



**The Dallas Symphony Orchestra Presents:**  
***Dance Music***  
**February 15 and 16, 2023**

Dear Fellow Educators,

Can you believe it's already 2023? This school year is going fast, and we here at the Dallas Symphony are looking forward to presenting our second youth concert of the year! This concert is all about dance and music and how intertwined they are. Not only will this be an exciting concert to listen to, but we will also be welcoming dancers to join us on stage for a visual delight!

We hope that through these lessons, you and your students enjoy exploring the various ways dance and music are so closely related. And as always, we look forward to seeing you soon at the Meyerson!

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 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)

Activities for *Dance Music* 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\\_eTQBcH26buhDnK0HDUKfMv1PUwi](https://youtube.com/playlist?list=PLIn1z_eTQBcH26buhDnK0HDUKfMv1PUwi)

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. DVORAK: [Slavonic Dance in G minor, op. 46 no. 8](#)
2. BARTOK: [Romanian Folk Dances, mvts. 1, 5, 6](#)
3. PRICE: [Symphony No. 1. mvt. 3 "Juba: Allegro"](#)
4. JUVENTINO ROSAS: [Sobre las Olas](#)
5. ELLINGTON, arr. Custer: [Duke Ellington Medley](#)
6. TYZIK: [Tango 1932](#)
7. GINASTERA: [Malambo from Estancia](#)

## 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

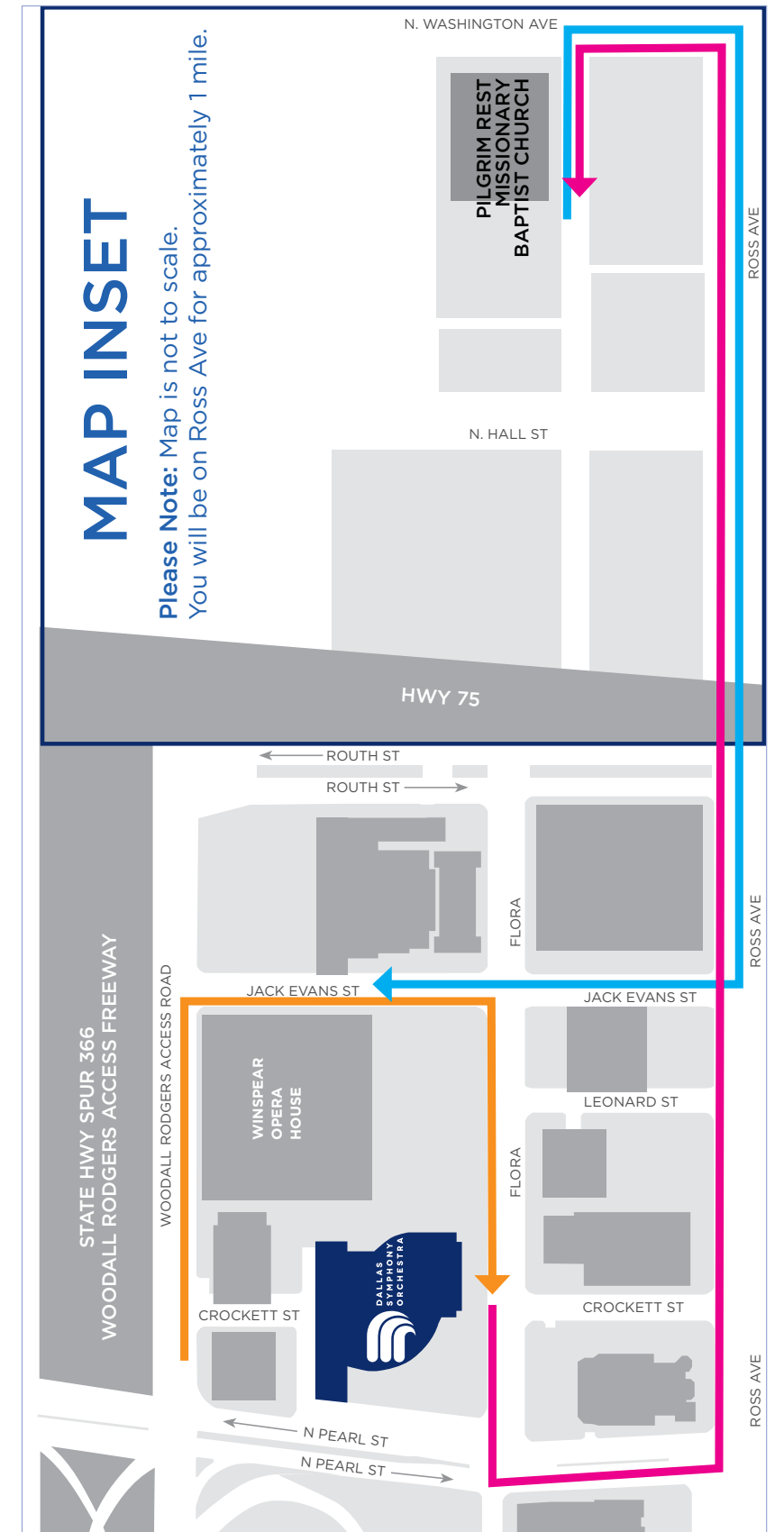
Please give these directions to bus drivers for drop off, parking and pick up directions.

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



**Béla Bartók** (1881-1945) was born to a musical family in Hungary. His father was director of an agricultural school, but also a talented amateur musician who played piano and cello and composed short dance pieces. Bartók's father even founded a music society and an amateur orchestra in his town. Bartók's mother also played the piano. It is no surprise that Béla quickly became a musician himself! He had great talents for rhythm and memory, and began taking piano lessons on his fifth birthday. Bartók began composing when he was nine years old, writing short dance pieces named after friends and family members.

Bartók's father died when Béla was only seven years old, leaving the family in a difficult financial situation. Bartók's mother began teaching piano lessons to support the family, and they had to move from place to place depending on where teaching jobs were available. In 1898, Bartók began his studies at the Budapest Academy of Music. While there, he gained a reputation as a fantastic piano player. He was especially known for extraordinary performances of Liszt's piano pieces. Everybody at school thought Bartók would be most famous for playing piano and that composing would be more of a hobby.



In 1904, Bartók overheard a young girl singing a Hungarian peasant song. Bartók immediately realized that Hungarian folk songs could provide wonderful material for classical music. In 1905, he contacted Zoltán Kodály, and the two composers began travelling around Hungary collecting and publishing folksongs. Soon, Bartók began travelling around other countries looking for folk music as well. He developed a scientific system for collecting and analyzing folk music from around the world.

In 1940, Bartók moved to the United States to work on a folk collection at Columbia University. In 1942, he became sick with leukemia and died in September of 1945. Bartók is remembered as one of the two great Hungarian composers, along with Franz Liszt. He combined traditional folk melodies and experimental harmonies to create modern, Hungarian music. His scientific classification of folk music is often considered the beginning of ethnomusicology world.



Born in a small village in Bohemia, **Antonín Dvorák** was a country boy, and one of seven children raised by his butcher and innkeeper parents. Bohemia was full of music and young Antonín took violin lessons and played fiddle with his father in the village band. Even so, there was no question about his future; he was to go into the inn-keeping business. Since many German travelers came to Bohemia, his father sent him to live with an uncle in a nearby town to learn German.

There he met a friend of his uncle's who was a musician. The friend taught Dvorák viola (which became his favorite instrument), piano, and organ. When he was sixteen, Dvorák went to study music in Prague. He played

violin and viola in Prague's National Opera Orchestra until, age thirty-one, at which point he won a prize for composition and decided to focus on writing music. He soon became famous as a composer and was able to make a living by writing music and teaching composition at the Prague Conservatory.

In 1892, Dvorák came to America to be the head of the National Conservatory of Music. While he was in the United States, he wrote the famous "New World Symphony" and other pieces which suggest American folk tunes. He even slipped a little "Yankee Doodle" into one of his pieces!

Dvorák was also very interested in trains, and could often be seen at the railway station in Prague observing, studying railway schedules, and visiting with railway engineers.







**Florence Price** (Florence Beatrice Smith) was born in Little Rock, Arkansas in 1887 – only 22 years after the official end of the American Civil War. Born to a mixed-race family, her father was one of only a dozen or so African American dentists practicing in the United States at that time. He even had the Arkansas state governor as a patient! Her mother, who guided most of Florence’s early musical training, was an elementary school teacher, worked in a restaurant, sold real estate, and was a secretary for a loan and trust company. Like many famous composers, Florence showed musical talent at a very early age. She had her first piano performance at age 4 and had her first composition published at 11.



By age 14, she had graduated as valedictorian from high school. She then attended New England Conservatory and majored in piano, organ, and composition. In order to avoid racial discrimination, she put her birthplace as Pueblo, Mexico, on her application and claimed to be of Mexican descent. She graduated in 1906 with honors with both a teaching certificate as well as a degree in organ performance. In 1910, she moved to Atlanta where she taught at the historically black college, Clark Atlanta University.

In 1912, Florence married a lawyer named Thomas Price and moved back to Little Rock. But in the next several years, life for African Americans grew steadily worse to the point where the Price family no longer felt safe residing in the town. So in 1927, they moved from Little Rock to Chicago.

While in Chicago, Price attended the Chicago Musical College, Chicago Teacher’s College, University of Chicago, and American Conservatory of Music, where she studied languages and liberal arts subjects, as well as music. Additionally, she continued to study with the leading composition teachers in Chicago. Price never stopped learning!

In 1931, she and her husband divorced. As a single mother with two daughters, she taught music lessons and had to live with friends to make ends meet. She eventually moved in with her student and friend, Margaret Bonds. Through Bonds, she met the poet Langston Hughes, and became friends with the singer Marian Anderson who frequently sang Price’s song arrangements at her concerts.

Together, Price and Bonds began entering contests with their musical compositions. They soon achieved national recognition for their compositions and performances. In 1932, they each entered the Wanamaker Foundation Awards. Price’s composition won first prize with her Symphony in E Minor, and third prize for her Piano Sonata, earning \$500. (Bonds won first in the song category.) The next year, the Chicago Symphony performed her Symphony in E Minor. This was the first composition by an African-American woman to ever be played by a major orchestra. As her fame spread, she soon had her music played by other orchestras.



Price wrote many extended works for orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, spiritual arrangements, four symphonies, three piano concertos, and a violin concerto. She also composed music for silent films and arranged music for radio. While planning a trip to Europe, Price suffered a stroke and died on June 3, 1953.

Price’s music reveals her Southern roots and can mostly be identified as American in style. Like other American composers such as George Gershwin, Aaron Copland and William Grant Still, her music incorporated rhythms and syncopation of African-American spirituals and the blues. Even though she was trained in the European ‘classical’ tradition, she was very effective in incorporating that with her other musical influences.

**Juventino Rosas** (1868-1894) was born in Santa Cruz de Galeana, Guanajuato, on January 26, 1868. His family was poor, but as a child he did everything and anything related to music and music making. He played fiddle on street corners earning extra money for his family. He rang the town’s church bells. He once even composed a piece of music in exchange for a new pair of shoes.



Later when the family moved to Mexico City, he began to play the violin in a dance band which was popular in the city. He was only 12 years old. When he became a teenager, he worked as an accompanist for a well known singer. Even though he briefly studied at the National Music Conservatory, he was largely self-taught.

As an adult, Rosas led a brass band and an orchestra which toured internationally. His biggest hit is “Sobre las Olas: which translated means “Over the Waves.” It was first published in 1884 when performed by a popular Mexican band at the World Cotton Centennial World’s Fair. His music also found its way into New Orleans Jazz and Tejano music. This piece still remains popular today.

American composer, musician, and big band leader **Edward “Duke” Ellington** (1899-1974) was born in Lincolnnton, North Carolina, on April 29, 1899. He began piano lessons at the age of 7 and started composing music by ear in his early teenage years. He went on to take piano and composition lessons to further his music abilities, and in 1917 launched his music career as a solo performer and big band leader. In the 1930’s Ellington put out his most famous hits such as Caravan, Mood Indigo, It Don’t Mean a Thing, and Take the “A” Train. Ellington was nominated for the Nobel Peace Prize in 1965, awarded the Presidential Medal of Freedom in 1969, received the Grammy Lifetime Achievement Award in 1966, and is one of only 5 jazz musicians to have been featured on the cover of Time magazine.





GRAMMY® Award winner Jeff Tyzik is one of America’s most innovative and sought-after pops conductors. Tyzik is recognized for his brilliant arrangements, original programming and engaging rapport with audiences of all ages. This is the ninth season that Tyzik has held The Dot and Paul Mason Principal Pops Conductor’s Podium at the Dallas Symphony Orchestra. He also serves as Principal Pops Conductor of the Detroit Symphony, and the Oregon Symphony. This season, Tyzik will celebrate his 28th season as Principal Pops Conductor of the Rochester Philharmonic Orchestra.

Frequently invited as a guest conductor, Tyzik has appeared with the Boston Pops, Cincinnati Pops, Milwaukee Symphony, Pittsburgh Symphony, Toronto Symphony, Indianapolis Symphony, Philadelphia Orchestra, Los Angeles Philharmonic and the Royal Scottish National Orchestra. In May 2007, the Harmonia Mundi label released his recording of works by Gershwin with pianist Jon Nakamatsu and the

RPO which stayed in the Top 10 on the Billboard classical chart for over three months. Alex Ross of The New Yorker, called it “one of the snappiest Gershwin discs in years”.

Committed to performing music of all genres, Tyzik has collaborated with such diverse artists as Leslie Odom, Jr., Megan Hilty, Chris Botti, Matthew Morrison, Wynonna Judd, Sutton Foster, Tony Bennett, Art Garfunkel, Dawn Upshaw, Marilyn Horne, Arturo Sandoval, The Chieftains, Mark O’Connor, Doc Severinsen and John Pizzarelli. He has created numerous original programs that include the greatest music from jazz and classical to Motown, Broadway, film, dance, Latin and swing. Tyzik holds Bachelor of Music and Master of Music degrees from the Eastman School of Music.



**Alberto Ginastera (1916-1983)** is considered to be one of the most important 20th-century classical composers of the Americas. He was born in Buenos Aires, Argentina, to a Spanish father and Italian mother and showed musical talent as a child. He went on to study and graduate from the music conservatory in his hometown. After receiving the Guggenheim award, he lived in the United States for two years and studied with Aaron Copland. He then returned to Argentina and continued to compose and teach until he moved back to the US in 1968 followed by a move to Europe in 1970.

He is known for incorporating traditional Argentine musical elements into his compositions, and these elements moved from being traditional folk tunes to more abstract musical ideas as he aged. His most popular pieces are his chamber opera, *Bamarzo*, and his ballet, *Estancia*.



## 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.



## Movin' and Groovin'

### Learning Objective

Students will illustrate musical changes through movement.

### Resources

- Dvorak's [Slavonic Dance](#) on YouTube

### Pre-Assessment

Ask students to listen to two patterns with the goal of describing the difference between them. Clap any rhythmic pattern once loudly, then clap the exact same pattern at the exact same speed softly (make sure that the volume is the only thing you change). After students identify that one was loud and one was soft, ask them to listen again. Repeat the exercise, but this time vary the speed instead. Clap one more, but slow down as you get toward the end.

### Teaching Sequence

- Tell students that you are going to play a piece of music that changes from time to time in similar ways to what you were clapping ([Dvorak's Slavonic Dance](#)). Ask them to raise their hand when they hear a change. For the first changes, raise your hand with them, then when you sense that they understand, allow them more independence until they are identifying the changes on their own. The most obvious changes occur at the following time references - :11, :22, :32, :41, :52, 1:03 (this one is more subtle), 1:07, 1:17, 1:25, 1:49 (slowing), 1:55, 2:05, 2:15, 2:25, 2:34, 2:44, 2:55 (more subtle again), 2:59, 3:10, 3:22, 3:29, 3:39, 3:50 (slowing), 4:00. The goal is to simply hear the changes in the music, but you may be as detailed as you want in terms of the nature of the changes - fast/slow, loud/soft, adding instruments, slowing down, etc. You might need to play it a additional times. The students are ready to proceed when they are able to hear the changes without help.
- Ask students to space themselves evenly around the room and sit on the floor. Tell them that in their space, using only their hands, arms, shoulders and head, they will move in a way that matches the music. Ask them to show where the music changes by altering their movements to match. If they forget or fail to hear it, give them some assistance with an audible signal like a finger snap, but stop as soon as they have it again. Some students may not be as good at knowing what to do, so if you see someone who is 'getting it', ask them to show everyone as an example. Tell them that when someone copies you it's a compliment because that means you're doing a great job!
- Once they are successful, have them stand in their place, and tell them they may now use their whole body to move but they must still stay in their place. Repeat the exercise.

### Culminating Activity

After they are successful in showing the musical changes with movement, tell them that they may now move through the room, on their own (no following each other!), and maintaining their own space. Repeat this fun activity on multiple days as familiarity makes it more successful. For more complexity, have the students pair up and create movements together.

### Evaluation

Did students illustrate musical changes through movement?

### TEKS

FA.M.K.b.4B/C FA.M.2.b.3C  
FA.M.K.b.2C FA.M.2.b.5B/C  
FA.M.K.b.1D FA.M.2.b.6D  
FA.M.1.b.3C FA.M.3.b.5B/C  
FA.M.1.b.5B FA.M.3.b.6D  
FA.M.1.b.6D





## Swing and Tango: Compare and Contrast

### Learning Objectives

Students will demonstrate an understanding of the differences between swing dancing/music and tango dancing/music.

Students will demonstrate an understanding that the style and sound of music can influence the style of dance movements.

### Vocabulary

Tango- a dramatic dance style for two people originating from Argentina

Swing- a lively, social dance style for partners or groups with a lot of spinning and flips

### Resources

- [Ellington Medley](#) cut, 4:23 to the end
- Tyzik [Tango](#) recording
- Examples of dances:
  1. [Tango](#)
  2. [Swing](#)

### Pre-Assessment

1. Ask the students if anyone likes to dance by raising their hand. Ask the students for examples of different types of dancing they do (answers could include salsa, merengue, ballet, hip hop, freestyle, etc.)
2. Draw a connection between dancing and music, and how music can inform us on how to dance. For instance, a slow piece might encourage slow body movements, where a fast-paced song might inspire quicker movements.
3. Listen and move: have students stand in a circle on the rug or at their desks. First, play the Tyzik Tango recording for 30 seconds and encourage your students to move in any way the music inspires them to do so. Then play the Duke Ellington swing excerpt and do the same.
4. Share with the class: ask for volunteers to describe how their dancing differed (if at all) between both pieces.

### Teaching Sequence

1. Tell the students you will be watching two different types of dances today -- tango and swing. Define both using the vocabulary above.
2. Show the videos one at a time.
3. Pair and share: ask students to share three descriptive words after watching each dance.

### Culminating Activity

Ask students to get into groups of two and create their own dance move!

### Evaluation

Did students demonstrate an understanding of the differences between swing dancing/music and tango dancing/music?

Did students demonstrate an understanding that the style and sound of music can influence the style of dance movements?

### Extension Activity

1. Students should write three words that describe their dance move.
2. Ask for students to share descriptive words and dance with the whole class.

### TEKS

FA.M.K.b.4B/C	FA.M.2.b.3C
FA.M.K.b.2C	FA.M.2.b.5B/C
FA.M.K.b.1D	FA.M.2.b.6D
FA.M.K.b.3	FA.M.3.b.5B/C
FA.M.1.b.3C	FA.M.3.b.6D
FA.M.1.b.5B	
FA.M.1.b.6D	





## Sobre las Olas by Juventino Rosas

### Learning Objectives

Students will physically demonstrate 3-meter.

### Resources

- YouTube video, [Sobre las Olas](#) by Juventino Rosas

### Pre-Assessment

Ask the class, "How many of you have ever heard a song that made you want to move to the music? If so, what are some ways the music caused you to move?"

Teacher Note: This lesson depends on the teacher modeling the preferred student response.

### Teaching Sequence

1. Tell the class that this piece of music has affected my ability to sit still when I hear it. It is called *Sobre las Olas*, and I want to share it with you.
2. Tell the class that first they will hear an introduction played softly by the entire orchestra followed by a loud chord. Then they will hear three ascending (going higher) melody patterns followed by the flutes playing a trill.
3. Tell the students that the music may makes him/her feel like swaying back and forth and ask the class to join in as they listen to the first distinct section of the piece.
4. Then ask the class to discover the steady beat and to pat it on their legs while they sway back and forth.
5. Tell the class to listen very closely. Can the class hear a stronger beat? Model the strong beat for the class by patting the stronger beat on the legs and tapping the remaining two beats on the shoulders while swaying back and forth to the music. Encourage the class to imitate.

### Culminating Activity

1. Motion or ask the students to stand and substitute a "step" in place of the "pat." The new pattern then becomes "step (right)-clap-clap, step (left)-clap-clap." Encourage the students to softly repeat the word directions while demonstrating the new pattern.
2. Perform the new pattern while listening to the music.
3. Tell students music that has beats moving in groups of three is said to have 3-Meter.
4. Tell students about the composer, Juventino Rosas, who wrote this special piece of music, *Sobre las Olas*, and that we will hear it again at the upcoming DSO concert. See bio information on page 9.

Note: A photo of the composer and a recording of this piece can be found [here](#).

5. Listen to *Sobre las Olas* again while reviewing the step-clap-clap pattern. Allow a few students to move around the room while performing the step-clap-clap pattern. Depending on space, add a few more students until the entire class can perform the step-clap-clap pattern while moving freely around the classroom. If space is limited, choose another small group to demonstrate the pattern while the rest of the class performs it in place.

### Extension Activity

1. On another day, have students work in pairs to create their own pattern in 3-meter. Allow time in class to create and to practice, then let the student-pairs share their pattern with the rest of the class. Encourage the entire class to try out the pattern demonstrated.
2. At another time, have the students perform their created 3-meter patterns while singing a known song in 3-meter.

### Evaluation

Were students able to physically demonstrate 3-meter?

### TEKS

FA.M.K.b.2C/D/E    FA.M.2.b.3C  
FA.M.K.b.1D        FA.M.2.b.5B/C  
FA.M.K.b.4B/C     FA.M.2.b.6D  
FA.M.1.b.3C        FA.M.3.b.5B/C  
FA.M.1.b.5B        FA.M.3.b.6D  
FA.M.1.b.6D



## Juba This and Juba That

### Learning Objectives

Students will learn that dance and movements can communicate messages.  
Students will watch and participate in the Black and African American folk tradition of Patting Juba.  
Students will demonstrate body percussion in four-beat rhythmic patterns.  
Students will improvise 4 beat patterns.

### Vocabulary

Juba Dance (Patting Juba) - a style of dance using stomping and hand movements. Enslaved people used this way of dancing to communicate secret messages.  
Improvise - a performance that is not practiced and that is invented by the performers  
Body percussion - stomping, patting, clapping, snapping

### Resources

- Video of a "Patting Juba," <https://blackmusicscholar.com/folk-music-pattin-juba/>
- Body Percussion posters, pg. 20 and 21
- Price's [Symphony No. 1](#)

### Pre-Assessment

Tell the children that music and body language (movements) can be used to communicate with others. Demonstrate by having a student stand in the middle of the room. Give them directions by pantomiming (using hand gestures) to do a task such as get a pencil, shut the door, sit in a different spot, etc. Ask "How was the student able to perform the task without being spoken to?" Answers might be "because the teacher used their hands to show them" or because "they followed the teacher's body movement." These movements are like a code. If you pay attention, you can break the code by watching the movements and following them. During the 1800's, plantation owners began to fear that enslaved Black and African American people were hiding secret codes in their music – especially in their rhythmic drumming on instruments. So instead of using drums, the enslaved people used body and hand movements to be enjoyed while they were dancing and singing. This was called "patting Juba," and it became the American folk dance known as Juba dance.

### Teaching Sequence

1. Show the [video](#) of "Patting Juba" leader Danny Barber and his apprentice.
2. Ask the students what some of the movements were in the video.
  - Patting side of thigh
  - Patting bottom of thigh
  - Patting chest
  - Crossing and patting inside of thigh
3. Ask students to listen again and see if they can find the strong beat. Mr. Barber talks about this at :50.

NOTE: from 2:00 – 4:53 Mr. Barber talks about the origin of Juba and how it relates to the enslaved people. This portion may be omitted as it is a bit mature.

4. Ask the students if they know what Body Percussion is. (See vocabulary list above)
5. Show the 4 posters of Body Percussion and practice the 4 different movements.
6. For younger students, the teacher will create patterns of the body percussion. Start out simple with 4-beat patterns – perhaps only 2 movements. For older students, have the students create 4- and 8-beat patterns.
7. Practice the patterns as a group.

### Culminating Activity

1. Play the piece [Symphony No 1, mvt. 3 – "Juba Allegro"](#) – have students perform their patterns with the music. Students can improvise various patterns for a celebratory dance!

### Extension Activity

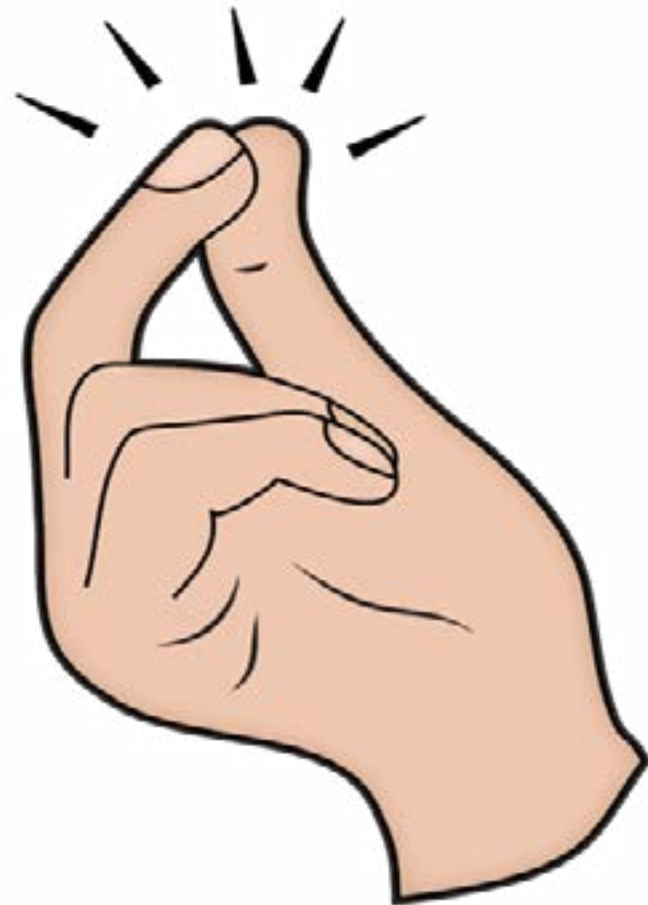
Have students get in groups and create their own "Juba" patterns using the body percussion or the "Patting Juba" movements as seen in the video. They may even choose a combination of the two. Have groups perform in class.

### Evaluation

- Do students show an understanding of secret codes in movement?  
Did students participate in the Black and African American folk tradition of Patting Juba?  
Did students create or demonstrate body percussion in four-beat rhythmic patterns?  
Did students improvise during a performance?

### TEKS

FA.M.K.b.4B/C	FA.M.K.b.3A/B	FA.M.2.b.3C	FA.M.3.b.6D
FA.M.K.b.2C	FA.M.1.b.3C	FA.M.2.b.5B/C	
FA.M.K.b.1D	FA.M.1.b.5B	FA.M.2.b.6D	
	FA.M.1.b.6D	FA.M.3.b.5B/C	





## 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

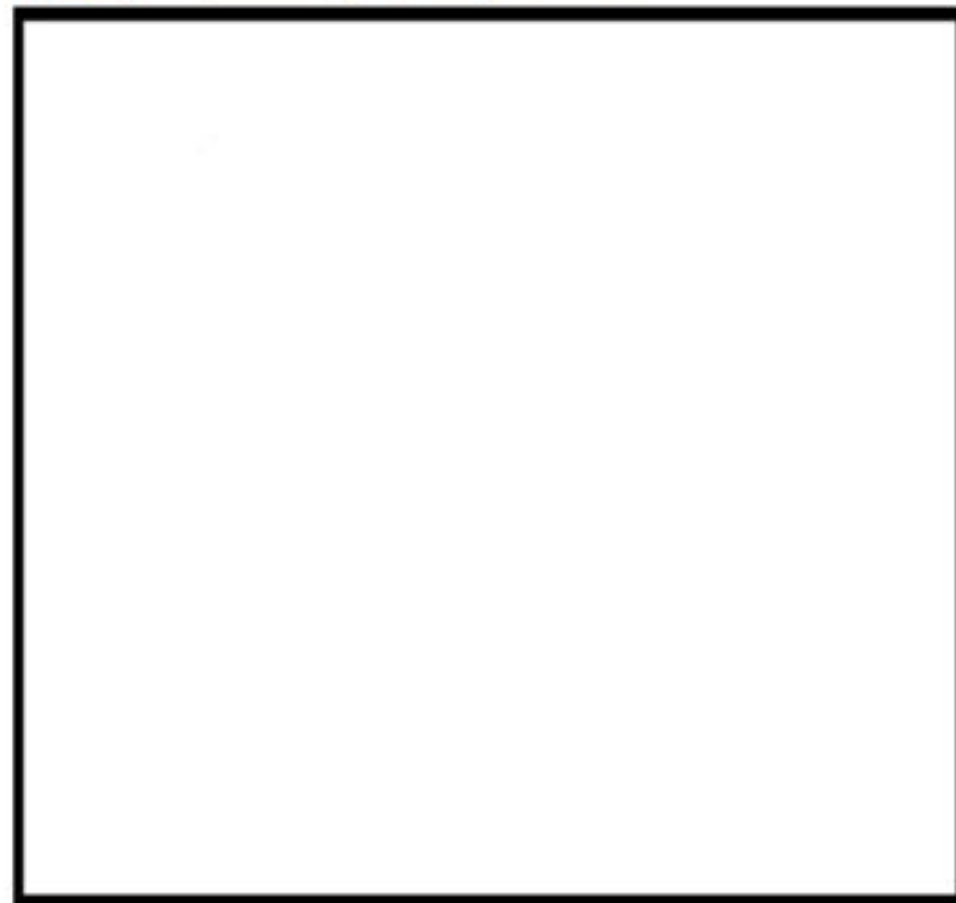


## DANCE MUSIC



DallasSymphonyYouthConcert  
Meyerson Symphony Center

3min



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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, **Dance Music**, in the frame on this page.

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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.

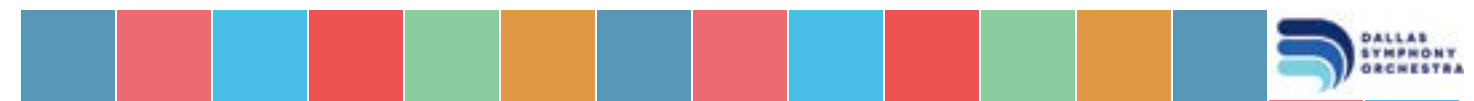
In the concert hall, every detail was designed to make the sound or acoustics as perfect as possible for orchestral music. For example, the heating and air conditioning system is located in a different building so that no vibrations from the machinery can be felt in the concert hall. Acoustical features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





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