



**The Dallas Symphony Orchestra Presents:
The Nature of Music
May, 2021**

Dear Fellow Educators,

As spring arrives each year, I am reminded of the powerful relationship between nature and music. Both start as a single seed (or note!) and go on to blossom into something beautiful. Each plant, like each piece of music, is both a continuation of what came before and the start of something new. With Earth Day just a few weeks before our May concert, we wanted to use this Youth Concert as a way to explore and honor our planet through the lens of classical music.

During our program, *The Nature of Music*, you and your students will hear music inspired by rivers, wildflowers, birds, and a busy bumblebee! Musicians have often used the earth's natural beauty as inspiration for their music, and they try to use musical sounds to paint a picture for our ears, much like an artist would use different colors to paint a picture for our eyes. Each lesson will help your students explore and experience this connection.

This concert will be offered virtually (available May 16 – June 4) but we are also accepting reservations for in-person viewing! Our two back-to-back concerts will be on Wednesday, May 5 at 10am and 11:30am. Please contact me or email my colleague in sales, Sabrina Siggers (contact information below), to reserve your classes reservation. You can see up-to-date Meyerson safety protocol below.

We humans have a responsibility to respect and care for animals, plants, and the earth's natural resources. At the concert, we hope your students will learn a little bit about how to protect the environment so that future generations of music creators can continue to find inspiration in our planet's natural beauty.

We can't wait to share this experience with you. THANK YOU for all you are doing this year to support your students!

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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/welcome-back/>

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

<https://www.surveymonkey.com/r/776CHTR>

Activities for *The Nature of 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.





CECIL AND IDA GREEN
Youth Concerts

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YouTube Playlist

You will notice that we have moved from physical CDs to a digital playlist this year 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://www.youtube.com/playlist?list=PLIn1z_eTQBcGlpqnPOaPZTvgAXWO1kJb

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

1. Antonio Vivaldi - [The Four Seasons: Violin Concerto in E Major, Op. 8, No. 1, "Spring": I. Allegro](#)
2. Hilary Tann - [Water's Edge, II. From the Riverbed](#)
3. Ludwig van Beethoven - [Symphony No. 6, "Pastoral," 3rd movement](#)
4. Ludwig van Beethoven - [Symphony No. 6, "Pastoral," 4th movement](#)
5. Edward MacDowell - [Ten Woodland Sketches, Op. 51: 1. To a Wild Rose](#)
6. Nikolai Rimsky-Korsakov - [The Flight of the Bumblebee](#)
7. Bruce Patti - [Winter's Walk](#)





Who's Who



Austrian conductor **Katharina Wincor**, recipient of the Neeme Järvi Prize at the Gstaad Menuhin Festival in 2017, was born in 1995 and trained as a pianist and oboist while attending the Senior High School of Music, Linz (Austria). She studied composition at the Anton Bruckner Private University in Linz from 2009 to 2014.

In 2017, she was invited by Riccardo Muti to be the youngest of five participants at his Italian Opera Academy, and in 2018 she was invited as the youngest competitor of the world-renowned Donatella Flick LSO Conducting Competition in London. Wincor is currently preparing to conduct Tonhalle Orchester Zürich in a masterclass with David Zinman and attend the Aspen Music Festival and School as a Conducting Fellow in summer of 2019.

Recent notable projects include working as the Assistant Chorus Master for Arnold Schoenberg Choir Vienna from 2016 to 2018 and assisting Mirga Gražinytė-Tyla at the Salzburg State Theatre.

In masterclasses, competitions and concerts, Wincor has conducted the City of Birmingham Symphony Orchestra, MDW Chamber Orchestra Vienna, Mozarteumorchester Salzburg, Kurpfälzisches Kammerorchester Mannheim, Gstaad Festival Orchestra, Orchestra Giovanile Luigi Cherubini, Thüringen Philharmonie Gotha-Eisenach, Pazardzhik Symphony Orchestra, Meininger Hofkapelle and the BBC Concert Orchestra.

Since 2014, Wincor has studied Orchestral Conducting in Vienna at the University of Music and Performing Arts with Professor Mark Stringer, and was invited to study as an exchange student at the Franz Liszt Weimar School of Music for the 2017/18 school year. She is currently continuing her studies at the Zurich University of the Arts with Professor Johannes Schlaefli. Wincor has participated in masterclasses with Marin Alsop, Bernard Haitink and Jaap van Zweden.

In 2012, Wincor founded her own choir, Bunte Steine, which has won national and international competitions, and with whom she works regularly.





Gary Levinson is the Senior Principal Associate Concertmaster of the Dallas Symphony Orchestra and the Artistic Director of the Chamber Music Society of Fort Worth. Chosen by Zubin Mehta to join the New York Philharmonic before the completion of his undergraduate degree from the Juilliard School in 1988, Mr. Levinson made his New York Philharmonic solo debut in 1991, under the baton of Erich Leinsdorf, coinciding with the completion of his Master's of Music degree at the Juilliard School, where his teachers included Dorothy DeLay, Glenn Dicterow and Felix Galimir.



Born in St. Petersburg, Russia, Levinson began studying the violin at the age of five with Professor Sergeev at the Leningrad Special Music School. After immigrating to the United States in 1977, he won the top prize at the 1986 Romano Romanini International Violin Competition in Brescia, Italy, as well as becoming the top American Prize winner at the 1987 Jacques Thibaud International Violin Competition in Paris, France.

As a soloist, Mr. Levinson has collaborated with Erich Leinsdorf, Robert Spano, Jaap van Zweden, Miguel Harth-Bedoya and many others. Much sought-after as a chamber musician, Mr. Levinson has collaborated with Yo-Yo Ma, Lynn Harrell, Eugenia Zukerman, Lukas Foss, Carter Brey, Joseph Kalichstein and Christopher O'Riley.

A champion of contemporary music, Mr. Levinson commissioned and performed the world premiere performance of George Tsontakis Violin Concerto No. 3 in 2020. He recorded the Margaret Brouwer Violin Concerto under the baton of 2012 Musical America's Conductor of the Year, Jaap van Zweden in 2012. He premiered and recorded several works dedicated to Mr. Levinson by award winning Iranian composer, Behzad Ranjbaran. In 1996 he, along with his father, renowned double bassist Eugene Levinson, recorded the world premiere for CALA Records of Dances of Life, a bass and violin duo, written for and dedicated to the Levinsons. Mr. Levinson also collaborated with New York Philharmonic Principal English Hornist Thomas Stacy in a CD for CALA's New York Legends series.

Mr. Levinson performs on an Antonio Stradivari violin, crafted in 1726. It is graciously made available for his use by the Dallas Symphony Association.





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, 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 (he had a rather nasty temper), but in spite of his unpleasant personality, Beethoven will be remembered forever for 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 Symphony No. 3- went in new directions. Named Eroica (Italian for "heroic"), his Symphony No. 3 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.

Beethoven conducted the premiere of his Symphony No. 5 in C minor, Op. 67, in 1808 in Vienna, and its opening four note motif may be the most recognizable motif in classical music today. A few years later, his Symphony No. 7 was an immediate success and was performed three times in the 10 weeks following its premiere.

Although Beethoven gradually lost his hearing, he continued composing. He composed many of the most famous musical works of all time, such as his Symphony No. 9 after he had become totally deaf.





Edward MacDowell (1860 – 1908) was born in New York City and began playing piano as a child. His mother brought him to Paris in 1877 where he accepted a competitive scholarship to study piano at the Paris Conservatory. He then studied piano and composition in Germany and returned to the United States with his wife, a former piano student. He was appointed as the first professor of music at Columbia University in New York City and started their music department where he continued to successfully teach and compose. After eight years at Columbia, he resigned amid some controversy and fell into a depression. His wife cared for him until his death two years later, and today he is known for his contribution to American late Romantic music including his most popular short piece from Woodland Sketches, "To a Wild Rose."

Bruce Patti has been a violinist in the Dallas Symphony Orchestra since 1982. He has violin performance degrees from Indiana and Yale Universities, while studying with Josef Gingold, Jaimie Laredo and Broadus Erle. He was concertmaster of the Yale Philharmonia, Chattanooga Symphony, off-Broadway productions and principal violin in several music festivals. He has toured internationally with famed conductors including Jaap van Zweden, Leonard Bernstein, Eduardo Mata, Andrew Litton and Henry Mancini and was a concertmaster for an NET broadcast of Aaron Copland's *The Tender Land* with the composer conducting. He has directed a variety of Chamber Music Concert Series and his concerts have generated thousands of dollars for charities.



As a published composer, he is a multi-ASCAP Award winner whose music has been performed to critical acclaim by the Dallas Symphony Orchestra, Plano Symphony Orchestra, Eastern Music Festival and the Fine Arts Chamber Players. He currently performs his music in area schools through the Dallas Symphony Orchestra's Symphony YES! program, and teaches students through the Dallas Symphony's Young String Program.





Nikolai Rimsky-Korsakov (1844-1908) showed no great love for music as a child. His parents insisted he study piano but he wanted to be a sailor. He liked to compose in his free time. At age 12, he entered Naval School where he heard opera and continued to study piano and composition. He grew to like naval life less and less, and after a three-year cruise, he decided to pursue music as a career.

As the Inspector of Navy's Music, he became familiar with the technical aspects of each instrument and developed a gift for orchestration. He was a member of a group of composers who changed Russian music forever. The "Russian Five" included Mussorgsky, Cui, Borodin, Rimsky-Korsakov, and Balakirev.

Welsh-born composer, **Hilary Tann**, lives in the foothills of the Adirondack Mountains in Upstate New York where she chairs the Music Department and is the John Howard Payne Professor at Union College, Schenectady. Recent composer-residencies include the 2011 Eastman School of Music Women in Music Festival, 2013 Women Composers Festival of Hartford, and 2015 Welsh Music Center (Ty Cerdd). Her work has been supported by numerous organizations, including the Welsh Arts Council, New York State Council on the Arts, Hanson Institute for American Music, Vaughan Williams Trust, Holst Foundation, National Endowment for the Arts, and Meet the Composer / Arts Endowment Commissioning Music USA.



Praised for its lyricism ("beautiful, lyrical work" – Classical Music Web) and formal balance ("In the formal balance of this music, there is great beauty ..." – Welsh Music), her music is influenced by a strong identification with the natural world. These two interests combine in her enjoyment of haiku (she is a published haiku poet) and in text selections from Welsh poets. A deep interest in the traditional music of Japan has led to private study of the shakuhachi and guest visits to Japan, Korea, and China. Her compositions have been widely performed and recorded by ensembles such as the European Women's Orchestra, Tenebrae, Lontano, Marsyas Trio, Thai Philharmonic, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, and KBS Philharmonic in Seoul, Korea.





Nicknamed the “Red Priest” because of his red hair, **Antonio Vivaldi** (1678-1741) was trained in music by his father. He was allowed to discontinue his priestly duties in 1704 because of ill health but continued to pursue a musical career. He became head of the Conservatory of the Ospedale della Pieta which housed over 6,000 orphaned girls. Music was an integral part of their training at the Conservatory and Vivaldi wrote over 400 concerti for his students.

His personality was one of contrasts – quickly changing from irritated to very calm. His music reflected this trait. It also showed contrasts in dynamics, harmony and varied rhythms. The Four Seasons was his most popular work, for which he wrote sonnets to match the seasons.





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.





Busy Bee at the Symphony

Learning Objective

Students will demonstrate an understanding that music communicates.
Students will justify their preference for different musical performances.

Vocabulary

Active listening - paying close attention to what you are hearing

Resources

- [Busy Bee at the Symphony Google Slide Show](#)
- [Busy Bee at the Symphony Google sheet including clickable links](#)
- Orchestra and Violin - [The Flight of the Bumblebee](#)
- Piano solo – [The Flight of the Bumble Bee](#)

Pre-Assessment

Close your eyes and listen to the sounds around you. There are so many sounds that we are used to hearing that our brain automatically stores them in our hippocampus without us even noticing that they are there. That's amazing.

If students are learning on campus, have them share the things they heard. Students learning at a distance can send you a video of what they heard or can add that to their reflection later in the lesson.

Teaching Sequence

1. Teacher says, "When you closed your eyes and listened to things around you, your brain recognized those sounds. Your brains are amazing. Your ears can hear a sound that you may hear every day - like a plane, or a bird, a lawnmower, or children playing- and your brain recognizes those sounds and we don't really pay attention to them. When there's a sound that you are not familiar with or is quite jarring, your brain sends a signal and you pay attention. For example, if a rock hits your window or there is a loud clap of thunder, you notice. Your brain is ACTIVELY listening now - you are paying close attention to the things you are hearing."
2. Teacher says, "Imagine you are in a field, walking calmly on a path when you see a swarm of bumble bees heading toward you. What might this sound like? Would you walk or run away? "
3. Teacher says, "We are going to listen to a piece of music called The Flight of the Bumble Bee by Rimsky-Korsakov. Remember to use active listening but don't close your eyes because I want you to also see what is happening."



4. Play the video (click [here](#)).
5. After listening to the music, the teacher says, “You can almost hear the buzzing bees swarming around the stage. That’s what the composer Nikolai Rimsky-Korsakov was trying to evoke with his music.”
6. Lead students to describe what they heard and saw. They should mention that there was an orchestra and a violin solo.
7. Teacher says, “Now, listen to this version. This version is for solo piano.”
8. Play the video (click [here](#)).

Culminating Activity

Have students reflect about their experience hearing the two versions of The Flight of the Bumblebee. The students in person can do this by sharing with the class. The students learning at a distance can send a video reflection to you in which ever learning tool your school uses.

- Were you able to focus your attention to the short videos?
- How did the music communicate to you?
- What in the music reminded you of a bumble bee?
- How did the composer capture the bumble bee sound with different instruments?
- Which performance did you like best - the orchestra and violin or the piano? Why?

Extension Activity

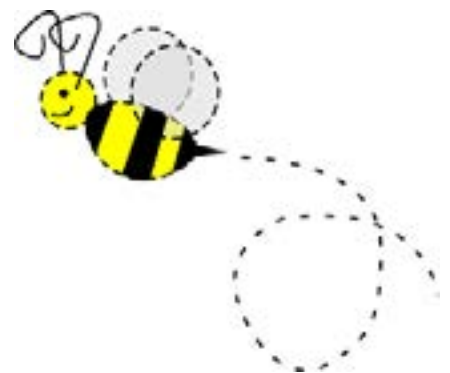
Here is one more example of the Marimba playing [The Flight of the Bumblebee](#). How many other examples of other instruments playing this piece can you find?

Evaluation

Were students able discuss how the music communicated to them?

Were students able to actively listen to music?

Were students able to justify their preference of music using appropriate terminology?



TEKS

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





The Power of Imagination

Learning Objectives

The students will listen to one of the concert selections and create a visual representation of the music.

Resources

- YouTube playlist, pg. 3
- Drawing paper, one per student
- Markers and/or crayons

Pre-Assessment

Take a survey from the class. Ask students if any have ever:

- looked up at the clouds and seen different shapes?
- looked at the moon and imagined a face?
- made up a story?
- created a tune or a song?
- created a poem?
- created a drawing?
- created a sculpture from clay or from snow?

Tell the students if they have ever done any of these things they were using their imaginations.

Teaching Sequence

1. Tell the class that our minds can form pictures and create ideas. We can create something new and exciting by using these pictures and ideas. This is what we call our imagination. A man by the name of Walt Disney called together all of the artists who worked for him. He had them bring their sketchpads and pencils. At the meeting he had his artists listen to music and draw what they heard. No other directions were given. Today we are going to pretend that we are Walt Disney's artists.
2. Tell the students to close their eyes or to lie down on the floor with eyes closed and to listen to the music. Choose one of the selections from the concert repertoire but do not share the title of the music. Ask the students what the music brings to mind?
3. As the students listen to the musical selection a second time, tell the students to use their imaginations to decide how they will visually represent the music.
4. Play the music again and have the students work on drawing what they imagined. Repeat the listening example as needed.



Culminating Activity

Have the students place their finished drawings on display around the room. Ask the students to explain how their drawings reminded them of the music they heard. Tell the students to notice how the drawings are all different, even though they listened to the same piece of music. That is the power of imagination.

Extension Activity

On another day, have the students listen to a different musical selection from the concert repertoire and use their imaginations to create a visual of what they hear.

Evaluation

Did the students create a visual representation of the music?
Did the students explain how their drawing reminded them of the music they heard?

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
FA.A.2.3D





Describing Descriptive Music - Absolutely!

Learning Objective

Students will demonstrate an understanding that program music is intended to depict a particular object, event or feeling.

Vocabulary

Program music- instrumental music that carries some extramusical meaning such as a literary idea, legend, scenic description, or personal drama

Absolute music- music that is intended to be appreciated without any specific extramusical meaning

Resources

- An example of abstract art (an internet search using the words “abstract art,” then clicking on “images,” will yield thousands of examples).
- An example of representational art
- Paper, pencil or pen
- YouTube playlist, pg. 3

Pre-Assessment

Show students some examples of representational art works and tell them that sometimes an artists create a picture of something in particular like a portrait or a landscape. Now ask students if they have ever seen a work of art that didn't seem to be a picture of anything, but instead appeared as just a jumble of lines or colors. Show students examples of abstract artwork. Ask students to share their thoughts as to what the artist intended the work to mean (if anything). Tell students that sometimes the artist uses color, textures and shapes whose meaning is up to the viewer to decide.

Teaching Sequence

1. Tell students that composers think similarly about music. While music is often written with no specific connection to anything other than just the music (absolute music), sometimes composers write music that is intended to depict an object, event, or experience (program music).
2. Tell students that they will hear a short piece of music written by modern day composer Hilary Tann. The piece is called *Water's Edge*, and we will listen to the second movement, II. From the *Riverbed*. It's a musical description of how water and light interact in a flowing river. Hilary Tann describes the music as follows: "the light dances through the upper surface of the water to the riverbed below."



- Using the description as a reference, ask students to make some predictions about how the music might depict light 'dancing' through the water of a river. What does the composer mean by 'dancing' as it refers to the light in the water? How fast will the music be? Will it be loud or soft? Will its texture be heavy sounding or light? Will it have mostly long sounds or short sounds? Will it have a lot of instruments? How will the music depict 'dancing'? Will the music be the same throughout, or will it change? Have students share their predictions. Write student responses on the board.
- Play the short selection a couple of times. Ask students to compare what they heard with their earlier predictions.

Culminating Activity

As they listen, have the students draw or paint the river scene, write a description of the river, or write a poem describing the river. Let the music repeat as the students work.

Evaluation

Did students demonstrate an understanding that program music is intended to depict a particular object, event or feeling.

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
- FA.A.2.3D
- FA.M.2.b.6C





Nature as Inspiration

Learning Objective

Students will demonstrate an understanding that musicians and artists can be inspired by nature.

Resources

- YouTube playlist, pg. 3 - Symphony No. 6 (Pastoral) by Beethoven
- Mindful Listening lesson, pg. 10
- Nature Cinquain Creation Sheet Google Doc - [Write a Nature Cinquain](#)
- Google Doc – [Nature Cinquain Circle Worksheet](#)
- Cinquain examples, pg. 19

Vocabulary

Cinquain – a five-line poem that conveys a vivid image which consists of a subject, adjectives, actions and feelings

Pre-Assessment

Composers like Ludwig van Beethoven and other artists have been inspired by the things around them when composing music, creating a painting or sculpture, or creating a beautiful dance. Out in nature was one of Beethoven's favorite things. Using the opening of Symphony Number 6, "Pastoral," mvt. 3, have the students do the following:


When students enter the room, have them...

- sit up tall like a mountain
- place hands in their lap
- eyes softly closed or direct their gaze downward

Say, "As you listen to this music, what pictures do you see in your mind? What colors do you see? What mood does this music evoke? How does this music make you feel?"

If students seem like their attention is faltering say, "If your mind wanders to other thoughts, that's ok, just bring your mind back to the music. Notice how your body feels in the chair (or on the floor). Again, let your mind see the colors, and pictures in the music."

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



Pair and Share – Having students discuss the things they thought, felt and saw in their minds with their peers is a great way to get students opening up and talking about what they heard in the music.

Teacher Lead Discussion – Students report what they shared. Remember that all appropriate answers are correct. Use open-ended questioning so students are using metacognitive thinking (thinking about their thinking).

Explain to the students that the piece they heard for the mindful listening activity was by Beethoven and was inspired by nature.

Teaching Sequence

1. Create a cinquain poem with the class (Kinder through 1st grade) or have students create their own (2nd through 6th grade). You can use the cinquain Google Slide show to help students and/or create one with the class.
2. Pass out the Circle Sheet for students to create art based on the Symphony Number 6.

Culminating Activity:

1. After all poems are created, have students read their poems to the class.
2. If you created a class poem – write the poem on a poster size sheet of paper and read the poem together.

Extension

1. Have students create artwork to accompany their poem.
2. Create a piece of art as a class and display with the poem.

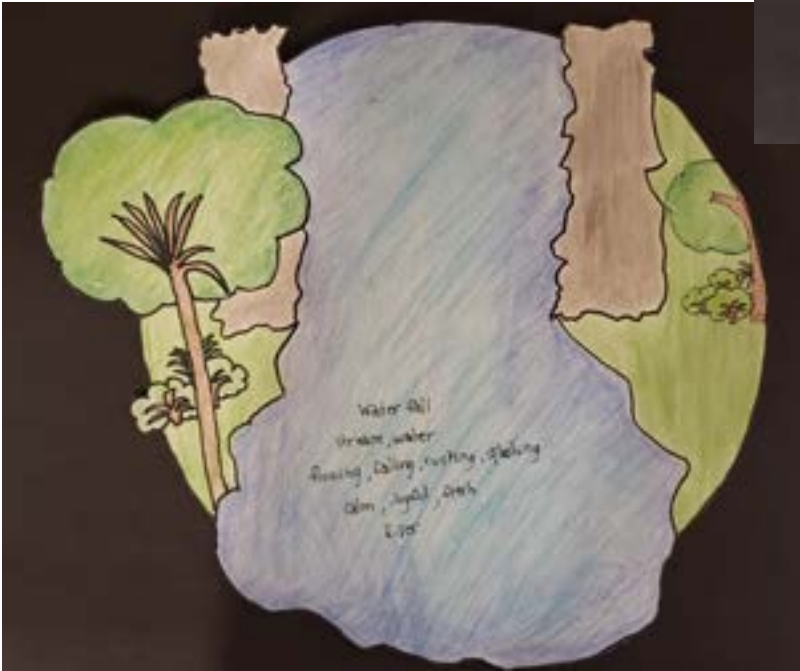
Evaluation

Did the students discuss how nature can inspire musicians and how music can inspire poetry?

Did the students justify their thinking about what they pictured in their mind?

TEKS

FA.A.K.3
FA.M.K.b.3B
ELAR.K.5A/D
FA.A.1.3
FA.M.1.b.5C
ELAR.K.10
ELAR.1.11B/1.13E
FA.A.2.3D
FA.M.2.b.5C
ELAR.2.6D/E
ELAR.2.11





Sounds from Strings

Learning Objective

Students will aurally identify bowed and plucked string instrument sounds.

Resources

- [Listen and Watch - Instruments](#) from DSO Kids website
- YouTube playlist, pg. 3
- [Pizzicato Polka](#) by Wedding String Quartet

Vocabulary

Bow - a stick with horsehair strung between opposite ends

Pizzicato - plucking a string with a finger to produce a sound

Arco - pulling the bow across the string to produce a sound

Pre-Assessment

Ask students whether anyone plays the violin or knows someone who plays the violin. Ask whether anyone can describe what a violin looks like. Tell the class the string family has four instruments- violin, viola, cello and double bass. Players make the sound by pulling a bow across the strings. This technique is called arco. They can also pluck the strings. This technique is called pizzicato.

Go to dsokids.com - [Listen and Watch - Instruments](#). Play the “Twinkle” excerpt for each of the string instruments. Tell the students the sounds on these examples are all made with the bow (arco).

Teaching Sequence

1. Ask students to watch and listen carefully to a piece called “[Spring](#)” from Vivaldi's The Four Seasons. Did the players use bows or pluck the strings to produce sound? Let students describe how the players looked using their bows (arco) and the sounds they produced. Accept all responses.
2. Watch and listen to “[Pizzicato Polka](#).” Let students describe how the players plucked the strings (pizzicato), and how the sound was different from that produced by the bow.
3. Tell the class they will now watch and listen to a piece called [The Flight of the Bumblebee](#). In this piece, the string players go back and forth between bowing (arco) and plucking (pizzicato). At the beginning of the piece the cellos are playing pizzicato; watch to see when the violins also pluck the strings. Again, let students describe what they saw and heard.

Culminating Activity:

Tell students to close their eyes as they listen to *The Flight of the Bumblebee* again. Can they hear the cello pizzicato at the beginning and find the violin pizzicato later in the piece? Ask them to raise their hands when they hear pizzicato.

Extension

Tell the class they will now listen to a piece without seeing the players. Challenge them to identify whether the beginning sounds are bowed or plucked. Play "[Water's Edge](#)." Let students listen twice if needed. Did they identify the opening sounds as plucked (or pizzicato), followed by sounds made with the bow (arco)?

Evaluation

Did students aurally identify bowed and plucked string instrument sounds?

TEKS

FA.M.K.b.1C

FA.M.1.b.1B

FA.M.2.b.1B





Can You Hear the Seasons?

Learning Objective

Students will demonstrate their understanding that how they respond to music can be explicitly informed by the composer and/or their own life experiences.

Resources

- Audio of Vivaldi's "Spring" and Bruce Patti's Winter's Walk, pg. 3
- Paper, colored pencils (or similar), pen or pencil

Pre-Assessment

1. Ask the students what activities they do in the winter. Answers could include: building a snowman, ice skating, skiing, sledding, drinking hot cocoa, bundling up, making a snow angel, etc.
2. For each answer, ask the student to demonstrate these activities with their bodies and have the class copy that movement.
3. Repeat steps 1 and 2 with spring. Answers could include: talking a walk, riding a bike, roller blading, gardening, playing tag, swimming, smelling flowers, etc.

Teaching Sequence

1. Play Vivaldi's "Spring" to hear what he thought this season sounded like.
2. Play Bruce Patti's Winter's Walk to hear what he thought this season sounded like.
3. Play "Spring" again and ask students to move to the music. Call out specific activities at first and move together as a class. Towards the end, give students freedom to create their own, new movements.
4. Repeat with Winter's Walk.

Culminating Activity

1. Divide the students into small groups and assign some to "spring" and some to "winter." Ask them to decide in their small group what movement they want to use to show their season to the others.
2. Play Vivaldi's "Spring" and ask the "spring" students to demonstrate their chosen movements to the class.
3. Play Patti's Winter's Walk and ask the "winter" students to demonstrate their chosen movements to the class.



Extension

On another day, explore another season from Vivaldi's *The Four Seasons* through movement using the teaching sequence above.

Evaluation

Did students demonstrate their understanding that how they respond to music can be explicitly informed by the composer and/or their own life experiences?

TEKS

FA.M.K.b.2C

FA.M.K.b.1D

FA.M.1-3.b.3C



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

DSO
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The Nature of Music

 **DallasSymphonyYouthConcert** 🕒 3min
Meyerson Symphony Center



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Sarah Hatler
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