DALLAS SYMPHONY ORCHESTRA

FABIO LUISI | MUSIC DIRECTOR

Youth Concerts Teacher's Guide

CECIL AND IDA GREEN

Youth Concerts

The Dallas Symphony Orchestra Presents:
The Symphony Explores Outerspace!
February 19 and 20, 2025

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
j. guzman@dalsym.com
214-871-4019

To contact sales, please reach out to Groups@dalsym.com or call 214-849-4376

VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:
www.DSOkids.com

Activities for *The Symphony Explores Outer Space* 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.

CECIL AND IDA GREEN
Youth Concerts

Table of Contents

Concert specific information

YouTube Playlist and Composer Bios p. 3
Concert Guidelines p. 4
Who's Who p. 5

Pre-Concert Activity
Strategies for Mindful Listening p. 6

Concert Activities
1. Astronomical Musical Descriptions p. 7
2. Starburst p. 10
3. Mars p. 12
4. Identifying Different Sounds p. 14

Post-Concert Activity
Flat Beethoven p. 16
Student review p. 17
Full STEAM Ahead p. 18
Facts about the Meyerson p. 19

YouTube Playlist & Composer Biographies

In the following lessons of this Teacher Guide, the playlist will be referenced and can be found here:

https://youtube.com/playlist?list=PLIn1z_eTQBcFNm1VhPUj2fiKcwkKUhARi&si=ASJQ3m9ZgkdicNe1

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.
Click on the names of the composers to read their biography.

1. Richard Strauss: Also Sprach Zarathustra (Opening: Sunrise)
2. Stacy Garrop: The International Space Station
3. Jessie Montgomery: Starburst
4. Edvard Grieg: Peer Gynt Suite No.1: Morning Mood
5. Libby Larsen: Northern Star Fanfare
6. Joseph Haydn: Overture to Il Mondo della Luna
7. Gustav Holst: The Planets: Jupiter
8. John Williams: Main Title from Star Wars

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 groups@dalsym.com or call 214-849-4376 at least one week prior to your Youth Concert experience if you need to confirm or make changes to a reservation. Inform them 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 groups@dalsym.com or call 214-849-4376 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

Who's Who

Shira Samuels-Shragg began her tenure as assistant conductor of the Dallas Symphony Orchestra at the start of the 2024/25 season. Previously, Shira served as the assistant conductor for the Spokane (WA) Symphony, and for the Plano (TX) Symphony. A musician deeply dedicated to diversity in the orchestral world, Shira was delighted to be one of four conductors selected for The Dallas Opera's 2024 Hart Institute for Women Conductors, and to be chosen as a mentee with the Taki Alsop Conducting Fellowship. Shira is passionate about sharing the wonders of music with young audiences and has led education concerts, sensory-friendly events, and family-oriented programs for over 80,000 students and their families. Additionally, she is the co-founder and music director of the Plano Symphony's Summer Youth Orchestra Camp, and served as the assistant conductor for National Youth Orchestra USA 2022, where she returned as associate conductor in 2024. Other recent engagements include guest conducting concerts with the Corpus Christi, Irving, and South Bend symphonies, and serving as cover conductor for the St. Louis Symphony, Minnesota Orchestra, and New York Philharmonic. In May of 2022, Shira graduated with her Master of Music in Orchestral Conducting from The Juilliard School, where she studied with Maestro David Robertson. She holds a Bachelor of Arts in Music from Swarthmore College, where she studied conducting with Andrew Hauze and piano with Marcantonio Barone. Born and raised in Los Angeles, in her free time Shira enjoys going to yoga classes and continuing her quest to find the best breakfast tacos in Texas.

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.

Astronomical Musical Descriptions

Learning Objective

Students will demonstrate an understanding that music can suggest sounds, traits, events, emotions, and ideas from the physical world.

Vocabulary

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

Pre-Assessment

Tell students that you will be playing two short pieces of music. Ask students to describe the differences and similarities between the two pieces. Play a brief excerpt of Also Sprach Zarathustra by Strauss. Without any discussion, play a similar amount from Morning Mood by Grieg. Accept all answers. Tell students that both pieces were written to suggest a morning sunrise. Ask students to describe how morning was depicted in the music. Answers could be that the quiet flute suggests the first hints of light and a sense of peacefulness. What else do they hear? Perhaps a soft breeze or an early morning bird? In the Strauss, the soft note at the beginning has a completely different feeling – that of something about to happen. And the final chord in the brass suggests the sun appearing on the horizon. Play the Grieg again and see if the students can identify where in the music the sun appears. Tell students that music can sound like 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 – specifically, ideas related to the subject of outer space.

Teaching Sequence

1. Ask students to suggest other possible examples from the physical world that could be used for musical interpretation? Examples could be weather, emotions, animals, character traits like heroism or courage, physical traits like clumsiness or strength. Tell students that music that is written to make one think of specific images or tell a story is called program music.

Culminating Sequence

Referring to the partial repertoire list below, guide students through the pieces' names and descriptions one at a time. After each description, play a bit of the piece. At the end, ask for student favorites. As time permits, or on subsequent days, play pieces in their entirety. Poll the class for their opinions about whether the piece lived up to its stated goal. Let students know that there's no 'right' answer and that it's ok to have differing opinions. Also, encourage them to try and understand the music from others' perspectives as well.

- Also Sprach Zarathustra – Strauss – A musical depiction of the drama of a sunrise.
- Starburst – Montgomery – Energy and creation are suggested in this frenetic-sounding piece.
- The Planets: Jupiter, Bringer of Jollity – Holst – Can a planet be Jolly? Let the music "speak" for itself.
- Main Theme from Star Wars – Williams – Literally experience the movie's adventure in sound.

Evaluation

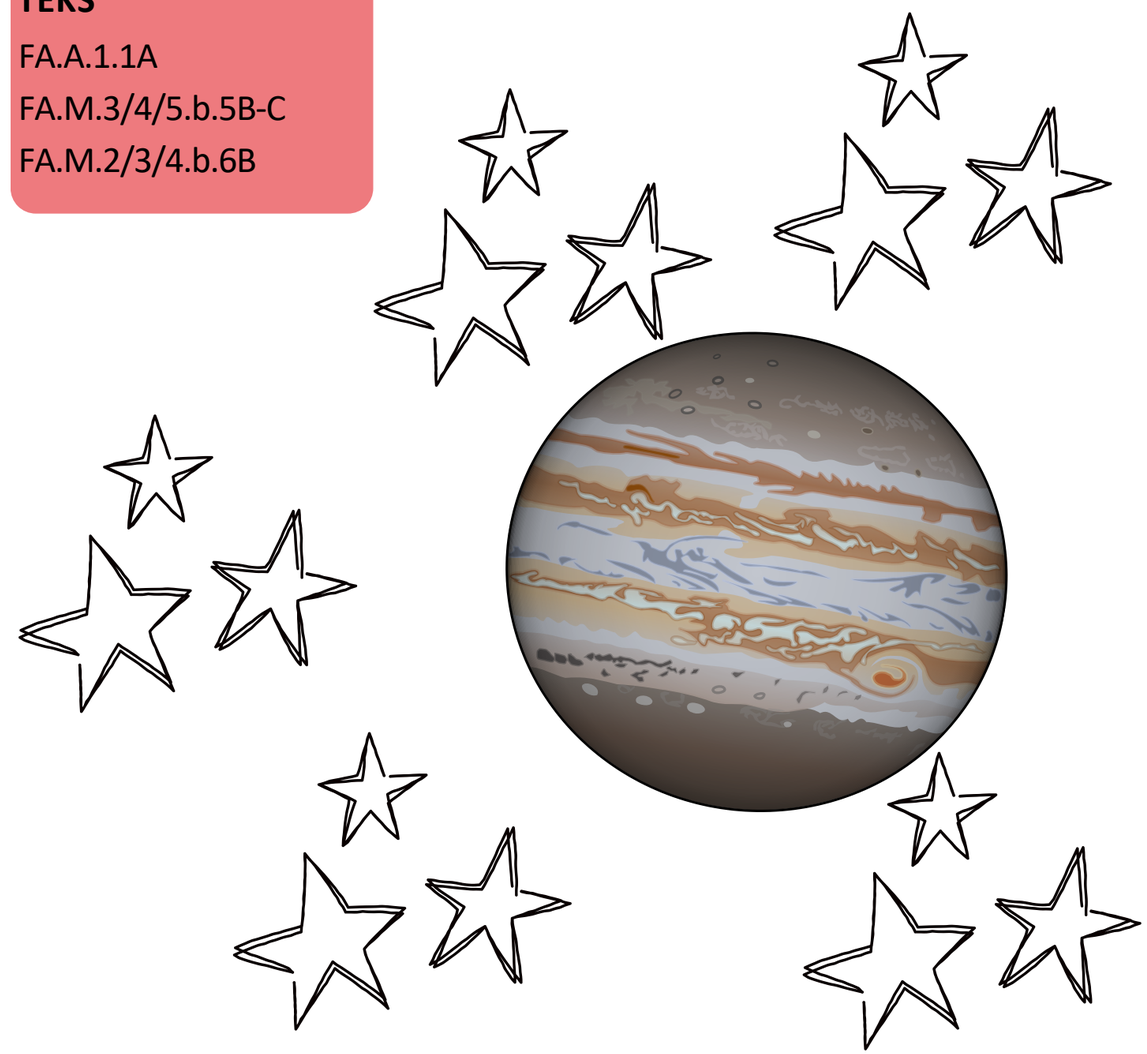
Did student responses demonstrate an understanding that music can suggest sounds, traits, events, emotions and ideas from the physical world?

TEKS

FA.A.1.1A

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

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



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
- A 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

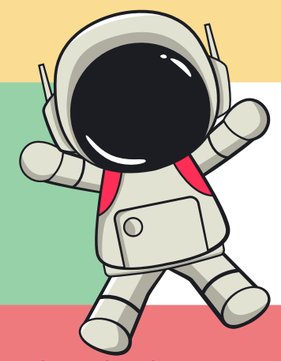
Mars

Learning Objective

Students will describe what they hear in Gustav Holst's "Mars" that could suggest what they might experience as space travelers.

Vocabulary

Astronaut - a person who commands, pilots, or serves as a crew member on a spacecraft
Spacecraft - a vehicle that is designed to fly and operate in outer space
Outer space - the expanse that exists out of Earth's atmosphere and between celestial bodies



Resources

- DSO excerpt from Gustav Holst's "Mars"
- Diagram of the planets—www.teachercreated.com
- Paper, Pencils/Crayons/Markers for writing or drawing

Pre-Assessment

Ask students whether they have read, seen videos or movies, or played video games about space travel. What would it be like to be an astronaut? What might they see from a space capsule?

Teaching Sequence

1. Tell students that between 1814 and 1817, long before humans began to explore space, a composer named Gustav Holst wrote a set of pieces called "The Planets." Each piece describes one planet in music. Display and review a diagram of the planets. It is possible that someone in the class may someday visit Mars. The music they will hear is what Holst wrote to describe Mars.
2. Ask students to close their eyes and listen to "Mars" and imagine that they are astronauts who have landed on Mars. What does it feel like to be there? What do they see? What does the earth look like from Mars?

3. Distribute writing/drawing materials. Ask students to draw a picture or write about what they might see from Mars. Play the music again as the students work.
4. Invite students to share and tell about what they have drawn or written.

Culminating Sequence

1. Ask the class to close their eyes and listen to "Mars" again and discuss how the music sounds. Is it high or low, fast or slow, loud or soft, exciting or calming? What instruments did you hear? Accept all responses.
2. Lead a discussion of what they heard in "Mars" that might make a listener imagine something in outer space.

Evaluation

Did the student responses demonstrate a basic knowledge of the planets and musical characteristics?

TEKS

FA.A.K.2
FA.A.K.3
FA.M.K.b.1D
FA.M.K.b.3B
FA.A.1.3
FA.A.1.4
FA.M.1.b.5C
FA.M.1.b.6C
FA.A.2.2A
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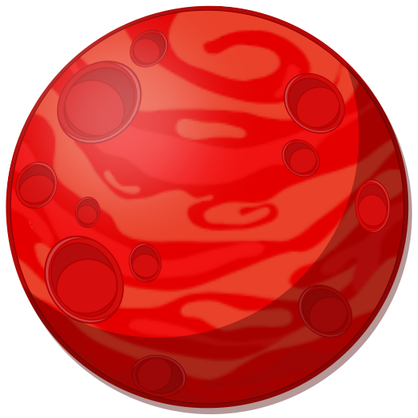


Identifying Different Sounds

Learning Objective

Using the main theme in Grieg's Peer Gynt Suite No. 1 "Morning Mood," students will recognize the timbre (sound) of the flute, oboe, and string family

Vocabulary

Melody- the singable part of a piece of music; the tune

Orchestra- a group of musicians playing together; an ensemble of woodwind, brass, percussion, and string instruments

Flute- a metal woodwind instrument that is held horizontally and produces high pitched tones

Oboe- a wooden woodwind instrument with a double reed (shaped like a circle/cone) that produces a "woody" sound

String family- the largest section of the orchestra which includes violins, violas, cellos and basses

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

- Audio recording of Grieg's Peer Gynt Suite No. 1 Morning Mood (0-1:20')
- Utah Symphony Instrument Timbre Comparison playlist
- Paper, pencils, optional markers or colored pencils

Pre-Assessment

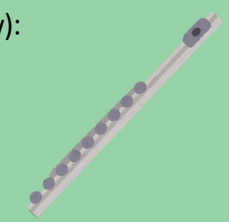
1. Ask students if they know what instrument families are included in an orchestra (woodwinds, brass, percussion, strings)
2. Ask students to name specific instruments in each family
3. Now ask students, "What is a melody?" Share the definition above after hearing their responses.

4. Tell students that they will listen to a new piece of music today performed by an orchestra, and they will listen to identify what instruments are playing the melody.
5. To prepare, watch 20 second instrument demo videos from Utah Symphony of each orchestral instrument (entire playlist linked here).

Teaching Sequence

1. Play first 1:20 of audio recording and ask students to simply listen.
2. Play it again and ask students to make a list of which instruments they hear playing the melody.
3. Play it again and instruct students to raise their hand to share what instrument is playing the melody (answers below):

a. 0-:11 – flute
b. :12-:21 – oboe
c. :22-:31 – flute
d. :32-:41 – oboe
e. :42-:52: flute and oboe back and forth, playing fragments
f. :53-1:20: string family



Culminating Activity

1. Instruct students to draw a flute, oboe, and string family on three separate pieces of paper.
2. Listen again to the recording and have students hold up the corresponding icon

Evaluation

Did student responses demonstrate a recognition of the timbre of flute, oboe, and string family?

TEKS

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

Flat Beethoven!

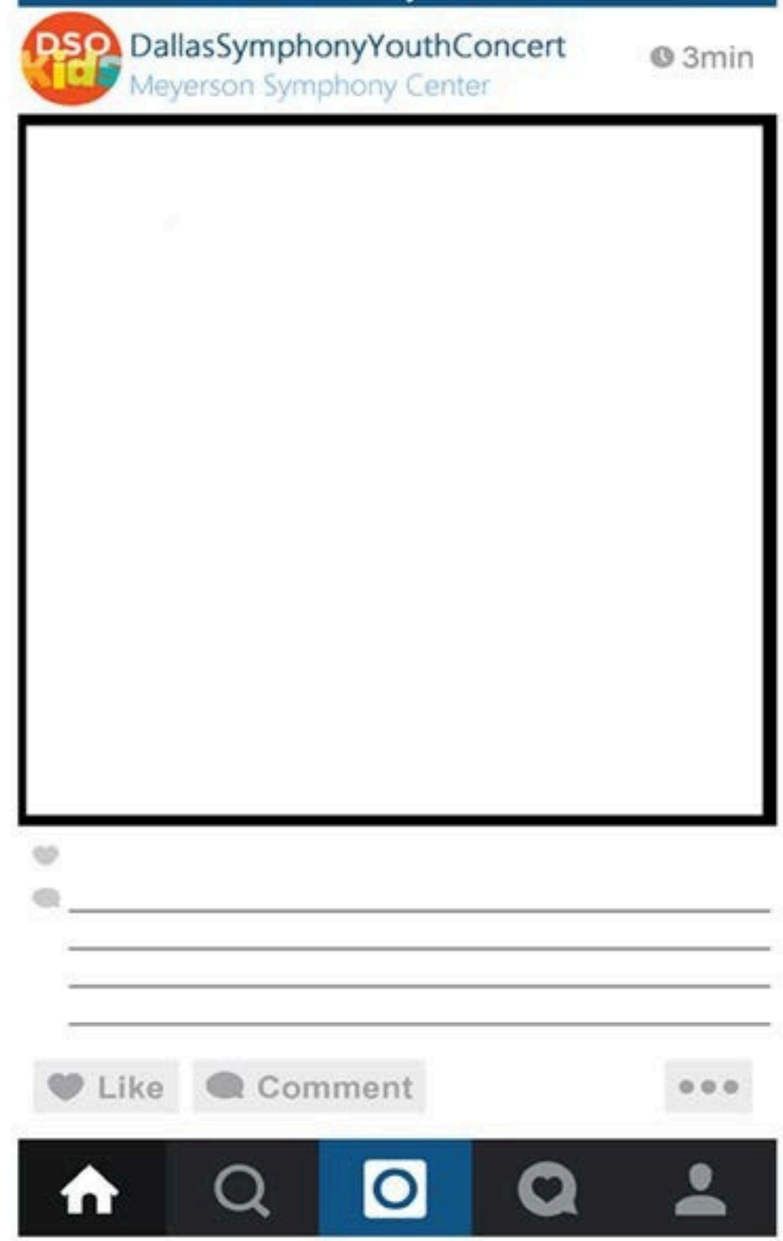
Cut out Ludwig van Beethoven and take him with you on all of your adventures! Be sure to snap a picture of Flat Beethoven in his new environs and send them to Sarah Hatler at s.hatler@dalsym.com

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 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

The Symphony Explores Outer Space



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 Symphony Explores Outer Space, 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 :

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

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