


Youth Concerts Teacher's Guide

CECIL AND IDA GREEN

Youth Concerts

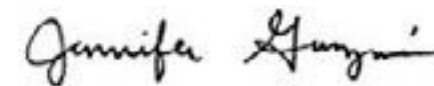


The Dallas Symphony Orchestra
Presents: *The Recipe for Music*
February 14 and 15, 2024

Dear Music Educators,

A dash of rhythm, a sprinkle of harmony, and a spoonful of melody... these are just some of the things it takes to create music! With the Dallas Symphony and conductor Maurice Cohn as our guides, we hope you and your students will join us at the Meyerson to learn about the basic ingredients composers use to make beautiful, compelling music. We'll feature pieces like Beethoven's symphonies no. 5 and 7, and an excerpt from Caroline Shaw's *Entr'acte* to demonstrate our points.

We hope this guide provides some structure for you and your class as you prepare for your journey to see the Dallas Symphony Orchestra in action. We look forward to seeing you at the Meyerson!



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

Activities for *The Recipe for Music* teacher's guide were prepared by the Dallas Symphony Orchestra's Curriculum Development Team: Linda Arbolino, Jane Aten, Tony Driggers, Jen Guzmán, 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 Guzmán. 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_eTQBcEikdcrDqG79f10uJ4OHx1g&si=r-JtoErpxPhJ4hgu

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. Grieg: Peer Gynt Suite No. 1, movement 4
2. Beethoven: Symphony No. 7, movement 2
3. Beethoven: Symphony No. 5, movement 1
4. Ginastera: Dances from Estancia, movement 1
5. Shaw: Entr'acte
6. Dvořák: Symphony No. 8, movement 4

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 for follow-up activities. Student letters/artwork expressing reactions to the concert are appropriate. Email to S.Hatler@dalsym.com.

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



- 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

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.

DALLAS SYMPHONY ORCHESTRA

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

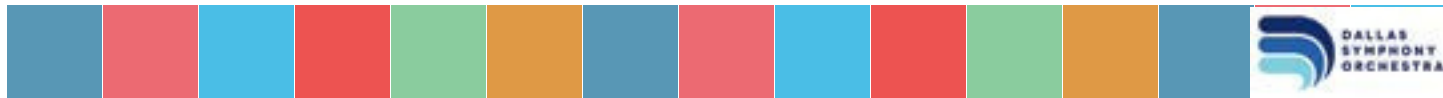




Who's Who

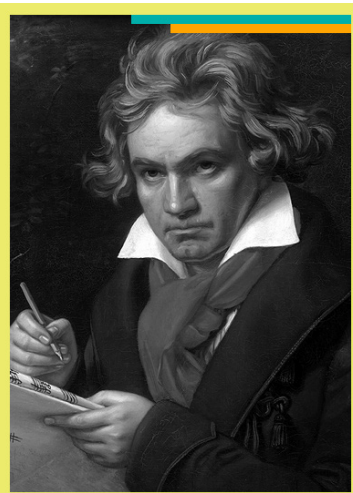


Maurice Cohn joined the Dallas Symphony Orchestra as Assistant Conductor in the Marena & Roger Gault Chair in the 2021/22 concert season. He has served as Cover Conductor for the Atlanta Symphony Orchestra, Assistant Conductor for the National Music Festival, and as a guest assistant at Oberlin Conservatory. 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

Ludwig van Beethoven (1770-1827) grew up in Bonn, Germany, in a very unhappy home. He was forced to practice the piano by his father, an abusive alcoholic who would punish him mercilessly when he made mistakes. By the time he was twelve, he was earning a living for his family by playing organ and composing. He was eventually known as the greatest pianist of his time. One of Beethoven's favorite foods was macaroni and cheese. He also loved strong coffee – exactly 60 coffee beans to one cup. Beethoven never married even though he proposed to plenty of women who rejected him (he wasn't very attractive and he had a rather nasty temper). Yet in spite of his unpleasant personality, Beethoven is best defined by his music. His first two symphonies are very much in the same style and form as those of composers that came before him, most notably Franz Joseph Haydn, his teacher. But Beethoven's writing—as seen in his third symphony—had developed beyond that of his teacher. Named “Eroica,” his Third Symphony was so different from the ones that had come before that it changed music forever. Its originality and innovation even inspired others to change the way that they composed. It was originally dedicated to Napoleon Bonaparte. But when Beethoven heard that Napoleon had proclaimed himself Emperor, he went into a rage and destroyed the title page. Although Beethoven gradually lost his hearing, he continued composing. He composed many of the most famous musical works of all time, such as his Ninth Symphony, after he had become totally deaf.



Antonin Dvořák (1841-1904) was a country boy, one of seven children of a butcher/innkeeper in a small village in Bohemia. Bohemia was full of music and young Antonín took violin lessons and fiddled with his father in the village band. But 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 and learn German. There he met a friend of his uncle's who was a musician. The friend taught Dvořák viola (which became his favorite instrument), piano, and organ and, when he was sixteen, Dvořák went to study music in Prague. He played violin and viola in Prague's National Opera Orchestra until, at thirty-one, he won a prize for composition. He soon became famous as a composer, and was able to make a living composing and teaching composition at the Prague Conservatory. In 1892, Dvořák 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 of “Yankee Doodle” into one of his pieces! After music, Dvořák's strongest interest was trains, and he was often seen at the railway station in Prague observing, studying railway schedules, and visiting with railway engineers.





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.

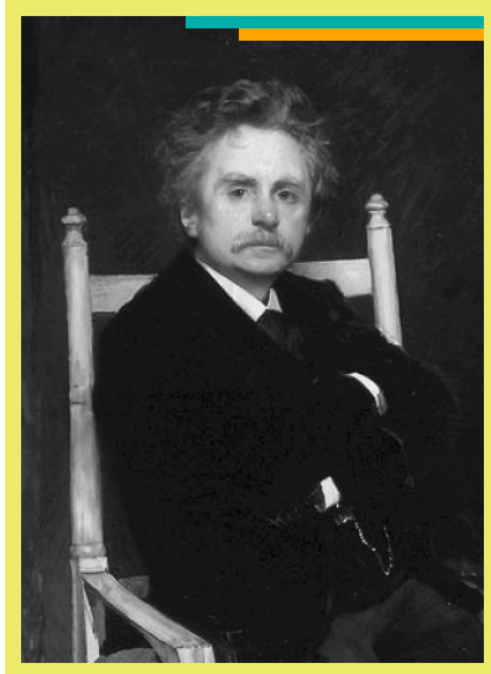
He is known for incorporating traditional Argentine musical elements into his compositions, and these elements moved from being traditional folk tunes to more abstract musical ideas as he aged. His most popular pieces are his chamber opera, *Bamarzo*, and his ballet, *Estancia*.



During almost all of **Edvard Grieg's** lifetime (1843-1907), his native country, Norway, was struggling to become an independent nation. Until 1814, Norway was subject to Denmark; from 1814 until 1905, it was forced into a union with Sweden. Because Grieg's music played an important part in giving the Norwegian people their own identity, he is regarded as a hero in Norway. Many of his compositions are based on the sound of Norwegian folk songs. They paint a musical picture of the mountains, forests, fjords, and streams of this beautiful country.

Grieg's first music lessons were from his mother, and he began composing when he was nine years old. A famous Norwegian violinist, Ole Bull, encouraged him to go to the Leipzig Conservatory when he was fifteen. When he graduated four years later, he was an accomplished pianist and composer. Although he lived a number of years in Copenhagen, Denmark, and he and his wife, a singer, toured Europe performing his music, his last years were spent in his beloved Norway.

In 1885, Mr. and Mrs. Grieg moved to a villa called Trolldhaugen, which means "Hill of the Mountain Men". He built a little cabin, overlooking the mountains and a fjord, with a piano and a writing desk. Here some of his most famous compositions were written.



Caroline Shaw (b. 1982) is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. This year's projects include the score to "Fleishman is in Trouble" (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with NY City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen Simoneau's dance work "Delicate Power", tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including The Humans, Bombshell, Yellowjackets, Maid, Dark, Beyoncé's Homecoming, Tár, Dolly Parton's America, and More Perfect. Her favorite color is yellow, and her favorite smell is rosemary.





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.



Exploring the Rhythmic Motif in Beethoven's Symphony No. 5

Learning Objective

Students will be able to recognize the motif in Beethoven's 5th symphony, 1st movement.

Vocabulary

Motif – a repeated musical idea

Rhythm – patterns of long and short sounds

Resources

- Audio recording of Beethoven's 5th Symphony, 1st movement from DSO playlist, pg. 3
- [Beethoven's 5th Symphony, 1st movement Graphic Representation](#)

Pre-Assessment

1. Ask students to look around the classroom for patterns. Discuss their findings.
2. Tell students that patterns can be found everywhere, especially in art and architecture.
3. Show the students the following examples of artwork and buildings that have definite patterns.
 - a. [Three Flags by Jasper Jones](#)
 - b. [Bird-Fish by M.C. Esher](#)
 - c. [Hotel Novatel in Paris](#)
 - d. [Federal Plaza in New York](#)
 - e. [Brick Ceiling in Iran](#)





Teaching Sequence

1. Play the opening 25 seconds (22 measures) of Beethoven’s 5th Symphony, movement 1. Ask students if they recognize the piece and/or the composer. Play again and ask students to listen for a part of the music that repeats. Hear all answers.
2. Explain that the pattern is *short, short, short, long*. Explain to the students that this repetitive pattern is called a motif.
3. Play the first 25 seconds from Beethoven’s 5th Graphic Representation linked above, and direct students listen and watch (the visual will be a new element at this point in the lesson)
4. Ask students to count the number of times the motif is used (the answer is 14 times). Watch as many times as needed, perhaps five times or more.

Culminating Sequence (taken from Carnegie Hall’s Link Up concert guide)

Play “forbidden motif” game

- Ask students to repeat the motif’s pattern after you by clapping short-short-short-long (short is notated with one clap, long is notated with one clap followed by closed hands moving in a circle to represent that the long sound continues)
- Tell students that the motif is now forbidden, and when they hear it they should remain silent.
- Lead the students through a series of call and response patterns, reminding them to echo back all patterns except the forbidden motif. If they play the forbidden motif they are out of the game. Keep going until one “winner” remains.



Extension Activity (taken from Carnegie Hall’s Link Up concert guide)

Play “pass the motif”

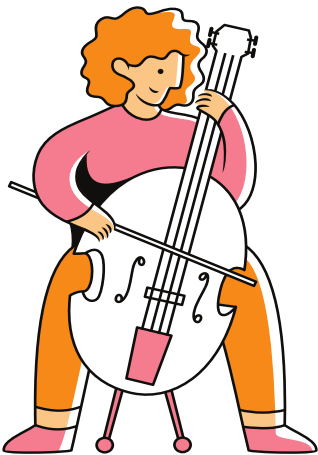
- Sit in a circle, with one person holding a small object such as a ball or an eraser, which represents the motif.
- Play the whole Symphony No. 5 audio track.
- Each time the motif is heard, the person holding the object should pass the object to his or her neighbor.
- When the motif is not heard, the person holding the object should hold onto it until the motif is heard again.

Evaluation

Were students able to recognize the motif in Beethoven’s 5th Symphony?

TEKS

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





Catch That Tune!

Learning Objective

Students will aurally recognize a melody in different settings in an orchestral texture.

Vocabulary

Melody - a horizontal arrangement of pitch and rhythm

Resources

- YouTube video- [“Music Lesson - What is a Melody?”](#)
- Melodic contour maps page 16, (one for each student)
- DSO playlist, page 3

Pre-Assessment

Ask students to think of their favorite songs. Challenge them to sing the song “in their heads.” Ask any volunteers to sing their song for the class. Ask what part of music is the melody. Accept and discuss all responses.



Teaching Sequence

1. Show YouTube video [“Music Lesson - What is a Melody?”](#) A melody is the part of music we think of as the tune.
2. Lead the class in singing “Happy Birthday”, modeling the shape of the melody in the air with their hands. (Or distribute paper, and let students draw a melodic contour map.)
3. Tell the class that, in orchestral music, the melody may be played in different musical settings by different combinations of instruments.
4. Distribute melodic contour maps on page 16 for Dvorak Symphony #8, Mvt. 4.
5. Play the theme portion of the DSO video of Dvorak Symphony 8, Mvt. 4. (The movement opens with a fanfare. The melody is introduced at 30 through 1:14.) Play the theme portion and let students trace the melodic contour maps as they listen. Repeat as needed until they can follow the melody on the map. (NOTE TO TEACHER: The theme melody consists of two phrases, each of which is repeated in each statement. The melodic contour map describes only the first phrase.)

Culminating Sequence

1. Prepare the class to listen to the entire movement. Explain that while the theme will be repeated several times, they will sometimes hear other musical ideas between statements of the theme melody.
2. If time allows, compare the results and listen again, letting students hold up their hands each time they hear the theme.

Evaluation

Did student responses indicate the ability to recognize a given melody in an orchestral texture?

TEKS

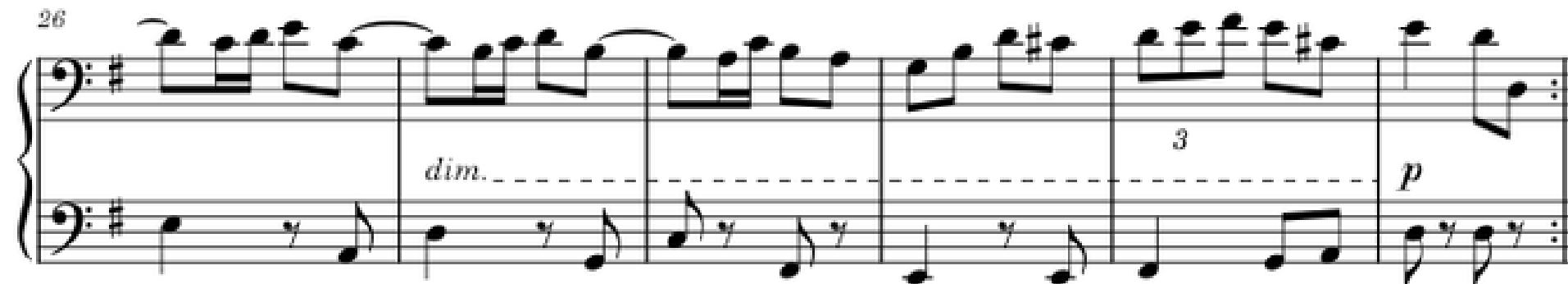
FA.M.3.b.2
FA.M.3.b.6B
FA.M.3.b.6D
FA.M.4.b.6B/C/D
FA.M.5.b.6B/C/D



Dvorak Symphony No. 8, mvt. 4

Contour Map

Trace your finger along the top line as you listen to match the contour of the melody.





Rhythmic Elements in Beethoven Symphony

No. 7, Mvt. 2

Learning Objective

Student responses will demonstrate that a repeated rhythmic pattern can be a unifying factor in a piece of music.

Resources

- An animated graphic score of Beethoven’s 7th Symphony, 2nd movement
- Large visual version of rhythmic pattern Beethoven used, page 20
- DSO playlist, page 3

Pre-Assessment

Ask students if any have ever helped cook dinner or baked cookies. Ask the students who respond to share what they made and how they made it. Did they follow a recipe or did they just throw the ingredients into the bowl and mix them together?

Teaching Sequence

1. Tell the students that composing music is a lot like baking a cake/cookies. The first step is to add the ingredients one by one. Each ingredient: the rhythm, the melody, the tempo (the speed of the music), the form, the louds and the softs, are blended together to form the final perfect piece of music. Creating a musical piece is much like the blending of ingredients in cooking or baking. Different flavors merge into a wonderful creation.
2. Tell the students that today they will be listening to the second movement of Beethoven’s 7th Symphony. After hearing the music, ask students to verbally describe what they heard and write their responses on the board.
3. Ask the students to tap or pat the beat (as indicated by the hearts on the visual) as they listen, then answer the following questions: Did the beat stay steady throughout the piece? Was anything repeated? Did you notice a repeating rhythm throughout? How could it be described? (Some students might say “long- short-short-long-long.” Others might say “ta-ti-ti-ta ta”).



4. Tell the students that Beethoven chose this rhythmic pattern to unify his musical ingredients. Ask the students to listen again and find out if Beethoven kept the rhythm exactly the same each time. (No, the 4th time the pattern repeats there is a change. There is no sound on the last beat. Show the visual on the board from page 20. Have the students decide what silent motion could be performed on the last beat. Tell the students that Beethoven combined his smaller repeated rhythmic patterns into this larger one.

Culminating Sequence

1. Beethoven added a melody above this larger rhythmic pattern. As the students listen again, have them gently tap or clap the rhythm above, can they tell when the melody begins? (The melody begins the 4th time this larger rhythmic pattern is heard.
2. Ask the students to listen and tell what happens next? (Beethoven’s repeating rhythm pattern continues. The overall volume of the music intensifies. Then a second melody emerges. Can the students still hear Beethoven’s famous rhythm?)

Extension Activity

On another day, watch and listen to Beethoven’s 7th Symphony, Mvt. 2 with this graphic animated visual to see Beethoven’s use of his famous repeated rhythm.

- <https://www.youtube.com/watch?v=ffYKCNy6kUk>

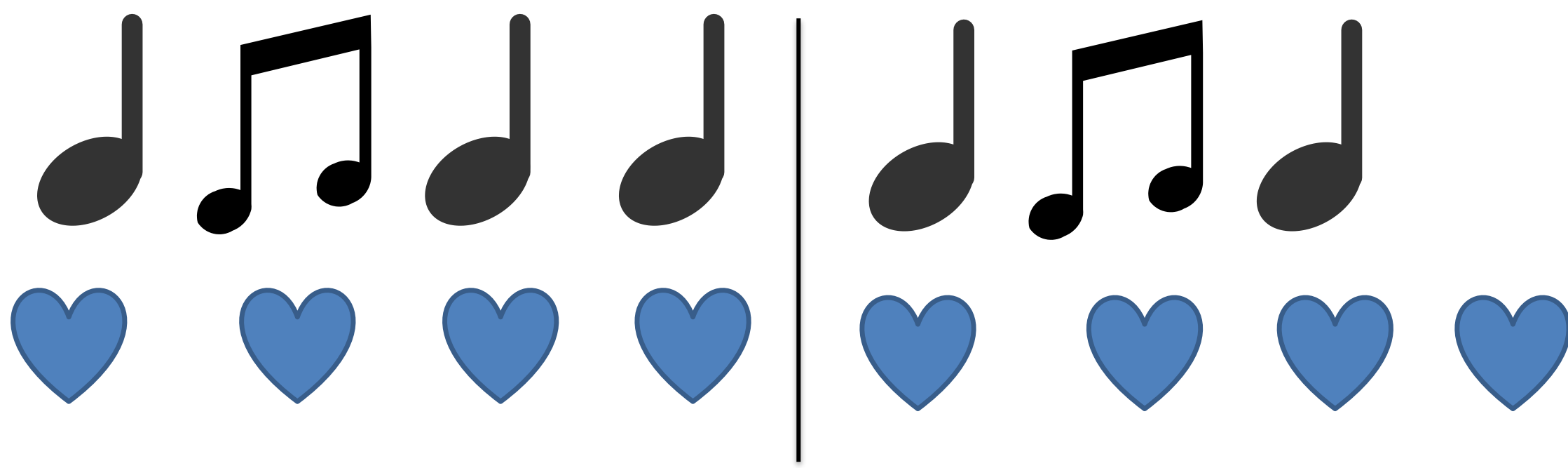
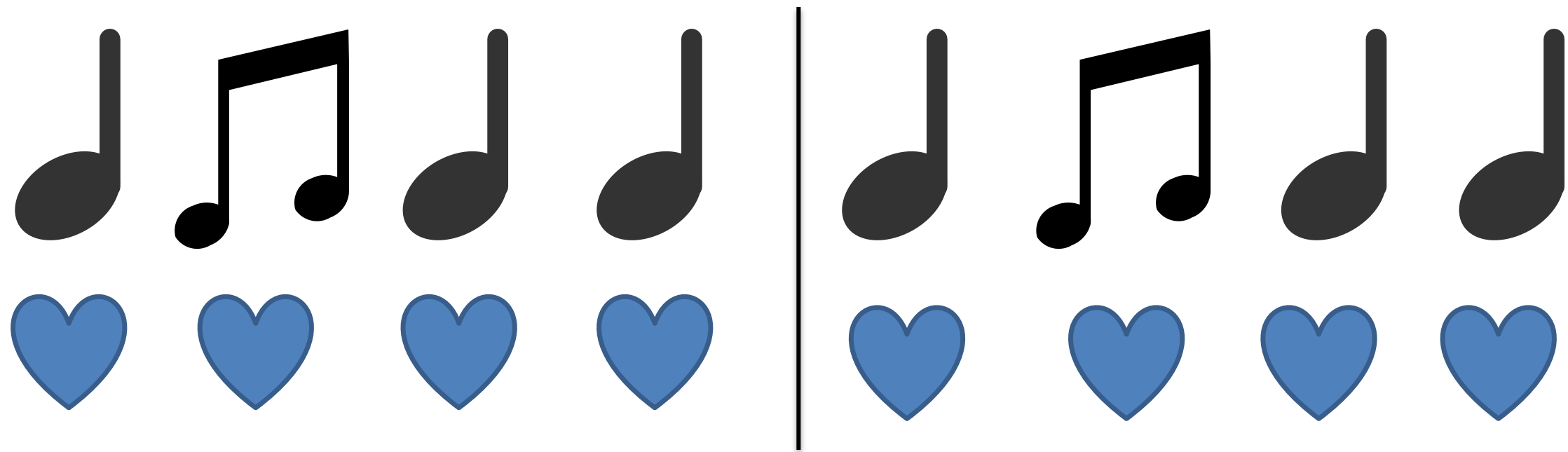
Evaluation

Did the student responses demonstrate that a repeated rhythmic pattern can be a unifying factor in a piece of music?

TEKS

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







Timbre

Learning Objective

Students will demonstrate an understanding of timbre by identifying sounds made by different objects.

Vocabulary

Timbre – the quality of a sound made by a particular voice, sound source, or musical instrument that distinguishes it from any other voice, sound source, or instrument. The “color” of the sound.

Resources

- Objects in the classroom that can produce sound. Examples include pencils, pens, trashcan, keys, chalkboard erasers, etc.
- DSO Playlist, pg. 3

Pre-Assessment

Timbre (pronounced tam-ber) is what makes the sounds we hear unique. In music, it is often referred to as the “color” or “tone quality,” and everything around us that produces a sound has a unique timbre.

To illustrate this point, tell the students that each of our voices have their own timbre that makes them special and identifiable. Tell them to remember the phrase, “This is the timbre of my voice.” Ask the students to close their eyes and be prepared to say the phrase if selected by you with a tap on the shoulder. Tap a student, listen to their phrase, and then see if their classmates can identify who was speaking based on the timbre of their voice. Repeat this selecting several different students. Can they describe the quality of the speaker’s voice that makes it identifiable? How could the students change the timbre of their voice to make it different? Examples include speaking softer/louder, higher/lower, or with an accent.



Teaching Sequence

1. Just like our voices, objects have a unique color or timbre that is related to the material they are made from. Tell the students that you will be exploring the unique timbre of objects in their classroom. The material the objects are made from will affect their sound. A set of metal keys jangling together has a different timbre than a wood pencil tapping a desk, for example. You may choose as many objects as you like, keeping in mind the intent to compare their timbre to other objects.
2. Select a volunteer to demonstrate the sound of your first object. Ask the students to say words that describe the sound they hear and write their answers on the board.
3. Repeat the demonstrations for each object. Compare the words they used to describe each sound. Can they hear the change of timbre for each material used? Do some materials dampen the sound while others amplify it?

Culminating Activity

1. Tell the students that when writing a piece of music, composers select the instruments they use based on the timbre they want to hear. The variety of instruments in the orchestra allows composers to achieve very specific colors based on the combinations they choose of those instruments.
2. Play students the first 50 seconds of Estancia Suite, movement 1, by Alberto Ginastera. Ginastera uses the elements of rhythm, melody, texture, and timbre to create exciting music that builds in energy as it goes on.
3. Play the same video again and ask the students to pay attention to the colors they hear. What are some words to describe the timbre? Can they compare the timbre of the orchestral instruments to the timbre of the objects in their classroom? Are there any similarities?



Evaluation

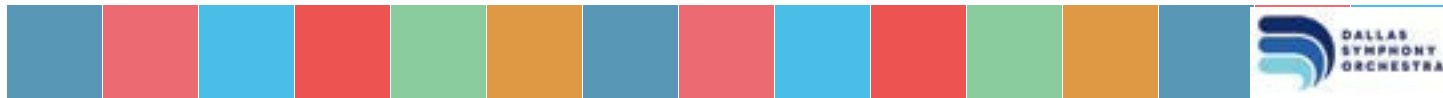
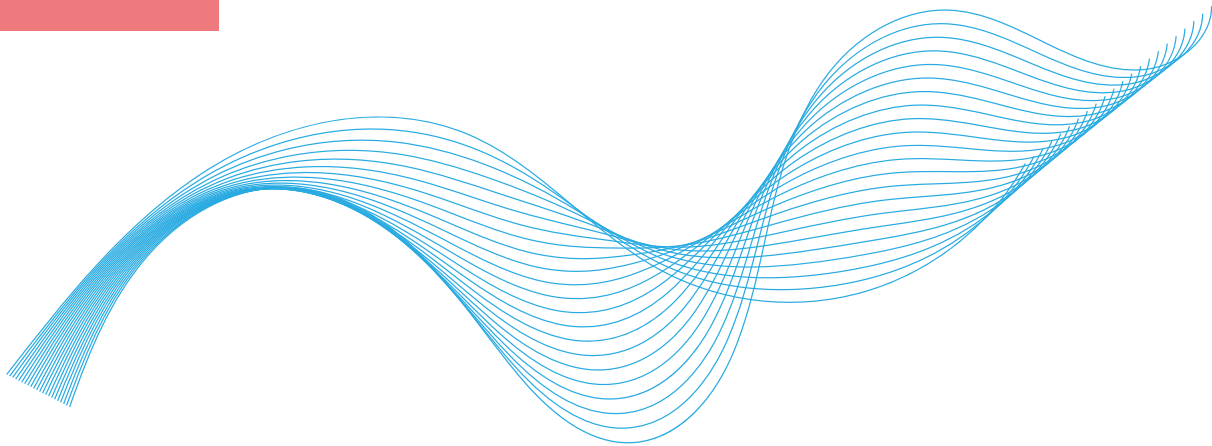
Did the students demonstrate an understanding of timbre by identifying sounds made by different objects or materials?

Extension Activity

Divide the students into four small groups. Ask each group to compose a new, short piece using their classroom objects, and then have each group play their piece for the class.

TEKS

- FA.M.3.b.1
- FA.M.3.b.6C
- FA.M.4.b.1
- FA.M.4.b.6C
- FA.M.5.b.1
- FA.M.5.b.6C



Expressive Silence

Learning Objective

Students will develop an understanding that a combination of expression and silence can be used as a tool to create a mood.
Teacher Note – For best results, consider doing this lesson over a couple of days, perhaps doing the pre-assessment one day and the teaching sequence the next.

Vocabulary

- Crescendo – gradually getting louder
- Decrescendo – gradually getting softer

Resources

- A recording of [Entr’acte by Caroline Shaw](#)

Pre-Assessment

1. Tell students that they will be listening several times to the first three minutes of a piece of music. Each time they should listen silently, focusing only on the music. Tell them that they will be able to talk about it after each listening.
2. Tell students that on the first time through they are to simply get an overall impression of the piece – no pressure! Play the first 3 minutes of Entr’acte by Caroline Shaw. Afterward, ask the students to describe what they heard. All answers are acceptable.
3. Play the piece again. This time ask the students to listen for not only the sounds, but also for the times when there is silence in between the sounds. As they comment afterward, guide the discussion to try and assess what the students think the silent spaces accomplish in the music. What effect does that space create?
4. Play the piece once more and this time ask the students to think about how the music makes them feel. What is the overall mood of the piece? What did the music make them think of? Some may think it sounds like sighing, or maybe just sadness. Or some may think it sounds indecisive, like it can’t make up its mind which way to go. Again, all answers are acceptable.





Teaching Sequence

- 1. Ask the students to repeat after you with the phrase, “I love when the wind blows” (speak at a speed of about one word per second). Say it a few times with the students, then when they can be more independent, stop helping them and perhaps just cue them with your hand as a starting signal. Try to keep them from speeding up.
- 2. Now say it again, adding a silent space between two of the words. For example - “I love.....when the wind blows.” Have the students try it that way, asking them to see what effect the pause has on the way the sentence feels. Perhaps it feels like they stopped to think about it before finishing. Maybe it gives the impression that they couldn’t quite decide what they were going to say, or maybe they forgot for a second or two.
- 3. Say it again, adding some expression by altering the volume. For example:

I love.....when the wind blows..
or
I..... love when the wind blows

- 4. Tell students that when musicians get louder and softer, they call it crescendo and decrescendo. Suggest to the students that maybe the crescendo and decrescendo of the words feels a bit like gusts of wind. Experiment with this idea, allowing the students to play around with different ways of using silence to perform the sentence. In an activity such as this with no wrong answers there is a good opportunity for discovering something creative!

Culminating Activity

Play the Shaw excerpt one more time, observing with the students how the silent spaces and the expressive playing (using crescendo and decrescendo) affect the overall feeling of the music.



Evaluation

Did student responses indicate an understanding that a combination of silence and expression can be used as a tool to create a mood?

Extension Activity

For review, ask the students to say I love.....when the wind blows....I...love when the wind blows... with the inflections from earlier. Tell them that will be called the main theme. Ask them to answer the following questions:

- 1. The wind makes me _____.
- 2. When I’m in the wind I _____.

Choice 1 - Create several answers to each question. Divide the class into groups of 3 or 4 and assign each group one of the answers from A and B. Ask them to dramatize, or act out the answer. After they’ve had time to create and practice, have each group perform their answer while the other students perform the ‘main theme’ as an accompaniment.

Choice 2 – Create a piece using all the parts in the following form (referred to by musicians as rondo form):

- A – the main theme performs
- B – Group one
- A – main theme
- C – Group two
- A – main theme
- D – Group three
- A – main theme

End in complete silence for at least a few seconds

TEKS

FA.M.3.b.1	FA.M.4.b.6C
FA.M.3.b.6C	FA.M.5.b.1
FA.M.4.b.1	FA.M.5.b.6C



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. 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 Bee- thoven had a nasty temper and unpleasant personality
- He was deaf when he composed his Ninth Symphony and never got to hear it performed live



THE RECIPE FOR MUSIC



DallasSymphonyYouthConcert
Meyerson Symphony Center

3min



Like

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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, The Recipe for Music, in the frame on this page. If you would like your picture to be shared on DSOKids.com, please ask your teacher or parent to email our drawing to Sarah at S.Hatler@dalsym.com or mail to :

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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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