his most loved operas, *La Traviata*. It was a failure in Venice at first. With revisions, it was favorably received the following year at a different Venetian theater.

Later in 1853, he went with his fiancée, who was a soprano, to Paris, France, to prepare another opera, where it was given in 1855 with some success. He remained there for a time to defend against the pirates of the theater (those who stole compositions from successful composers) and to deal with translations of his operas. The next new opera was very somber. It was a drama about love and politics in medieval Genoa, given in Venice, Italy. Plans for another opera in Naples, about the assassination of a Swedish king, were called off because of the censors and it was given instead in Rome in 1859. Verdi was involved in political activity at this time, as representative in the parliament of the town where he lived; later, he was elected to the national parliament, and ultimately he became a senator.

Verdi returned to Italy, to live in Genoa and began work on *Aida* in 1870. It was given at the opera house in Cairo, Egypt, at the end of 1871 to mark the opening of the Suez Canal. Verdi was not present. *Aida* was written in the grand opera tradition but later he wrote another opera, *Othello*, a most powerful, tragic work, a study in evil and jealousy, which had its opening in Milan in 1887. He wrote his first comic opera, *Falstaff*, two years later.

Verdi spent his last years in Milan; rich, authoritarian but charitable, much visited, revered, and honored. He died at the beginning of 1901. 28,000 people lined the streets for his funeral.



## 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."

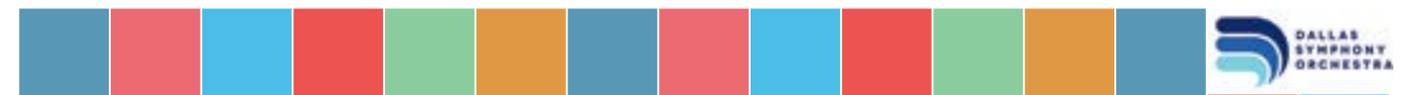
### What now?

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.





## Programming Program Music

### Learning Objective

Students will be led to an understanding that through various techniques, music can suggest sounds, traits, events, emotions, and ideas from the physical world.

### Resources

- YouTube [Playlist](#), page 3

### Vocabulary

Program music – music that is intended to evoke images or convey the impression of events.

Motif - a short musical phrase, a recurring figure, musical fragment or succession of notes that has some special importance in or is characteristic of a composition.

Opera – a play in which all or most of the words are sung.

### Pre-Assessment

Play a brief excerpt of *Thunder and Lightning Polka* by Strauss (track 1). Without any discussion, play "The Swan" by Saint-Saëns (track 6). Ask students to describe the difference between the two pieces. Accept all answers. Tell students that the first piece is supposed to suggest thunder and lightning by using the bass drums to sound like thunder. The second is supposed to suggest a swan swimming in the water. Ask students what they heard in the music that might suggest a swan. Answers could be that the music is smooth (legato) and that the harp's rhythm suggests water rippling. Tell students that music can sound like physical elements in the physical world, but it can also suggest other things like ideas and emotions. Tell students that they will soon be attending a concert in which all the music was written to be representative of physical world elements and/or ideas. Show students a repertoire list for the concert (page 13). Each piece uses unique techniques to achieve the suggestion of real world elements.

### Teaching Sequence

Ask students to suggest possible candidates from the physical world that can be used for musical interpretation? Examples could be weather (like the thunder they just listened to), emotions, animals (like the swan), character traits like heroism or courage, physical traits like clumsiness or strength. Tell students that this kind of music is known as program music.



### Culminating Activity

Referring to the repertoire list, go through the pieces one at a time and convey how each piece describes something specific. After each description, play a bit of the piece (tracks on page 3). At the end, ask for student favorites and play entire pieces. Poll the class for their opinions about whether the piece lived up to its stated goal. Let students know that it's ok to have differing opinions. However, encourage them to also try and understand the piece from others' perspectives as well.

*Thunder and Lightning Polka* by Strauss – the bass drums represent thunder and suggest a storm

*Carmen Suite* by Bizet – in this piece the solo trumpet is played to represent the hero.

"Conversations of Beauty and the Beast" by Ravel – Using high and low instruments playing back and forth, a conversation is suggested.

*What Keeps Me Awake* by Negrón – The subdued volume, clashing harmonies and slow tempo imply a sense of anxiety, brooding and indirection.

*Starburst* by Montgomery – Energy and creation is suggested in this frenetic-sounding piece.

"The Swan" by Saint-Saëns – the smooth (legato) cello and the rippling effect of the harp paint a vivid picture.

*The Force of Destiny Overture* by Verdi – The first three notes of this piece played in unison by the brass, known as the "fate" motif (see vocabulary), signal ominous things to come in the opera.

### Evaluation

Were students led to an understanding that through various techniques, music can suggest sounds, traits, events, emotions and ideas from the physical world?

### TEKS

FA.A.1.1A

FA.M.3/4/5.b.5B-C

FA.M.2/3/4.b.6B



## I Can Choose a Film Score

### Learning Objectives

Students will choose appropriate background music for a soundless video clip.

### Resources

- YouTube [Playlist](#), page 3
- Photos of animals: bear, kangaroo, elephant, owl, lion
- [Video clip of a swan swimming](#) \* Note: You will need to turn off the sound.
- ["The Swan" performed by Yo-Yo Ma with piano](#)

### Pre-Assessment

1. Ask the class, "What are some of the ways we can move? (marching, hopping, skipping, gliding, strolling, running etc.)"
2. Ask for student volunteers to demonstrate. Make a list of movement words on the board.

### Teaching Sequence

1. Show photos of the following animals (a bear, a kangaroo, an elephant, an owl, a lion) for the class to identify. Ask the class to think about how this animal moves. Ask the class, what would this movement look like if it were fast? If it were slow? Ask for a volunteer to demonstrate. Ask for a volunteer to demonstrate the same movement in a fast and in a slow way.
2. Watch a [short video clip](#) (with no sound) of a swan swimming. Have the class identify the animal. Ask what words can be used to describe how the swan moves? Ask questions to guide the student answers. Does it move fast? Does it move slow? Are its movements jerky or smooth? (ex... smoothly gliding through the water, gently floating, graceful, etc.)

### Culminating Activity

1. Tell the students that we must decide on a soundtrack to accompany this video clip. Ask the students to review the words which describe how the swan moves, saying that these words will help them choose just the right piece of music for our movie. Tell them they are now the Music Supervisors. A "Music Supervisor" is the person who selects the appropriate music for movies, TV shows, video games, and commercials. Have the students listen to a short segment of the following selections from the page 3 playlist without telling the titles.

- [Thunder and Lightning Polka](#)
- ["Toreador Song"](#)
- [The Force of Destiny Overture](#)
- "The Swan" performed by Yo-Yo Ma [here](#)



2. Discuss why this tune feels most appropriate to accompany the movie clip of a swimming swan.

3. Now listen to the fully orchestrated version of "[The Swan](#)."

### Additional Information to Share with Students

The composer of this piece, Camille Saint-Saëns, was one of the most famous French composers. His mother and great-aunt taught him piano at a very young age. When he was seven, he began to study with other teachers and also began to compose music. "The Swan" was originally written as a piano piece but was rewritten for orchestra and now enjoyed because of the sound picture it paints of the graceful swan.

It is interesting to note that in 1908, Mr. Saint-Saëns became the first famous name to compose a musical score for a film. He later developed his composition into a concert work.

### Extension Activity

On another day, as the students listen to "The Swan," have them create smooth flowing movements with their arms (and or body) to represent the music.

Another time, pair the students with a partner. Assign one student as the "leader." The other student pretends he/she is looking in a mirror and must instantaneously copy the movement chosen by the first student. Can the students move in sync with each other so closely that an onlooker would have trouble telling who is the leader? Do their motions match the feel of the music? Do this activity on another day and switch leaders.

### Evaluation

Were students able to choose appropriate background for a soundless video clip?

### TEKS

FA.A.1.1A                      FA.A.3.3D  
FA.M.1.b.6D  
FA.M.2/3.b.6C  
FA.M.3/4/5.b.5C  
FA.A.3/4/5.2A  
FA.A.3.4B

## Emotion in Music

### Learning Objective

Students will demonstrate an understanding that music can represent emotions.

### Resources

- [YouTube playlist](#), pg. 3
- Emotion in Music worksheet, pg. 19 (2 per student)
- What Keeps Me Awake worksheet, pg. 20

### Teaching Sequence

Note to teacher: Each student may describe, write, or illustrate different emotions for each selection. Celebrate all answers.

1. As students enter the room, give students an "Emotion in Music" worksheet. Have the students assess their emotional state at the moment. Discuss in small groups. Make sure students think about the "WHY?". Discuss the various answers.
2. Now have the students follow the Strategies for Mindful Listening lesson provided on page 11. Play the excerpt of "The Swan" from Carnival of the Animals by Camille Saint-Saëns. After the piece is over, have students open their eyes. Then have students assess their emotional state using the second "Emotion in Music" worksheet. Have students discuss whether the music created a change in their emotional state and why they think it did.

### Culminating Activity

1. Explain to students that composers often use music to represent or depict things - an animal, a place, an event or even emotions. Composers create their compositions in a way that makes the listener think and feel emotions. Tell students that they will be hearing a selection from the upcoming Dallas Symphony Orchestra Youth Concert.
2. Pass out the "What Keeps Me Awake" worksheet. Ask the students to listen to the music before they begin completing the sheet. As they listen, have students think about emotions that the music is representing. Remind them that music is quite personal and each person will have their own interpretation. Have students also think about the "why?" Why does the music make you feel that way? What in the music sounded like that emotion to you?
3. After listening to the excerpt, have the students draw a representation of the emotion that the music evoked in them.
4. Have students share their emotion with the group. Remember students will have many different ideas, but all are valid. Students should be able to discuss what in the music made them feel that way.

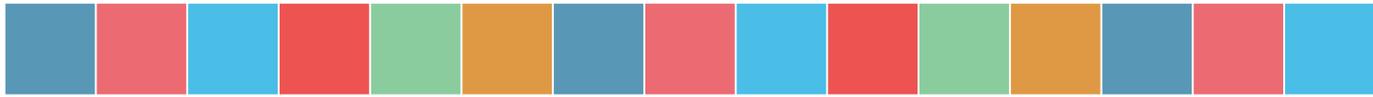
### Evaluation

Were students able to demonstrate an understanding that music can represent emotions?

### TEKS

FA.M.3/4/5.b.1B  
FA.M.3.b.5B/5C  
FA.M.4/5.b.5C/D

<b>Excited</b> 	<b>Silly</b> 
<b>Shy</b> 	<b>Happy</b> 



# What Keeps Me Awake

What emotion do you think the music represents?



Draw an emoji that captures the emotion you had while listening to the music.

What in the music created these emotions for you?

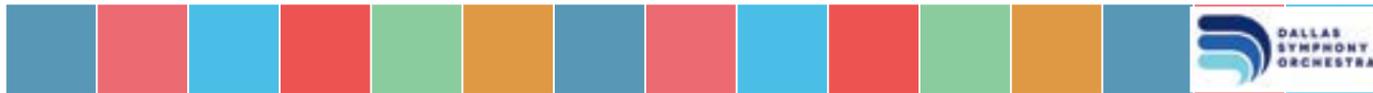
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Do you think this was the composer's intention? Why?

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---



# Emotion in Music

Circle or color the emoji that best represents your emotion right now.

<p><b>Angry</b></p>	<p><b>Bored</b></p>	<p><b>Confident</b></p>
<p><b>Excited</b></p>	<p><b>Silly</b></p>	<p><b>Sad</b></p>
<p><b>Shy</b></p>	<p><b>Happy</b></p>	<p><b>Anxious</b></p>
<p><b>Sleepy</b></p>		





## Starburst

### Learning Objective

Students will compare the energy and brilliance of a star in the galaxy with individuals who distinguish themselves.

### Vocabulary

Starburst: 1. A pattern of lines or rays radiating from a central object or light.  
2. An unusually rapid and intense burst of star formation in a galaxy.

### Resources

- [YouTube playlist](#), pg. 3
- Online photos of a starburst
- [Video interview](#) with Jessie Montgomery discussing her music, "Starburst"
- Video performance of "[Starburst](#)" performed by the Minnesota Orchestra

### Pre-Assessment

Generate a discussion about stars. What is a star? Ask students how many of them have ever looked up at the stars at night. What did they see? How would they describe the stars?

### Teaching Sequence

1. Continue the discussion about stars. Encourage the students to include other type of stars by asking these questions, "Who is a famous rock star? Who is the academic or artistic star in your school or community? Can anyone name an Olympic star? What do these stars have in common?" (They shine brightly, often outshining others around them).
2. Tell the students that when a star is born in the galaxy, its brilliance shines brightly. Sometimes people are born with special abilities that allow them to shine brightly above everyone else around them. These people are human "stars." Their special abilities might be artistic, athletic, musical, or even academic abilities. For example, ask the students if they know anyone who is outstanding as an athlete, outstanding as a musician, or even outstanding in math.

### Culminating Activity

1. Tell the students that today we will meet the composer, Ms. Jessie Montgomery. She is the Composer-in-Residence for an exceptional group of touring musicians called the "Sphinx Virtuosi." She composed this piece of program music, "Starburst," especially for this group. Read how Ms. Montgomery describes her composition on the following page:



*This brief one movement work for string orchestra is a play on imagery of rapidly changing music colors. A common definition of a starburst is "the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly;" lends itself almost literally to the nature of the performing ensemble that premiered the work, and I wrote the piece with their dynamic in mind.*

- Tell the class that is a fancy way of saying she composed music for a group of new "star" string players who she felt would change the musical scene by their brilliant playing.
2. Listen to Jessie Montgomery as she talks about her piece "Starburst" in this [video interview](#).
  3. Watch and listen to the Minnesota Orchestra as they perform "[Starburst](#)."
  4. Ask the students the following questions, "Do you think the music describes a starburst of stars being born? Why? What is it in the music that creates that feeling?"

### Evaluation

Were students able to compare the energy and brilliance of a star in the galaxy with individuals who distinguish themselves?

### Extension Activity

1. On another day, let the students create on paper their own artistic versions of a starburst as they listen again to the musical selection, "Starburst."
2. Another time, allow the students to create a haiku poem about a "Starburst" using the descriptive vocabulary from previous discussions.

### TEKS

FA.M.1.b.6D  
FA.A.3.2A



## Conversations

### Learning Objective

Students will demonstrate an understanding that music can communicate a story to the listener.

### Resources

- Recording of Ravel's "[Conversations of Beauty and the Beast](#)" from [Mother Goose Suite](#) pg. 3, track 3
- Two pieces of blank paper per student and colored pencils, crayons, or markers

### Pre-Assessment

Ask if anyone knows the story of beauty and the beast. If no one does, share the plot. The beast is actually a prince under a curse. He is under a curse because he did not treat people with respect and kindness. The curse can be lifted when he loves someone for their inner beauty, and they love him in return for the same reason. Beauty is the person who gets to know the beast, and despite his rough exterior, learns to love him, which lifts the curse.

### Teaching Sequence

- Share that music is full of conversation and can communicate a story to the listener. Today, the clarinet and the contrabassoon will have a musical conversation.
- Share these clips of [clarinet](#) and [contrabassoon](#) to familiarize the students with the different sounds. Ask them to share descriptive words about each sound. Descriptive words for the clarinet might be beautiful, high, and sweet, while words describing the contrabassoon might be scary, low, and grumbly.
- Take a vote by raising hands; ask students which instrument represents Beauty and which represents the Beast. The correct answers are clarinet represents Beauty, while the contrabassoon represents Beast.
- Listen to the full recording above several times using mindful listening techniques supplied in the introductory lesson to this teacher guide so the students can become more familiar with the music.



### Culminating Activity

- Give students a chance to draw two pictures: one of Beauty and one of Beast.
- Pair and share: have students share their drawings with a classmate describing why they drew what they drew.
- Listen to the recording from beginning to 1:38 and ask students to raise their picture of Beauty when they hear her "speaking" in the music (clarinet), and raise their picture of Beast when they hear him "speaking" in the music (contrabassoon).

### Evaluation

Did students demonstrate an understanding that music can communicate a story to the listener?

### Extension Activity

- The original version of this piece was written for piano duet for two children ages 6 and 7. Listen to and watch [this recording](#) performed on piano by two young children. Does it sound similar or different to the same music played by an orchestra? What do you hear?
- There is a "third" character that enters the conversation. Listen from 2:45 to 3:33. At 3:05, a solo violin enters and represents the Beast's transformation back into his original form as a prince. Before telling the students this information, remind them of the plot and play this clip. Can they guess what is happening here in the music?

### TEKS

FA.A.1.3D	FA.M.2.b.3A,B
FA.A.1.4A	FA.M.2.b.6-D
FA.M.1.b.3A,B	FA.M.3.b.3A,B
FA.M.1.b.5A	FA.M.3.b.5A-C
FA.M.1.b.6B-D	FA.M.3.b.6C-E
FA.M.2.b.5C	
FA.M.2.b.4C	



## Dramatizing a Story

### Learning Objectives

Students will dramatize a story, using music to emphasize the mood.

Note: This lesson is complex enough for students in older grades. However, with a little more intervention by the teacher in terms of decision-making and shortening of time, this lesson can be very successful with younger students as well.

### Resources

- Storybook featuring clear scenes of episodes that can be dramatized.
- Musical excerpts, chosen ahead of time, of less than a minute each, varying in tempo, volume, mood, instrumentation, etc. (Many excerpts can be found [here](#) . Some of the composers don't have musical excerpts, but listed below are a list of some that do: Bach, Handel, Vivaldi, Beethoven, Glinka, Dvorak, Holst, Humperdinck, Mahler, Musorgsky, Rachmaninoff, Wagner, R. Strauss, C. Schumann, Debussy, Britten, Shostakovich, Stravinsky).

### Pre-Assessment

Ask students if they have ever been to a play. Have them describe their experience. What kind of play was it? Did the play have music? How did the music fit in with the play? How did it enhance or affect the drama? For students who haven't seen a live performance, suggest a movie or television show, and discuss how the selection's drama is enhanced by its soundtrack. Do they think that sometimes a scene might be perceived one way, but the music is chosen to lead you in a different direction? For example, consider a character who seems to be successful, but the sad-sounding music suggests that he or she is conflicted or unhappy for some reason that's important to the plot.

### Teaching Sequence

Part one:

1. Choose a story book which features clear scenes or episodes that can be dramatized. Read the story to the class, stopping periodically to discuss what is happening and how they think the characters feel. Have students predict what might happen next.
2. Summarize the story, writing the main events of the story on the board in the sequence in which they occurred.
3. Brainstorm with students which main events of the story might lend themselves to being dramatized as a scene.
4. Divide students into groups. Assign each group one of the scenes from the story to act out as a silent drama. Each scene should be short – maybe 20 or 30 seconds. After they have had a chance to create the scene and rehearse, have the groups perform for the rest of the class.



Part two:

5. List the composer of each musical excerpt (found under resources above) on the board, leaving room for further information and/or pass out worksheets for the students to make notes for themselves.
6. Play each excerpt. After each, have students suggest two or three words that describe the piece, e.g. scary, sleepy, dramatic, romantic, etc. or perhaps something of which the music reminds them. Write the information next to each composer on the board.
7. As a class, decide which excerpt is most appropriate to accompany each scene in terms of style, mood, texture, volume, speed, etc. Consider that students may want to experiment with different musical excerpts. Consider putting the 'wrong' music into a scene to emphasize the power of music to create a completely different mood or interpretation of a scene.

### Culminating Activity

Allow students to perform their scenes for the class without, and then with the musical accompaniment. Have students compare the emotional reactions they had to each scene with the music and without. Ask them to suggest reasons that the scenes were affected by the music. Consider performing the scenes back to back without pause for a complete story!

### Evaluation

Did students dramatize a story, using music to emphasize the mood?

### Extension Activity

1. Allow students to act out their scene, experimenting with other musical excerpts to observe how the mood changes.
2. Use the same process as above, except leave out the ending of the story. Ask groups to collaborate to create an ending and then proceed with number 5 above.

### TEKS

FA.T.1.b.2C  
FA.T.1.b.2  
FA.T.1.b.3D  
FA.M.3.b.5C  
FA.M.3.b.6D

## Flat Beethoven!

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](mailto:s.hatler@dalsym.com). Your picture could be featured on DSOKids.com. Get creative!



## Did You Know?

- Beethoven was born on December 16, 1770 in Bonn, Germany
- At age 12, he earned a living by playing organ and composing
  - 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

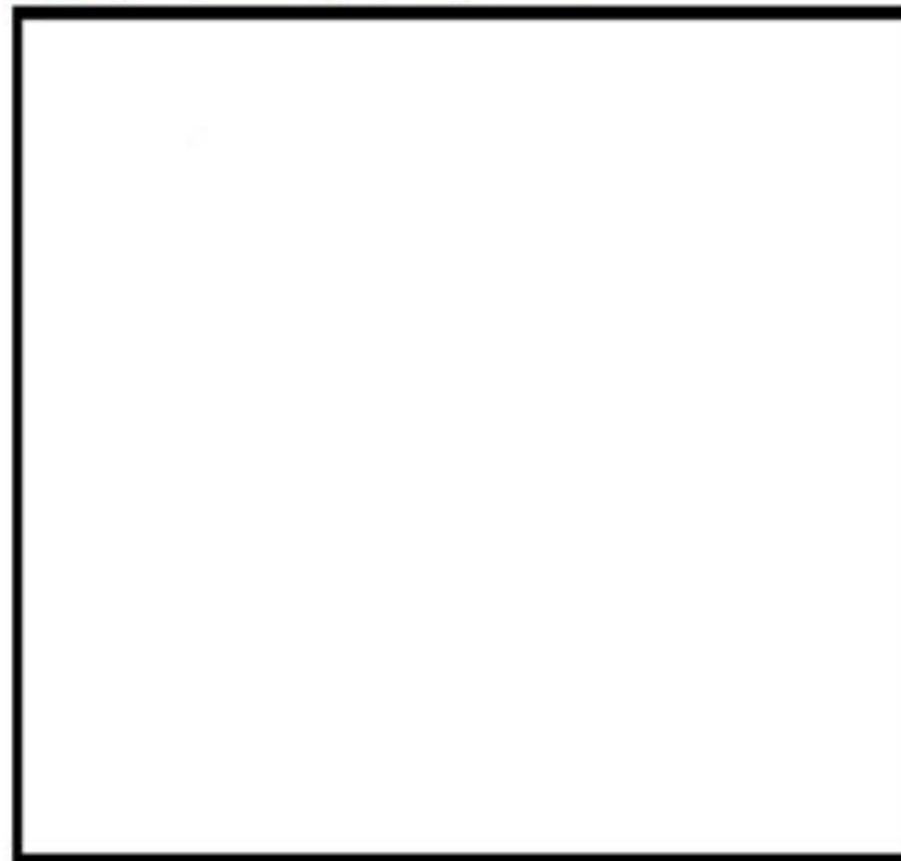


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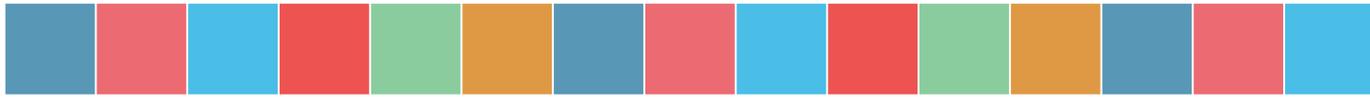


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If you would like your picture to be shared on DSOKids.com, please ask your teacher or parent to email our drawing to Sarah at [S.Hatler@dalsym.com](mailto:S.Hatler@dalsym.com) or mail to :

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



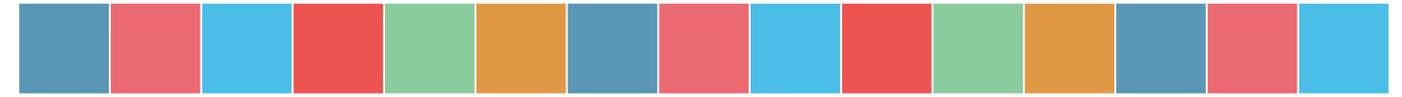


## Full STEAM Ahead

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.

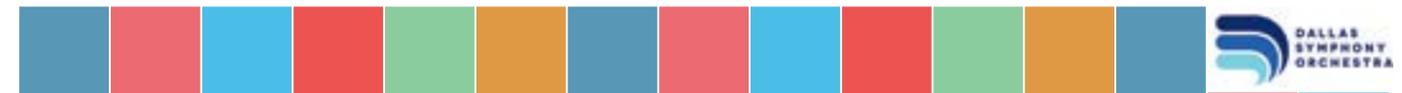
In the concert hall, every detail was designed to make the sound or acoustics as perfect as possible for orchestral music. For example, the heating and air conditioning system is located in a different building so that no vibrations from the machinery can be felt in the concert hall. Acoustical features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

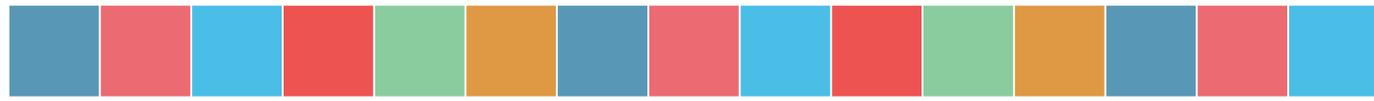
- Double sets of doors at all entrances
- Terrazzo and concrete floors
- Mohair fabric on the seats
- Walls covered with African Cherrywood
- Sound-absorbing curtains which can be drawn over the walls
- A reverberation chamber with 72 acoustical doors used to "tune" the hall
- The canopy over the stage,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



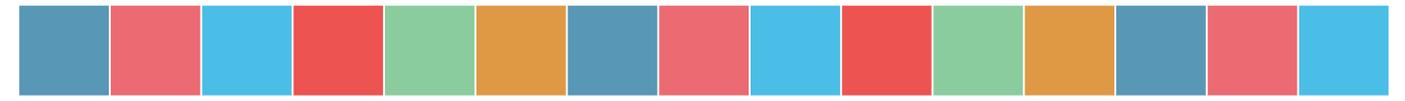
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