The Young Person’s Guide to the Orchestra is probably Benjamin Britten’s most performed work, and with good reason. Commissioned in 1946 for film that would introduce British children to the orchestra, the piece is a masterful essay on orchestral tone color. It is cast in the form of a series of variations, based on a hornpipe by 17th century British composer Henry Purcell. Each variation features a different family of instruments in the orchestra, and the whole piece concludes with a rousing fugue. Sixty-five years later, it has now inspired generations of music lovers to learn and listen more.

What better place to experience such a powerful work than the glorious Morton H. Meyerson Symphony Center? For young children, learning is experiential and multi-sensory, and a concert at the Meyerson provides a rich and stimulating sensory environment. The preparation and follow-up lessons suggested in this guide are designed to help teachers capitalize on this exciting learning experience with their students.

Recognizing that learning progresses from the known to the unknown, and that repetition is essential to comprehension, the lessons and activities in this guide are based on experiences that are accessible to the child both at school and at home. The accompanying CD will be of enormous help here, so feel free to use it in any way that will allow your students to become both familiar and comfortable with the music they will hear at the concert. I’m also excited to introduce you and your students to a new friend of the DSO: Bleeckie Streetie. You can read all about her on page 4, and follow her exploits at the Meyerson on DSOkids.com.

Young children are naturally responsive to music. Because of this, attending a Dallas Symphony Orchestra youth concert offers a wide variety of learning opportunities, and every lesson in this guide will help young listeners be attentive to, and develop an understanding of, some of the world’s greatest music. So take advantage of it. I look forward to seeing both you and your students in the Fall!

Musically Yours,

Jamie Allen
Director of Education
Dallas Symphony Orchestra

The Teacher Evaluation Survey for The Young Person’s Guide to the Orchestra is available online at http://www.surveymonkey.com/s/dsyouthconcerts. By taking this survey, you will help us both to program future concerts and to receive funding to continue our outreach. We appreciate your help!

Activities for the The Young Person’s Guide to the Orchestra Teacher’s Guide were prepared by the Dallas Symphony Orchestra’s Curriculum Development Team: Jamie Allen, Linda Booth, Gloria Lett, Jane Aten, Tony Driggers, and Linda Arbolino. This volume of the teacher’s guide was produced and edited by Dallas Symphony Orchestra Education Staff Members Malori Fuchs and Jamie Allen. 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 call Malori Fuchs at 214.871.4006.
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Who's Who

Rei Hotoda, Conductor

Conductor and pianist, Rei Hotoda is one of America’s most dynamic classical musicians. She has guest conducted orchestras throughout North America and Europe including the Winnipeg Symphony Orchestra, Calgary Philharmonic, Thunder Bay Symphony, Hamilton Philharmonic, Greater Bridgeport Symphony Orchestra, the Staatskapelle Weimar Orchestra and the International Contemporary Ensemble. Ms. Hotoda is the Assistant Conductor of the Dallas Symphony Orchestra and began the position in September 2009. Music Director of the Dallas Symphony Orchestra Jaap van Zweden said, “She seems to be a very intelligent and strong musician. We look forward to having her with us.” Former president of the Dallas Symphony Orchestra Doug Adams added, “Rei Hotoda made a strong impression during the final round of auditions. She was the unanimous choice, and we are delighted that she will be joining the DSO team.”

Ms. Hotoda has held positions such as Assistant Conductor of the 2005 Cabrillo Festival of Contemporary Music in California and the 2005 Hot Springs Music Festival. Other appointments include principal conductor of Chicago’s new music group Noamnesia and Ensemble N_JP. She has conducted many famous touring groups including Five by Design, Platypus Theater Group, Dan Kamin and Jeans’ n Classics. Ms. Hotoda studied conducting with Gustav Meier at the Peabody Institute in Baltimore, Maryland. She holds a doctorate in piano performance from the University of Southern California and a bachelor of music in piano performance from the Eastman School of Music.

Jamie Allen, Narrator

Jamie Allen has over 25 years of experience as a composer, conductor, performer, and music educator. He received his bachelor’s degree in music from the University of Chicago and his master’s degree in composition from the University of Texas at Austin. In 1992, he was named “Composer of the Year” by the New Mexico Music Teachers Association and was hailed as “the most inventive young composer in the state” in 1997 by The Santa Fe Reporter. Allen has won awards from both ASCAP and the American Music Center for his work, as well as commissions from numerous ensembles and arts organizations, including The Tree (a major work for multiple Youth Orchestras and professional musicians) from the Cross Timbers Youth Orchestra, the premiere of which he conducted at the Eisemann Center in 2007.

His articles about music and cultural issues have appeared in many national and regional magazines and newspapers, including THE, Hemispheres, SOMA, High Performance, and Playbill. He has served on the music faculty of both the College of Santa Fe and Collin College. A passionate teacher and artist, he has been a frequent presenter, educational consultant, and conductor for many arts organizations, including The Santa Fe Opera, The Desert Chorale, Santa Fe New Music, The Santa Fe Chamber Music Festival, The Dallas Opera, Booker T. Washington High School for the Performing and Visual Arts, the Texas Commission on the Arts, and the New Mexico Arts Commission. Since 2006, Jamie has been the Education Director for the Dallas Symphony Orchestra.

Bleeckie Streetie, Backstage Tour Guide

Students and Teachers can go “Backstage with Bleeckie” by visiting www.DSOkids.com, and selecting the “Backstage with Bleeckie” tab on the home page. There you will find a fun and fascinating video of our new friend, as she visits the Meyerson with her class and accidentally finds herself backstage with the musicians! Along the way, she learns all kinds of cool stuff about different instruments in the orchestra and the people who play them. Where did Bleeckie come from? Well, here is her story:

Bleeckie Streetie, or Bleeckie, is a 5-year-old who loves making BFFs, listening to music, and brightening everyone’s day by saying, “Hearts and stars!” She was born on Bleecker Street in New York City, hence her name Bleeckie Streetie. A bubbly talker, Bleeckie loves telling stories, and also enjoys hearing them. She would talk and listen to an inanimate object if it had a story to tell!

Bleeckie also loves school, and gets excited about ANYTHING that has to do with learning. Even though Bleeckie does seem very hyper, she is not on sugar-overload, despite popular belief. She just finds joy in everybody and everything in life, and rarely finds things to be sad about. She just doesn’t think it’s worth it! Bleeckie is also very unique. She’s a fan of mismatched patterns and styles, and doesn’t care if she wears sneakers with a dress. And blue skin? Definitely not typical. But Bleeckie LOVES the fact that she’s different. She loves being an individual! She loves who she is, and wouldn’t change it for anything.
Concert Guidelines

Before the Concert
- Please prepare your students using the DSO Teacher’s Guide and related materials on [www.DSOkids.com](http://www.DSOkids.com)
- Students should be briefed on concert etiquette in advance.
- Please contact Malori Fuchs at 214.871.4006 at least 48 hours before the concert if your group includes any students or teachers with special needs, including wheelchairs or hearing impaired students requiring infra-red headsets.
- Changes to a reservation must be made at least **two days** before your Youth Concert experience.

The Day of the Concert
- Before leaving school, please allow time for students to visit the restroom.
- Upon your arrival, you will be greeted by a DSO Staff Member who will give you a DSO bus number. This DSO bus number is given to help ease the bus pick-up process after Youth Concerts. Memorize your DSO bus number.
- **DO NOT UNLOAD YOUR BUS UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.**
- Learn your bus driver’s name and be sure you can recognize her/him.
- Plan to arrive at the Meyerson **at least** 30 minutes before concert time. Arriving 45 minutes beforehand is advisable if you have a very large group.
- Write down your bus driver’s cell phone number in case of an emergency.

Upon Arrival at the Meyerson
- 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 concert time.
- **Food, drink, and chewing gum are NOT permitted in the concert hall.**
- An organ demonstration starts seven minutes before the concert—you won’t want to miss that. It’s always a favorite with the students!

During the Concert
- Turn your cell phone to off, silent, or vibrate mode.
- The use of cameras and recording devices is prohibited, including those on cell phones.
- 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.
- Make sure you know your DSO bus number.

Back at School
- Refer to [www.DSOkids.com](http://www.DSOkids.com) for follow-up curricular activities.
- Student letters/artwork expressing reactions to the concert are appreciated.

Please send letters or artwork to:
Dallas Symphony Orchestra
Attn: Youth Concerts
2301 Flora St., Schlegel Administrative Suites
Dallas, TX 75201
Fax Number: 214.953.1218
E-mail Address: m.fuchs@dalsym.com
Meet the Composers

Leonard Bernstein
Bernstein began studying piano when he was ten years old. He graduated from Harvard and then from the Curtis Institute of Music, where he studied piano, conducting, and composition. When he was still a very young man, he was assistant conductor of the New York Philharmonic. The regular conductor, Bruno Walter, was ill one evening and Bernstein took his place in a nationally televised concert. He did such an outstanding job that he became famous, and many orchestras wanted to hire him. He was the regular conductor of the New York Philharmonic from 1958 through 1969. Just two weeks after he started his job with the New York Philharmonic, Bernstein conducted his first Young People's Concert. Throughout his career he believed playing for young students was one of the most important things he could do. Andrew Litton, the former conductor of the Dallas Symphony Orchestra, attended some of these concerts when he was a child growing up in New York. These experiences inspired him to become a conductor and to make education an important part of his work with the Dallas Symphony. Bernstein also composed classical music, Broadway music, and jazz. He has been called "the first American composer to receive world-wide recognition."

Benjamin Britten
Benjamin Britten was the son of a dental surgeon and an amateur singer. He loved music and began to compose at the age of 5. He studied the piano and the viola, then began composition lessons. He won a composition scholarship to the Royal College of Music. After graduating, he was determined to make his living as a composer. He wrote music for a variety of documentary films and plays. He came to America during the years of 1939-1942 but returned to England. He was exempted from military service and allowed to continue his composition work if he agreed to perform as a pianist at the wartime concerts promoted by the Council for the Encouragement of Music and the Arts. The next years were spent performing the compositions he had already written, as well as writing for opera. Britten's work as an opera composer gained him an international reputation. He was the first musician to be gifted with the title of "Lord" by the Queen. He also received commissions to write works for special occasions. In 1948 he successfully planned the first Aldeburgh Music Festival which quickly became an annual event.

Aaron Copland
Although he was probably one of the greatest American composers, Aaron Copland did not grow up in a musical family. His parents were Russian immigrants who never even went to a concert. After several attempts to obtain musical instruction including a correspondence course, he eventually went to a school in Europe where a young teacher named Nadia Boulanger influenced him to become a composer. By his mid-twenties his work was known by other composers. Copland borrowed from American legends and folk music and incorporated them into his music. Such musical pieces include: *Billy the Kid* and *Appalachian Spring*, for which he won a Pulitzer Prize for music. He was one of the first composers to successfully incorporate jazz rhythms into symphonic music. He was very helpful and generous to other young composers, often promoting their music along with his own. Because Copland had a habit of composing at night with the help of his noisy piano, he had to move several times. Interestingly, Copland actually conducted the Dallas Symphony Orchestra twice.
Meet the Composers

**Wolfgang Amadeus Mozart**
Mozart was no doubt the greatest child star that ever lived. He was traveling all over Europe playing music by the time he was six. Because of his constant travels, Mozart eventually learned to speak fifteen different languages.

He wrote his first sonata for the piano when he was four and composed his first opera when he was twelve! Mozart could compose anywhere - at meals (he loved liver dumplings and sauerkraut), while talking to friends, while playing pool and even while his wife was having a baby.

He composed very quickly and wrote huge amounts of music. It would take over 8 days to play all of his music, one piece after the next, without stopping. One famous piece that he wrote was *Variations on "Twinkle, Twinkle Little Star."*

One night a mysterious stranger came to his door dressed in gray to hire Mozart to write a requiem mass (a piece of music that choirs perform at funerals). Mozart, who was very afraid of ghosts and extremely superstitious, was terrified of the stranger who kept nagging him to finish the piece. He was already ill, and in his state of mind he became convinced that he was writing music for his own funeral.

During his lifetime, Mozart was very well-known but spent money faster than he could earn it. He was poor and in debt when he died of kidney failure at the age of 35 and was buried in an unmarked grave. Mozart is considered by some to be the greatest composer who ever lived.

While most composers specialize in certain kinds of pieces, Mozart created masterful works for almost every category of music - vocal music, concertos, chamber music, symphonies, sonatas, and opera.

**Gaetano Donizetti**
Donizetti came from humble beginnings and no one would have guessed he would become a famous composer. He was born in Italy, and his family was very poor and non-musical. However, at age 9, he enrolled in a free music school and he began developing his talent. He was quick to learn and won many prizes at the school. He even began writing opera at a young age. On the other hand, he was also mischievous and got reprimanded a lot.

Donizetti became really famous in 1830, when he produced his opera named *Anna Bolena.* This is a “tragic” opera, but he also wrote funny operas which are called *opera buffa* in Italian. He was good friends with Gioachino Rossini, who was another Italian composer famous for his operas. Many of Donizetti’s best operas were written near the end of his life, when he was becoming quite ill mentally and physically. While operas were his focus, he also wrote pieces just for instruments, such as the Sinfonia for Wind Instruments which we will hear at the DSO youth concert. The music school that Donizetti attended as a boy is still in existence, and it is now named after him.
Resources for Teachers

Books

Video
The Dallas Symphony Orchestra’s television series for children. *Amazing Music*, features Music Director Emeritus Andrew Litton as your guide to “Emotions in Music,” “Pictures in Music,” “Families of the Orchestra,” and “Jazz.” (See p. 52 for order form.)

Classroom Materials
Sources for pictures of instruments, books, audio, and videotapes can be found at:
• DSO Symphony Store; call 214-871-4066 for information
• Friendship House; call 1-800-791-9876 for a free catalog
• Music Educator’s National Conference (MENC); call 1-800-828-0229 for a free catalog.
• Music in Motion; call 1-800-807-3520 for a free catalog.

Online
www.DSOkids.com The Dallas Symphony’s website for teachers and students
www.playmusic.org A children’s website from the League of American Orchestras
www.nypphilkids.org The New York Philharmonic’s website for teachers and students
www.artsalive.ca An education website sponsored by the National Arts Centre in Canada
www.sfskids.org The San Francisco Symphony’s educational website for children
www.nsokids.org The Nashville Symphony’s educational website for children
http://listeningadventures.carnegiehall.org Carnegie Hall’s Online Resource Center—Games and Listening Guides
Music in the Air
My Trip to the Dallas Symphony Orchestra

Hay música en el aire
Mi excursión a la orquesta sinfónica de Dallas
I traveled with my class to the Morton H. Meyerson Symphony Center.
We went to hear a concert of music played by many instruments.

Tomé un paseo con mi clase al Centro Sinfónico Meyerson. Fuimos a escuchar un concierto de música con muchos diferentes instrumentos.
I walked with my class up the steps to the place where we would sit.

Subí los escalones con mi clase al lugar donde nos íbamos a sentar.
Here we are sitting in our seats waiting for the concert to begin.
(Draw yourself in the empty seat.)

Aquí estamos en nuestros asientos esperando que empieze el concierto.
¿Puedes adivinar quién soy yo?
Out come the musicians. They carry their instruments with them.
The musicians are all on stage now.

Aquí vienen los músicos. Llevan sus instrumentos con ellos.
Look! Here comes the Concertmaster.
His job is to play the tuning note for the orchestra.
He plays a violin. We clap for him.

Los músicos están todos acomodados. ¡Mira! Aquí viene el Maestro del Concierto. El da el tono de afinación para toda la orquesta. El toca el violín. Le damos un aplauso.
Now the musicians are ready. They wait for their conductor.
Here she comes. We clap for her.
We know the concert will now begin.

Ahora los músicos están listos para tocar.
Esperan al Director.
Le damos un aplauso. Ahora sabemos que va a empezar el concierto.
I hear such beautiful music.
Here are some of the instruments I see and hear:

Yo oigo música hermosa. Aquí estan algunos de los instrumentos que yo:
My friends and I clap after each piece we hear.
(Draw yourself in the empty seat.)
There is music all around us.
There is music in the air.

Aplaudimos después de cada pieza. La música nos rodea.
Hay música en el aire.
Introduction
The purpose of *Music in the Air* black line masters is to prepare students for the actual concert experience. As the students read (or are read to) from the *Music in the Air* book, they will "walk through" the concert day step by step. Knowing what to expect and how to respond will enable the students to more fully enjoy their symphony experience. Choose any or all of the following activities to prepare your class for this special event.

Teaching Objective
Students will prepare for their concert experience by learning what to expect and how to respond.

Resources
- Blackline master drawings of book
- Overhead transparencies
- Recordings of music which will be performed at the concert
- Pencils, crayons, markers

Activity 1—Are You Ready?
Use the black line master drawings to make overhead transparencies. Use these transparencies to introduce the students to the idea of going to a concert and what occurs at a concert. As each transparency is placed on the overhead, read the script and discuss where the class will soon be going and what they will do when they arrive.

Activity 2—"My Class Goes to the Symphony"
Make a class book. Make one hard copy of each black line master drawing. Each child in the class should be given the chance to draw themselves going up the steps in the picture found on page 11. The children may use stick figures, fingerprint "people," or any other way they can draw themselves. Read the book aloud to the class so that students will understand the sequence of events that will occur on concert day. Bind the book in some way so the children can look through it on their own and tell each other what will happen. Keep the book on display in your classroom so that the children can enjoy "reading" it before and after the concert trip.

Activity 3—Music in the Air individual books for each students
Make a copy of the *Music in the Air* book for each student in your class. As you read aloud through the pages, allow your students the opportunity to draw themselves on the steps on page 11 and also in their seat on pages 12 and 17. This will personalize the story for each child.
**I Am a Musician: A Picture Story**

**Going to the Meyerson**

**Directions:** Read the picture story. Translate the pictures by using the picture bank at the bottom of the page.

When you go to the [image], to hear [image], play in a concert, you [image].

When you get to your [image], sit quietly and look around at the beautiful [image].

When the concert is almost ready to start, [image] will appear on the [image].

You will hear them warming up their [image]. The [image] will come on [image] next. His job is to play the tuning pitch for all to hear. The [image] will then begin to tune their [image]. When the [image] are in tune, the [image] will appear. Her job is to lead the orchestra.
The Young Person's Guide to the Orchestra, Grades PreK-2
The Percussion Family

Teaching Objectives
• Students will discover and define how percussion instruments create sound.
• Students will use a percussion instrument to perform beat and rhythm.

Vocabulary
• Beat – the felt heartbeat of a song
• Rhythm – the way the words go
• Unpitched percussion – percussion instruments that can play a rhythm or sound effect but not a melody

Resources/Materials
• A variety of unpitched classroom percussion instruments (such as the guiro, sand blocks, shaker, maracas, woodblocks, and hand drums)
• Well-known nursery rhymes, poems, or folk songs
• Teacher’s Guide CD, track 2
• The New York Philharmonic performing Fanfare for the Common Man by Aaron Copland http://www.youtube.com/watch?v=Xzf0rvQa4Mc (Great close-ups of the timpani, bass drum, and gong)
• http://www.classicsforkids.com/activitysheets/July2011.pdf for additional information on Fanfare for the Common Man by Aaron Copland
• Bowmar posters of the percussion family, or any other photos or drawings showing percussion instruments
• Computer or CD player

Pre-Assessment Activity
Initiate a discussion with the students seeking their response to the following questions:
• How many musical instruments can the students name?
• Does any individual student play an instrument? If so, which one?

Teaching Sequence
1. Tell the students that they will be attending a concert by the Dallas Symphony Orchestra and will see many types of instruments on stage making music together. Say that today we will be focusing on percussion instruments.
2. Distribute classroom percussion instruments, one to each student. Make sure that there are a variety of sounds represented (wood, metal, high pitch, low pitch, etc.) and that the instruments include those that produce sound by scraping (such as the guiro and/or sand blocks), those that produce sound by shaking (such as the shaker and maracas), those that produce sound by hitting (such as woodblocks and hand drums), along with any other percussion instruments in your classroom.
3. Have students explore how sound is produced on their instrument and take turns sharing with the rest of the class. The teacher should guide the students into using the words, “scrape,” “hit,” or “shake” to describe how each sound is produced.
4. Have the class create a class definition for percussion instruments by filling in the following sentence. “Percussion instruments are instruments which produce sound by …………………… (scraping, shaking, or hitting).”
Extension
On another day, listen to *Fanfare for the Common Man* composed by Aaron Copland, an American composer. This will be one of the selections the students will hear at the symphony concert. Use the accompanying CD, track 2, or you can see and hear this piece performed by the New York Philharmonic at [http://www.youtube.com/watch?v=Xzf0rvQa4Mc](http://www.youtube.com/watch?v=Xzf0rvQa4Mc) (There are great close-ups of the timpani, bass drum, and gong during the performance.) Show the posters of the percussion family and ask the students to identify on the poster which percussion instruments they saw/heard in the *Fanfare* performance on YouTube. Tell the students to watch for these instruments when they attend the symphony concert.

Evaluation
- Were the students able to describe how the sound is produced on a percussion instrument?
- Were the students able to perform the beat and/or the rhythm on percussion instruments?

TEKS
Music 117.3; 117.6; 117.9
Role of the Orchestra Conductor

Teaching Objective
Students will demonstrate an understanding of the role of conductor of an orchestra.

Vocabulary
- Conductor – the person who directs a group of musicians.
- Meter – how beats are grouped in music.
- Baton—the conductor’s directing stick

Resources
- A display of the two vocabulary words
- Duple meter conducting pattern transparency (page 47 of this Guide)
- Orchestra Seating Chart transparency (page 46 of this Guide)
- Overhead projector

Pre-Assessment
Ask the students if they have seen a band or orchestra in live performance or on television. How did they know when to start and stop; how did they know when to play fast or slow?

Teaching Sequence
1. Using the Orchestra Seating Chart transparency, show the students that at the Dallas Symphony Orchestra Youth Concert they will see a person standing in front of the orchestra directing with a baton in the right hand. She is the conductor. She communicates to the musicians when to start and stop playing and when to play fast or slow.
2. Direct the students’ attention to the conducting pattern transparency. Have them use their right hand and practice the duple meter conducting pattern. (Even left handed conductors use their right hand to direct the orchestra.)
3. After a minimum level of proficiency is achieved, go to www.dsokids.com/listen/ComposerDetail.aspx on the Internet and choose Aaron Copland’s “Hoe Down” (28 seconds long).
4. Encourage the students to use their right hand and conduct the orchestral excerpt in duple meter while the music is playing. Repeat as desired.

Culminating Activity
Encourage students to show how a conductor might indicate when to play fast and slow while conducting in duple meter. Conclude the lesson by referring to the two vocabulary words: conductor and meter.

Evaluation
Did student responses and behavior indicate a basic understanding of the role of the orchestra conductor?

Extension
Within the next few class days, write a class letter to Maestro Hotoda. You may address it c/o the DSO Education Department, 2301 Flora Street, Dallas, Texas 75201.

TEKS
Music  117.3; 117.6; 117.9
Mathematics  111.12; 111.13; 111.14
Language Arts  110.10
Teaching Objective
Students will demonstrate an understanding that orchestral instruments are grouped into four families, based on their similarities.

Vocabulary
Family—a group of persons or things having similar features or related to each other in some way

Resources
- Pictures of one instrument from each instrument family: violin, clarinet, trumpet and triangle
- Index cards with a picture of a violin, clarinet, trumpet or triangle on each one
- Samples of instrument sounds (available at http://www.dsokids.com)
- A familiar children’s book that focuses on family
- A picture of the teacher’s family
- Computer

Pre-Assessment
Show the students a picture of your family. Encourage the students to talk about how your family members look the same and/or different. Continue the discussion by encouraging student volunteers to describe their own families using the same criteria.

Teaching Sequence
1. Read a children’s book about families to the class. Encourage discussion about how the family members are similar and different in age, gender, height, sound of voice, etc.
2. Ask students to talk about different kinds of families: ducks, lions, etc. Emphasize similar features within each animal family; feathers or fur; feet or paws; sounds they make, etc.
3. Tell students that musical instruments are also divided into families based on how they look and how their sounds are made. Use specific pictures and demonstrations that can be found at www.dsokids.com/listen/instrumentlist/aspx Look at the pictures and listen to the violin, clarinet, trumpet, and triangle. Pictures can also be found on page 48 of this Guide.
4. As each family of instruments is demonstrated, share the following information with the students.
   A. Brass instruments are played by “buzzing” the lips into a mouthpiece.
   B. Woodwinds are played by blowing.
   C. Percussion instruments are played by shaking, scraping or striking the instrument.
   D. String instruments are played by pulling a bow across the strings or by plucking the strings.
5. Several days prior to attending the Dallas Symphony Orchestra Youth Concert, look at pictures of the instruments and listen to their sounds. Encourage conversations.

Culminating Activity
Give each student a picture of an instrument with the name written on it, as grade appropriate. Then have the students group themselves according to instrument families, standing at predetermined locations in the classroom.

Evaluation
Did students demonstrate an understanding that orchestral instruments are grouped into families based on their similarities?

Extension Activity
Encourage each student to draw a portrait of their family to share with the class. Display the drawings in the classroom and give them to parents during parent conferences.

TEKS
Music 117.3; 117.6; 117.9
Social Studies 113.2; 113.3; 113.4
Teaching Objective
The students will become familiar with the sounds of the instruments in the woodwind family by acting out what they think the personalities of the instruments are in the music.

Resources
- Teacher’s Guide CD, track 3
- Pictures of the instruments in the woodwind family – flute, clarinet, oboe, and bassoon (may be found at http://www.dsokids.com/listen/instrumentlist.aspx)

Vocabulary
Vibration—the rapid movement of an object up and down or back and forth.

Pre-Assessment
Ask the students if they know anyone who plays an instrument. Tell them if any of those mentioned are members of the woodwind family: the flute, oboe, clarinet or bassoon. Ask them if they have ever seen or heard a woodwind instrument and if they know where.

Teaching Sequence
1. Show students pictures of the flute, oboe, clarinet and bassoon. Ask them to find things that are the same or different. Explain that these are members of the woodwind family.
2. Ask, “Which one is not made of wood?” Explain that the flute used to be made of wood, so it is considered part of the woodwind family.
3. Discuss the fact that the bigger instruments (bassoon) sound lower and the smaller instruments are higher pitched. Play the examples on http://www.dsokids.com/listen/instrumentlist.aspx.
4. Ask students to make high-pitched and low-pitched sounds.
5. Tell students that they are going to listen to a piece in which all of the woodwind instruments are playing. The students will use their imaginations to create a story that the instruments are telling. They can make up their own name for each instrument or use something like Freddie the flute, Christi the clarinet, Olivia the oboe, or Bob the bassoon. Play about 30-45 seconds of the piece and ask the students to pretend the instruments are friends playing on the playground.
6. After listening, ask students what their instruments were doing in their story. If age appropriate, list the ideas on the board. Some ideas to get them going might be: are they happy or sad? Are they friends? Is one more talkative than another? What are they doing – sitting, dancing, taking a walk, playing a game, drawing a picture?
7. Listen to the excerpt again and ask students to give special attention to the bassoon (the low sound). Does it play at the same time as the others? Make up a movement (this could be fingers moving to follow the line up and down) that mirrors the bassoon line and lead the children to do it. Do you think the story is more interesting with the bassoon or would it be different without it?

Culminating Activity
Divide the students into 4 groups to be the flutes, oboes, clarinets and bassoons. Play the piece again and ask the students to act out the personalities of the woodwind instruments.

Evaluation
Did the students show familiarity with the woodwind instruments by acting out what they think the personalities of the instruments are in the music?

TEKS
Music  117.3; 117.6; 117.9
Theatre  117.4; 117.7; 117.10
Teaching Objective
Students will develop an understanding that musicians produce sound on brass instruments by buzzing their lips into a mouthpiece on the instrument.

Vocabulary
- **Vibration**—the rapid movement of an object up and down or back and forth
- **Buzzing**—the sound that is produced by blowing air between closed lips, causing them to vibrate

Resources
- A mouthpiece, easily made by cutting the top off a plastic bottle with scissors. (Be sure to leave enough of the bottle so that it flares out, making a place into which you can buzz your lips—see illustration on the next page.)
- Any or all of the following: plastic bottles of various sizes with bottoms cut out, various lengths of rubber hose, tubes, jars, funnels of various sizes, cups, drinking glasses
- A picture of the brass family of the orchestra (examples of brass instruments may be viewed on the Internet at [http://www.dsokids.com/listen/instrumentlist.aspx](http://www.dsokids.com/listen/instrumentlist.aspx))

Pre-Assessment
Show students a picture of the brass family (or brass instruments). Ask students if they can name the brass instruments and describe how sound is produced on them.

Teaching Sequence
1. Tell students that all sounds are produced by vibration, which is fast movement up and down or back and forth. In musical instruments, sound is created by causing the air in and around the instrument to vibrate.
2. “Buzzing” is when a player blows air between their closed lips, causing them to vibrate together. When playing brass instruments, sound is produced when the player buzzes his or her lips against a mouthpiece on the instrument. This creates a sound that travels through the tubing of the instrument. The flared bell of the instrument acts like a megaphone, making the sound louder. (As a demonstration, make a megaphone out of a piece of poster board and talk into it. Notice that the megaphone focuses the sound in a particular direction, making the sound amplified.)
3. Demonstrate for students how to buzz your lips by blowing air between them. Allow them to try. (Be sure and have a signal for them to know when to stop!) Using the homemade “mouthpiece,” show them how a musician buzzes into a mouthpiece.
4. Using your box of funnels, bottles and hose, create a “brass” instrument by attaching the “mouthpiece” to the various items and buzzing. Have your students choose which ones to try and help them note how the sound is changed by the various sizes and shapes of the items. If appropriate for your class, allow students to try.

Culminating activity
Have students listen to the Teacher’s Guide CD, track 2, or watch a performance of *Fanfare for the Common Man* by Aaron Copland. ([http://www.youtube.com/watch?v=Xzf0rvQa4Mc](http://www.youtube.com/watch?v=Xzf0rvQa4Mc) It has great close-ups of the instruments.) Have students listen for the differences in the sounds of the various sized instruments.

Evaluation
Did students develop an understanding that musicians produce sound on brass instruments by buzzing their lips into a mouthpiece?
Extension Activity
Tell students that the military uses a brass instrument called a bugle to signal troops and give instructions like “wake up,” “lights out,” or “charge!” Using the “brass instruments” you made, create “bugle calls” by composing short patterns of long, short, high and low tones. Examples of instructions could be to line up, stand, sit down, be silent and listen to directions, etc. Allow students to help you choose which horn “calls” will go with the given directions.

TEKS
Music 117.3; 117.6; 117.9
Science 112.11; 112.13
Teaching Objectives
• Students will discover the difference between hearing and active listening.
• After listening to a musical excerpt, students will be able to identify and discuss their re-
  sponse to the music they hear.

Resources
• Chart paper or chalkboard and markers
• Teacher’s Guide CD

Pre-Assessment
• Discuss with the class: We live in a world that is full of sounds. No matter what we are lis-
  tening to or thinking about—maybe what an adult or one of our friends is saying, a TV
  show, or a computer game—other sounds are all around us.
• If possible, take the class to an area outside the classroom—perhaps the playground, a
  hallway, or the cafeteria. Ask them to close their eyes for a short time and remember all
  the sounds they hear, then share with the class. List the responses. Discuss whether they
  notice all these sounds when they are not listening for them.
• While we cannot keep from hearing the sounds around us, most of us learn to listen and
  think about what we are most interested in, and “tune out” other sounds that come to our
  ears.

Teaching Sequence
1. Ask the students to name places where we hear music—on the radio or TV, in stores, in
  restaurants, at the mall, etc. Do they always listen to it? Would they know if they heard the
  same song again? Do they sometimes “tune it out” and not even realize they are hearing
  it?
2. Talk about why we enjoy seeing the same movies or hearing the same stories over and
  over: it is fun to anticipate what we know is coming next. In the same way, when we know
  what to listen for, listening to music is more fun, even if it is a piece we have never heard
  before.
3. Tell the class they are going to hear some of the music the Dallas Symphony will play
  when they attend the youth concert. Ask them to listen to the excerpt from Copland’s Fan-
  fare for the Common Man (track 2 on the accompanying CD), and be ready to answer
  these questions (assure students that there are no wrong answers):
  • What did the music make you feel like doing?
  • If the music were a picture, what would it be about?
4. After discussing the answers, play the excerpt again and ask them to be ready to discuss:
  • What did you hear in the music that made you answer as you did? (Was it fast or
    slow? Were the sounds high or low? Loud or soft? etc.)
5. Repeat steps 3 and 4, using the excerpt from Mozart’s Eine Kleine Nachtmusik (track 4 on
  the accompanying CD):
  • Did this music feel different from the first piece we heard?
  • If it were a picture or a story, what might it be about?
  • What did you hear in the music that was different from the first piece we heard?
The Young Person’s Guide to the Orchestra, Grades PreK-2

Listen! What Do You hear? continued

Culminating Activity
On the day the students are to attend the DSO Youth Concert, challenge students to listen carefully and be ready to discuss how the music made them feel, or what pictures or stories it suggested, when they return to school.

Evaluation
Did student responses indicate active listening to the excerpts they heard?

Extension Activities
1. If time allows, play excerpts from each piece on the Teacher's Guide CD for the class before they attend the concert.
2. Give the students the names of the pieces they will hear, and encourage them to find and listen to them on YouTube.

TEKS
English/Language Arts  110.11; 110.12; 110.13
Music  117.3; 117.6; 117.9; 117.12
The Singing Strings

Teaching Objectives

- Students will learn how sound is produced on string instruments.
- Students will be able toaurally identify the sound of a string instrument.

Vocabulary

- Vibration—rapid moving of an object back and forth or up and down
- Timbre—tone quality; the characteristic sound produced by an instrument or voice
- Rosin—the sticky substance secreted by pine trees when the bark is cut and then dried
- Bow—a long, curved stick strung with horse hair, which is used to play string instruments

Resources

- Teacher’s Guide CD
- Website: http://www.dsokids.com/listen/instrumentlist.aspx

Pre-Assessment

Ask students to name musical instruments with which they are familiar. Choose two instruments from those they name: ask whether they could tell the difference if the same tune were played first by one instrument, then the other. How is the sound of one instrument different from another?

Teaching Sequence

1. Ask students to hold their palms against their throats and hum. What do they feel? If the term is not part of an answer, explain that all sound is produced by vibration—the rapid movement of an object. When we speak or sing, vocal chords in our throats (voice boxes) shake, or vibrate, to make the sounds of our voices.

2. Let students name other objects which produce sounds, and discuss what vibrates to produce that sound. The shape and size of the vibrating object creates the characteristics of the sound. For example, men’s voices are usually lower than women’s because men’s vocal cords are usually thicker.

3. Display the string instrument pictures on http://www.dsokids.com/listen/instrumentlist.aspx. Ask the class what part of a violin, viola, cello, or double bass vibrates to produce the sound. (If possible, show an actual instrument and let students observe as you or another student pluck the strings.) The sound of string instruments is produced by plucking or bowing the strings to make them vibrate. Rosin is put on the bow hair to make it sticky—when the musician pulls the hair across a string, it catches and makes the string vibrate. A string instrument sounds different from a piano, a woodwind instrument, or a brass instrument, even when it plays the same notes.

4. Play the examples of each string instrument. Point out that, as the instruments get larger and the strings are longer, the sound is lower.

Culminating Activity

1. Ask students to describe how a violin, viola, cello, or double bass produces a sound.
2. Play the examples of a string instrument, then a woodwind or brass instrument in the same pitch range playing Twinkle, Twinkle, Little Star, found on http://www.dsokids.com/listen/instrumentlist.aspx. After they hear each pair of instruments, ask students to tell which sound is a string instrument:
   - Violin—Flute, Piano, or French horn
   - Viola—English horn
   - Cello—Clarinet
   - Double bass—Contrabassoon or Tuba
   (Don’t play the string sound first in every example.)
3. Tell students that, when they attend the DSO Youth Concert, one piece will be played by string instruments only. Play the excerpt from Mozart’s *Eine Kleine Nachtmusik* (track 4 on the accompanying CD) and challenge students to listen for each string instrument.

**Evaluation**
- Could students tell how a string instrument produces a sound?
- Could students distinguish string sounds from those of other instruments?

**Extensions**
Additional lessons focusing on string instruments can be found on http://www.dsokids.com/resources/lessonplans.aspx
- 2003 – I Am a Musician
- 2005 – Symphony Strings
- Lone Star String – Instrument ID
- 2010 – Musical Families
- The Sounds of Music (make a string instrument)

**TEKS**
English/Language Arts  110.11; 110.12; 110.13
Music  117.3; 117.6; 117.9; 117.12
I Instruments of the Orchestra

Teaching Objective
Students will become more familiar with musical instruments. (Familiarity with the instruments will enhance the students’ experience at the concert because they can look and listen for specific sights and sounds.)

Resources
- Pictures or photographs of orchestral instruments
- Copies of the Orchestra Seating Chart (on page 46 of this Guide)
- Recordings of instrumental sounds (available on http://www.dsokids.com/listen/instrumentlist.aspx

Teaching Sequence
1. Show students pictures/photographs of orchestral instruments.
2. Hand out copies of the orchestra seating chart.
3. Listen to the sounds of different instruments on the recordings while viewing the pictures/photographs.
4. As a group activity, have the students create lists of adjectives describing first the appearance, then the sound of each instrument. (This activity offers a good opportunity to introduce the concept of onomatopoeia or imitative words.)
5. Quiz students by having them identify some instruments visually and aurally.
6. Ask students to write a short paragraph describing the sound of one instrument using some of the adjectives listed by the group.

Evaluation
Could students identify different instruments and describe the sound of one?

Co-Curricular Connections
Fine Arts – Music
Language Arts
The Young Person’s Guide to the Orchestra, Grades 3-6

The Music Listening Game

Teaching Objective
Students will improve their listening skills.

Resources
Teacher’s Guide CD

Teaching Sequence
1. Play the basic listening game. Ask students to be very quiet and write down or remember everything they hear during a two to five-minute period.
2. At the end of the time, ask each student how many things they heard. Encourage the lists to be as long as possible, including everything from sounds made by other students to air-conditioning noise. (In a few days, you can play the game a second time and compare how listening skills have improved.)
3. With no other activities going on, have students listen to a work of music once.
4. After listening, lead a discussion by asking general questions such as:
   • How did the music make you feel? Why?
   • What was the mood of the music? Why do you say that?
   • How would you move your body to this music? Explain why you chose that movement.
   • Can you make a facial expression that describes the music? Why did you choose that expression?
   • Can you think of one word that describes the music? Why did you choose that particular word?
   • Does the music make you think of a certain person, place or thing? Why?
   • What did you picture in your mind while listening to the music? Why?
(Keep in mind that there is no right or wrong answer to these questions because music is a personal experience. Discussions like this assist students in becoming more self-aware. If class does not respond initially, try listening to the music again, this time allowing the students to move quietly to the music.)

Evaluation
Did students’ listening skills show improvement?

Extension Activity
Have students listen to another work of music, then create an original work of art inspired by what they heard

Co-Curricular Connections
Fine Arts – Music
Science
Social Studies
The Young Person’s Guide to the Orchestra, Grades 3-6

Concert Conduct

Teaching Objective
Students will learn about the proper etiquette for a concert environment.

Teaching Sequence
1. Lead a class discussion that touches on the following topics:
   • Which rules of good citizenship apply to concert attendance?
   • Why is good citizenship important?
   • How can good conduct help others to enjoy the music?
   • Should food, drink and chewing gum be brought to the concert hall?
   • When does an audience applaud and when does it sit quietly during the concert?
   • Are we allowed to take pictures or video of the Symphony?
   • Does the Meyerson Symphony Center belong to all the citizens of Dallas?
   • Do future concert-goers deserve to see the beauty of the Symphony Center?

Evaluation
Do student responses in the discussion exhibit an understanding of the proper behavior at a concert? At the concert, do students demonstrate good citizenship?

Extension Activity
1. Review the following “applause rules”:
   • Clap when the concertmaster enters at the beginning of the concert.
   • Clap when the conductor enters at the beginning of the concert.
   • Clap to welcome any soloists whenever they enter during the concert.
   • During the performance, watch the conductor. Whenever the conductor puts her hands down and turns to face the audience, then the music is completed and the audience should applaud.

2. Have students take turns playing "conductor." The conductor should face away from the rest of the class, wave his or her arms, stop and start waving a few times, then stop waving and turn to face the class. At this time the class should applaud. The game should continue until everyone in the "audience" knows when to applaud. Discuss how applause signals the audience's appreciation and, with the class, make a list of other situations where applause is appropriate (for example, at sporting events, assemblies and award ceremonies).

Co-Curricular Connections
Fine Arts – Music
Social Studies
The Young Person’s Guide to the Orchestra, Grades 3-6
The Percussion Family

Teaching Objectives
Students will explore and define how sound is produced on percussion instruments. Students will experience and explore the various roles that percussion instruments can play within a musical composition.

Resources
• Classroom percussion instruments, pitched and unpitched. Specifically include a guiro, the maracas, triangles, rhythm sticks, wind chimes, drums, xylophones, and glockenspiels.
• Well-known poems or folk songs
• Teacher’s Guide CD, track 2
• The New York Philharmonic performing Fanfare for the Common Man by Aaron Copland
   http://www.youtube.com/watch?v=Xzf0rvQa4Mc (Great close-ups of the timpani and bass drum)
• http://www.classicsforkids.com/activitysheets/July2011.pdf for additional information on Fanfare for the Common Man by Aaron Copland
• Bowmar posters of the brass and percussion families, or any other photos or drawings of the following instruments: French horn, trumpet, trombone, tuba, timpani, gong, and bass drum
• A computer or CD player

Pre-Assessment
Initiate a discussion with the students seeking their response to the following questions:
• What is a percussion instrument?
• How many percussion instruments can you name?
• Does anyone in this class study a percussion instrument privately? If so, which one?
• How does a percussion instrument produce sound? (By scraping, hitting, or shaking)

Teaching Sequence
1. Tell the students that they will be attending a concert by the Dallas Symphony Orchestra and will see many types of instruments on stage making music together, but that today our focus will be on the percussion family.
2. Distribute classroom percussion instruments, one to each student. Make sure that there are a variety of sounds represented (wood, metal, high pitch, low pitch, etc.) and that the instruments are those that produce sound by scraping (such as the guiro and sand blocks), those that produce sound by shaking (such as the shaker and maracas,) and those that produce sound by hitting (such as woodblocks, hand drums, xylophones, and glockenspiels), along with other percussion instruments in your classroom.
3. Have students explore how sound is produced on each instrument and share with the rest of the class. The teacher will guide the students into using the words “scrape,” “hit,” or “shake” to describe how each of the sounds is produced. Have the class create a definition for how percussion instruments produce sound. (Percussion instruments produce sound by hitting, scraping, or shaking.)
4. The teacher tells the class that percussion instruments are used by composers in many ways. They can emphasize the beat of the music. They can add rhythmic texture. They can add additional sound effects for variety. Some can also play melodies.
5. Have the class sing a well-known folk song or recite a well-know poem and play the beat on their instruments.
The Percussion Family, continued

6. Percussion instruments can also add rhythmic variety to a piece of music. Have the class recite the poem and perform the rhythm. Have each group of like instruments perform the rhythm alone. Depending on class ability and age try a rhythmic canon in two parts: wood sounds (such as woodblocks and rhythm sticks) vs. metal sounds (such as triangles). Listen to the rhythmic texture of the instruments.

7. Percussion instruments can also add special effects to the music. We can add special effects to the “Queen, Queen Caroline” poem. Place the words to the poem on the board:

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Queen, Queen Caroline
WASHED her hair in turpentine
TURPENTINE made it shine
Queen, Queen Caroline
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The teacher tells the students that every time we say “Queen, Queen” the drums will play the rhythm of those words with us. Every time we say “Caroline” the rhythm sticks and/or other wood sounds will play the rhythm of those words. Every time the students say “WASHED” the sand blocks and guiro will play. Every time we say “shine,” the triangle and wind chimes will add their special sparkle. Have the class choose an instrument to represent the word “turpentine.” Perform the poem with the percussion effects.

8. Review the various roles of the percussion instruments that were explored during this class session. (Percussion instruments can emphasize the beat, add rhythmic texture, rhythmic variety, special effects, and some can play a melody.)

Culminating Activity

1. Listen to Fanfare for the Common Man composed by Aaron Copland. This will be one of the selections the students will hear at the symphony concert. You may choose to listen to the accompanying CD, track 2, or use this link to hear and see the piece performed by the New York Philharmonic on YouTube: [http://www.youtube.com/watch?v=Xzf0rvQa4Mc](http://www.youtube.com/watch?v=Xzf0rvQa4Mc).

   **Teachers Note:** There are great visual close-ups of the timpani, bass drum, and gong during this performance.) Additional information on Aaron Copland and the Fanfare for the Common Man can be found at [http://www.classicsforkids.com/activitysheets/July2011.pdf](http://www.classicsforkids.com/activitysheets/July2011.pdf)

2. Tell the students that Aaron Copland wrote this piece for the following instruments: four French horns, three trumpets, three trombones, tuba, timpani, gong, and bass drum. Show pictures of the instruments. Listen and name the roles Mr. Copland chose for the percussion instruments in his piece.

Evaluation

- Were students able to define the way sound is produced on a percussion instrument?
- Were students able to name the various roles portrayed by percussion instruments that were explored through performance and/or listening?

TEKS

Music 117.3; 117.6; 117.9
The Young Person’s Guide to the Orchestra, Grades 3-6  
**Role of the Orchestra Conductor**

**Teaching Objective**  
Students will demonstrate an understanding of the role of conductor of an orchestra.

**Vocabulary**  
- Conductor—the person who directs a group of musicians  
- Baton—the conductor's directing stick  
- Meter—how beats are grouped in music  
- Tempo—the pace of music; fast or slow

**Resources**  
- Unsharpened pencils, one for each student in the class  
- Display of the four vocabulary words  
- Overhead projector  
- Classroom computers or CD player  
- Transparency of a quadruple meter (4/4) conducting pattern (page 47 of this Guide)  
- Transparency of the Orchestra Seating Chart (page 46 of this Guide)

**Pre-Assessment**  
Encourage a conversation regarding students’ familiarity with bands or orchestras: live performances or on television. If the school has a band and/or orchestra, ask the students to share with the class the instruments they play in one or both organizations.  
- Who led the band or orchestra?  
- Who determined the tempo?  
- How did the musicians know when to begin and stop playing?  
- How did they know when to play fast or slow, loud or soft?

**Teaching Sequence**  
1. Tell the students that at the Dallas Symphony Orchestra Youth Concert, they will see a person standing in front of the orchestra directing the musicians, using a baton in the right hand. (Show the Orchestra Seating Chart transparency.) That person is the conductor. She communicates to the musicians when to begin and stop playing, when to play louder or softer, the tempo of the music, etc.
2. Divide the class into pairs of students. With computers cued to [www.ehow.com/video_2373346_conducting-orchestra-44-time.html](http://www.ehow.com/video_2373346_conducting-orchestra-44-time.html) encourage the students to watch the video, and then use their right hand and conduct a quadruple meter pattern (4/4 time). Note that even left handed conductors use their right hand to direct the orchestra. Encourage constructive criticism within the pairs.
3. Distribute unsharpened pencils and have the student use the batons and practice conducting the same pattern.
4. Have the students conduct an excerpt from *Eine Kleine Nachtmusik* by Wolfgang Amadeus Mozart (track 4 on the accompanying CD), which is an example of music in quadruple meter.

**Culminating Activity**  
After several opportunities, encourage students to show how a conductor might indicate the following while using a baton and conducting in quadruple meter: fast, slow; loud, soft. Conclude the lesson by defining the four vocabulary words listed above.
Evaluation
Did student behaviors indicate a basic understanding of the role of the orchestra conductor?

Extension
Encourage the students to use the baton and practice conducting using a gesture to grow from soft to loud. Reward constructive creativity.

TEKS
Music 117.12; 117.15; 117.18; 117.33
Language Arts 110.10; 110.18
Mathematics 115.15; 111.16; 111.17; 111.22
Computer Technology 126.3; 126.12

Note: If your students are interested in learning more about what a conductor does and how they do it, encourage them to write a letter to Maestro Hotoda, c/o the DSO Education Department, 2301 Flora Street, Dallas, TX 75201

Maestro Rei Hotoda conducting the Dallas Symphony Orchestra.
She will be the conductor at the Youth Concerts.
NOTE: This lesson requires student computer access.

Teaching Objective
Students will learn to distinguish orchestral instrument families by sight and sound.

Vocabulary
Family—a group of persons or things having similar features and who are related to each other in some way

Resources
• Computer access for each group of four students
• Bingo markers
• Copies of the Orchestra Seating Chart (page 46 of this Guide)

Pre-Assessment
Determine the level of the students’ familiarity with orchestral instruments:
• Ask if they or a family member play an orchestral instrument. Encourage students to share experiences.
• Show the students a violin, clarinet, trumpet, and snare drum or pictures of the same four instruments and ask them to identify the instruments.
• Ask students to share information on how these instruments produce sound.

Teaching Sequence
1. Encourage students to think of different kinds of families, human or otherwise, and identify similar features.
2. Divide the class into groups of four students or less. Assign each group a family of orchestral instruments to research on a classroom/laboratory computer and find the following information:
   • The instrument family
   • Of what kind of material the instruments are made
   • How the family of instruments produces sound
   • How the instruments within the family are alike and/or different
4. After appropriate time is allowed, assign one student from each group to report observations to the entire class.
5. Encourage discussion.

Culminating Activity
Divide the class into pairs of students. Issue an orchestral Bingo Card to each pair and play a game of Orchestra Instrument Bingo. Use pictures of instruments, found in this Guide, and have the students identify them by the names on the Bingo Cards. Use your choice of marker to cover the instrument names. Determine appropriate rewards for the winning pairs.

Evaluation
Did the students successfully match the pictures of orchestral instruments with their names?

Extension
“Show and Tell”: Encourage those students in orchestra and band to bring their instruments to class and demonstrate how they are played.

TEKS
Music 117.12; 117.15; 117.18; 111.22
Computer Technology 126.2; 126.3; 126.12
Social Studies 113.5; 113.6; 113.7; 113.18
Woodwind Story Time

Teaching Objective
The students will become familiar with the sounds of the instruments in the woodwind family by creating a story that is inspired by a musical selection.

Resources
- Teacher’s Guide CD, track 3
- Pictures of the instruments in the woodwind family – flute, clarinet, oboe, and bassoon (may be found on http://www.dsokids.com/listen/instrumentlist.aspx)

Vocabulary
Vibration—the rapid movement of an object up and down or back and forth.

Pre-Assessment
Ask the students to name the instruments in the woodwind family. Ask them to explain how the instruments create a sound. Why are they all considered part of the woodwind family?

Teaching Sequence
1. Name each instrument in the woodwind family and show students its picture. Explain that each instrument except the flute is a tube with a bamboo reed that vibrates when air is blown against it. The flute vibrates air by blowing across a hole on top of the tube.
2. Show students pictures of the woodwind family instruments. Discuss the fact that the bigger instruments (bassoon) sound lower and the smaller instruments are higher pitched. Play the examples on http://www.dsokids.com/listen/instrumentlist.aspx
3. Tell students that they are going to listen to a piece in which all of the woodwind instruments are playing. The students will use their imaginations to create a story that the instruments are telling. They can make up their own name for each instrument or use something like Freddie the flute, Christi the clarinet, Olivia the oboe, or Bob the bassoon.
4. Tell the students that the piece will begin with a stately march and will then progress into the story. Ask them to listen and imagine what kinds of personalities the four friends have based on what they hear. Ask them to make up a story based on the excerpt. Play the music for approximately 2 minutes.
5. After listening, ask students what their instruments were doing in their story. List the ideas on the board. Some ideas to get them going might be: Are they happy or sad? Are they friends? Is one more talkative than another? What are they doing – sitting, dancing, taking a walk, playing a game, drawing a picture?
6. Listen again and ask students to give special attention to the bassoon (the low sound). Does it play at the same time as the others? Ask them to make up a movement that mirrors the bassoon line and do it. They could follow the contour of the line with their fingers. Do you think the story is more interesting with the bassoon or would it be different without it?
7. Distribute paper and pencils. Ask students to write the story that they had imagined while listening to the excerpt of music.

Culminating Activity
Give students the opportunity to share their stories with the class.

Evaluation
Did the students show familiarity with the woodwind instruments by creating a story?

TEKS
English 110.14; 110.15; 110.16; 110.18
The Young Person’s Guide to the Orchestra, Grades 3-6
Brass Instruments Buzzing

Teaching Objective
Students will develop an understanding that musicians produce sound on brass instruments by buzzing their lips into a mouthpiece on the instrument.

Vocabulary
- Vibration—the rapid movement of an object up and down or back and forth
- Buzzing—the sound that is produced by blowing air between closed lips, causing them to vibrate

Resources
- Any or all of the following: plastic bottles of various sizes with bottoms cut out, various lengths of rubber hose, tubes, jars, funnels of various sizes, cups, drinking glasses
- A picture of the brass family of the orchestra (examples of brass instruments may be viewed at http://www.dsokids.com/listen/instrumentlist.aspx)
- Scissors

Pre-Assessment
Show students a picture of the brass family (or brass instruments). Ask students if they can name the brass instruments and describe how sound is produced on them.

Teaching Sequence
1. Tell students that all sounds are produced by vibration, which is rapid movement up and down or back and forth. In musical instruments, sound is created by causing the air in and around the instrument to vibrate.
2. “Buzzing” is when a player blows air between their closed lips causing them to vibrate together. When playing brass instruments, sound is produced when the player buzzes his or her lips against a mouthpiece on the instrument. This creates a sound that travels through the tubing of the instrument. The flared bell of the instrument acts like a megaphone, making the sound louder. (As a demonstration, make a megaphone out of a piece of poster board and talk into it. Notice that the megaphone focuses the sound in a particular direction, making the sound amplified.)
3. Make a mouthpiece by cutting the top off a plastic bottle. (Be sure to leave enough of the bottle so that it flares out, making a place into which you can buzz your lips—see illustration on the next page.)
4. Now create a “brass” instrument by cutting the bottom out of a larger bottle or jug; then invert your new “mouthpiece” onto the top and buzz into it. Experiment by playing your “mouthpiece” into various sized jugs and containers and noting what kind of sound is produced. Try playing your “mouthpiece” into a piece of garden hose with a funnel on the end. Try different sized funnels and different lengths of hose. Allow students to try.

Culminating activity
Have students listen to the Teacher’s Guide CD, track 2, or watch a performance of Fanfare for the Common Man by Aaron Copland (http://www.youtube.com/watch?v=XzforvQa4Mc—great close-ups of instruments). Have students listen for the differences in the sounds of the various-sized instruments.

Evaluation
Did students develop an understanding that musicians produce sound on brass instruments by buzzing their lips into a mouthpiece?
Extension Activity
Tell students that the military uses a brass instrument called a bugle to signal troops and give instructions like “wake up,” “lights out,” or “charge!” Using the “brass instruments” they made, have students create “bugle calls” by composing short patterns of long, short, high and low tones. Examples of instructions could be to line up, stand, sit down, etc.

TEKS
Music 117.12; 117.15; 117.18; 117.33
Science 112.5; 112.6
Listen! What Do You Hear?

Teaching Objectives
• Students will discover the difference between hearing and active listening.
• After listening to a musical excerpt, students will be able to identify and discuss their re-
  sponse to specific characteristics of the music they hear.

Vocabulary
• Tempo—the speed (faster or slower) of music
• Timbre—the characteristic tone quality of a musical instrument
• Dynamic—the relative loudness or softness of music
• Melodic contour—the shape of a melody as it ascends and descends

Resources
• Chart paper or chalkboard and markers
• Teacher’s Guide CD

Pre-Assessment
• Discuss with the class: We live in a world that is full of sounds. No matter what we are lis-
  tening to or thinking about—maybe what an adult or one of our friends is saying, a TV
  show, or a computer game—other sounds are all around us.
• Ask the class to name sounds that are in the background during a routine part of the school
  day. If possible, take them to that setting (or remain in the classroom). Ask them to close
  their eyes for a short time and remember all the sounds they hear, then share with the
  class. List the responses. Discuss whether they notice all these sounds when they are not
  listening for them.
• While we cannot keep from hearing the sounds around us, most of us learn to listen and
  think about what we are most interested in and “tune out” other sounds that come to our
  ears.

Teaching Sequence
1. Ask the students to name places where we hear music: on the radio or TV, in stores, in
  restaurants, at the mall, etc. Do they always listen to it? Would they know if they heard the
  same song again? Do they sometimes “tune it out” and not even realize they are hearing
  it?
2. Ask students to identify one or more of their favorite songs: why do we enjoy singing or
  hearing our favorite music over and over? (Partly because we enjoy anticipating what is
  coming next.) In the same way, even music we have never heard before is more fun if we
  know what to listen for.
3. Tell the class they are going to hear some of the music the Dallas Symphony will play
  when they attend the youth concert. Ask them to listen to the excerpt from Copland’s Fan-
  fare for the Common Man (track 2 on the accompanying CD) and be ready to answer these
  questions (assure students that there are no wrong answers):
  • What did the music make you feel like doing?
  • If the music were a picture, what would it be about?
  • If it were a story, what kind of people would the characters be?
4. After discussing the answers, play the excerpt again and ask them to be ready to discuss: What did you hear in the music that made you answer as you did? Was it:
   - the tempo—the speed (faster or slower) at which it was played?
   - the timbre, or tone quality—the instruments the composer chose?
   - the dynamic level—how loud or soft the sound was?
   - the contour of the melody?
   - the way the melody was accompanied?
   - a combination of these things, or something else?

5. Repeat steps 3 and 4, using the excerpt from Mozart’s *Eine Kleine Nachtmusik* (track 4 on the accompanying CD).
   - Did this music feel different from the first piece we heard?
   - How were the tempo, timbre, dynamic level, melody, and accompaniment different from the first piece we heard?

**Culminating Activity**
On the day the students are to attend the DSO Youth Concert, challenge students to listen carefully and be ready to write a brief description of their favorite piece when they return to school.

**Evaluation**
Did student responses indicate active listening to the excerpts they heard?

**Extension Activities**
- If time allows, play excerpts from each piece on the Teacher’s Guide CD for the class before they attend the concert.
- Give the students the names of the pieces they will hear and encourage them to find and listen to them on YouTube.

**TEKS**
- English/Language Arts  110.14; 110.15
- Music  117.12; 117.5; 117.18; 117.33
Teaching Objectives
- Students will learn how sound is produced on string instruments.
- Students will begin to learn the roles of string instruments in the symphony orchestra.

Vocabulary
- Vibration—rapid moving of an object back and forth or up and down
- Timbre—tone quality; the characteristic sound produced by an instrument or voice
- Rosin—the sticky substance secreted by pine trees when the bark is cut and then dried
- Bow—a long, curved stick strung with horse hair, which is used to play string instruments
- Melody—a succession of single tones that make musical sense; the “tune” of a composition

Resources
- Teacher’s Guide CD
- Website: http://www.dsokids.com

Pre-Assessment
- Tell students they will soon attend a Dallas Symphony Orchestra concert entitled The Young Person’s Guide to the Orchestra. The concert will highlight each family of instruments which make up a symphony orchestra. The largest section in the orchestra is the string family.
- Ask students to name string instruments with which they are familiar. (The guitar is a string instrument, but is usually not found in a symphony orchestra.) Ask whether any students play string instruments; if so, let them share about their instrument. If possible, let a student or string teacher demonstrate playing their instrument.

Teaching Sequence
1. Ask students to hold their palms against their throats and hum. What do they feel? If the term is not part of an answer, explain that all sound is produced by vibration—the rapid shaking of an object. When we speak or sing, vocal chords in our throats (voice boxes) shake, or vibrate, to make the sounds of our voices.
2. Let students name other objects which produce sounds, and discuss what vibrates to produce those sounds. The shape and size of the vibrating object creates the characteristics of the sound. For example, men’s voices are usually lower than women’s because men’s vocal cords are usually thicker.
3. Display the string instrument pictures: go to http://www.dsokids.com/listen/instrumentlist.aspx. Ask the class what part of a violin, viola, cello, or double bass vibrates to produce the sound. (If possible, show an actual instrument and let students observe as you or another student pluck the strings.) The sound of string instruments is produced by plucking or bowing the strings to make them vibrate. Rosin is put on the bow hair to make it sticky—when the musician pulls the hair across a string, it catches and makes the string vibrate. A string instrument sounds different from a piano, a woodwind instrument, or a brass instrument, even when it plays the same notes.
4. Play the examples of each string instrument. Point out that, as the instruments get larger and the strings are longer, the sound is lower.
5. Tell students that composers often use the violin as the main melodic voice of the orchestra. (There is no difference in the instruments in the 1st and 2nd violin sections; they are like the soprano and alto voices in a choir.) The viola sometimes has the melody, but more often adds a middle voice to make the sound richer. The cellos and basses provide the foundation for the orchestral sound.

6. If possible, let the class see and hear the first movement of Mozart’s *Eine Kleine Nachtmusik* played by the Starling Chamber Orchestra strings. ([http://www.youtube.com/watch?v=T8y-M7ZotVE](http://www.youtube.com/watch?v=T8y-M7ZotVE)) If not, listen to the excerpt on the Teacher’s Guide CD. Ask the class to listen for the part each group of instruments (violins, violas, cellos, basses) plays in the music.

7. Let students discuss their perceptions. Then replay the example to confirm their observations.

**Culminating Activity**
When students return after hearing the concert, ask them to write a brief paragraph describing something they heard/observed in the string sections.

**Evaluation**
Did student responses indicate understanding of the role of string instruments in the symphony orchestra?

**Extensions**

- 2003 – I Am a Musician
- 2005 – Symphony Strings
- Lone Star String – Instrument ID
- 2010 – Musical Families
- The Sounds of Music (make a string instrument)

**TEKS**
English/Language Arts 110.14; 110.15
Music 117.12; 117.5; 117.18; 117.33
ORCHESTRA SEATING CHART!
Conducting Patterns

2/4

4/4
Dallas Symphony Orchestra
Concert News
Featuring Reviews Written by Students

*~Student Review~*

Student: ___________________________ Age: _______________
School: ___________________________ Grade: _______________
Concert Attended: ___________________ Date: _______________

Describe your concert experience. (What happened first, second, next, etc.)
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Name one of the musical pieces you heard at the concert and describe it.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Choose two musical instruments you heard at the concert and compare their appearance and
their sound.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

What did you enjoy the most and what did you enjoy the least at this concert?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Please have your teacher send your review to:
Malori Fuchs
Dallas Symphony Orchestra
2301 Flora St., Schlegel Administrative Suites
Dallas, TX 75201

Or Fax to: 214.953.1218
E-mail to: m.fuchs@dalsym.com
Arriving and Departing the Meyerson Symphony Center

Buses
- Arrivals: buses unload in the front of the Meyerson Symphony Center on westbound Flora Street. **DO NOT UNLOAD YOUR BUS UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.**
- After students disembark, buses should proceed to their designated parking area. All bus drivers will be given directions on where to park. Please follow directions from Symphony personnel.
- Departures: Students are dismissed by school and directed to their buses. Please follow directions from Symphony personnel.

Cars and Vans
- Schools coming by cars and vans should park in the Hall Arts Center Parking Garage, which is entered from Ross Avenue between Leonard and Pearl Streets. The parking fee for Youth Concert events is $6.00. Both cash and credit cards are accepted; please note that when using a credit card, there is a $1.00 service fee.
- When you arrive at the garage, take a ticket and proceed to levels 4 through 7. The Hall Arts Center Garage has an overhead clearance of 7 feet. On level 3 of the parking garage, there is a walk-through into the lower level of the Symphony Center. After parking, take the Symphony Center elevators to the Lower Lobby. Assemble your group in the Lower Lobby. A volunteer will guide you to the Main Lobby. Please do not come upstairs until your entire group has assembled. An elevator is available for the physically challenged.

A note to schools arriving in carpools: Please provide all of your drivers with a map and clear instructions on where to park (Hall Arts Center Parking Garage). Following identical routes is recommended so that your group arrives at the Meyerson at approximately the same time. Be sure all drivers and chaperones know to meet in the **Lower Lobby**. Please do not come upstairs until your entire group has assembled.

Bus Directions to the Meyerson Symphony Center

From **Southbound I-35E Stemmons**, east on Woodall Rodgers Freeway (exit marked “to Houston, I-45 and US-75”), exit at Griffin Street. Take Griffin Street to Ross and turn left. Take Ross to Routh Street and turn left. Take Routh to Flora Street, turn left and pull up in front of the Meyerson to unload.

From **Northbound I-35 Stemmons**, east on Woodall Rodgers Freeway (exit marked “to Sherman I-45 and US-75”), exit at Griffin Street. Take Griffin Street to Ross and turn left. Take Ross to Routh Street and turn left. Take Routh to Flora Street, turn left and pull up in front of the Meyerson to unload.

From **Central (US-75), I-30 or I-45**, west on Woodall Rodgers (366), take the Pearl Street exit and stay in the far left lane. U-turn onto Woodall Rodgers Access Road going east. Turn right on Routh, turn right on Flora and pull up in front of the Meyerson to unload.

From **downtown or East Dallas**, north on Pearl Street, turn right onto Ross Avenue. Then turn left on Routh, and left on Flora. Pull up in front of the Meyerson to unload.

From the **Dallas North Tollway**, south on the Tollway, after the main toll plaza, stay in the left lane and take the Hines Blvd. exit on the left towards downtown. Continue to follow signs to downtown, Pearl Street and the Arts District. Turn slightly left to access Pearl Street, then stay on Pearl to Ross Ave. Turn left on Ross to Routh. Turn left on Routh, turn left on Flora and pull up in front of the Meyerson to unload.

**Cars:** Access the Hall Arts Center Garage from Ross Avenue, near the corner of Ross and Crockett.
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
Amazing Music Videos!

The Dallas Symphony Orchestra’s *Amazing Music* concerts are the perfect introduction to the orchestra, featuring fast-paced explorations led by Music Director Emeritus Andrew Litton. Litton, who was inspired to become a conductor by Leonard Bernstein’s Young People’s Concerts, is a strong advocate for music education as well as a charming host for the concerts.

Designed to be educational as well as entertaining, *Amazing Music* programs are a natural for the classroom, especially in the light of current research that validates music as an effective teaching tool. Therefore, the Dallas Symphony Orchestra has developed Classroom Editions of *Amazing Music* for the educational market, supplementing a special time-coded version of each video with a booklet containing lesson plans developed by educators. The activities support in-school use of the programs with curriculum that integrates music with other classroom subjects. The Dallas Symphony Orchestra’s *Amazing Music* programs have been broadcast on A&E and PBS.

### Order Form

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Please send me the following “Classroom Editions”

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Mail form to Dallas Symphony Orchestra Store, 2301 Flora St., Suite 300, Dallas, TX 75201
Fax to: 214.953.1218 Attn: Symphony Store
Symphony YES! Request Form

Symphony YES! is a perfect way to prepare your students for or follow up from a Youth Concert. Each ensemble will come directly to your school, introduce their instruments to the class, perform an engaging variety of repertoire, and interact directly with students.

Please fill out the following information to be considered for a Symphony YES! booking. You will be contacted by the DSO Youth Programs Coordinator after reviewing your information. After scheduling the visit, you will be faxed or mailed a Symphony YES! School Agreement Form. This form must be filled out completely and signed by the participating teacher and school principal. Failure to return the Symphony YES! School Agreement Form will result in a cancellation. Fax, mail or e-mail the completed and signed agreement form with full payment to the information listed below.

All teachers who schedule a Symphony YES! visit will receive one Music Fun Facts booklet to prepare their students before their scheduled visit. Copies of the book may be made for classroom use.

Today's Date: __________ School Name: _________________________________

School Phone: ____________________________ School Fax: __________________________

Address: ___________________________________________ City, State, Zip: __________________________

Contact Teacher Name: _____________________________ Contact Teacher Cell: __________________________

Contact Teacher E-mail Address: __________________________________________________________

Classroom Grade Levels (PreK-6): __________________________

Please indicate your first and second choices of ensemble. Each ensemble costs $350:

_____Brass Quintet (grades 3-6, two performances per visit, start times 9:30 and 10:15 a.m.)

_____Percussion (grades 3 and 4, two performances per visit, start times 9:00 and 9:45 a.m.)

_____String Duo (grades PreK-3, two performances per visit, start times 10:00 and 10:45 a.m.)

_____String Trio (grades K-3, three performances per visit, start times 9:30, 10:00 and 10:30 a.m.)

_____String Quintet (grades 4 and 5, two performances per visit, start times 9:30 and 10:30 a.m.)

_____Woodwind Quintet (grades 2-4, two performances per visit, start times 9:00 and 9:45 a.m.)

The ensembles usually perform on Friday mornings. Please indicated your first and second choices for a performance month:

1. ____________________________ Has a Symphony YES! ensemble visited
2. ____________________________ your school in the past school year? _________

Comments:

Be sure to make a copy of this completed form for your records. This performance is NOT BOOKED until you receive and return the Symphony YES! School Agreement Form with FULL PAYMENT. You will be e-mailed a copy of this request. Questions? Contact Malori Fuchs at 214.871.4006
Thanks!

The Dallas Symphony Orchestra is honored to acknowledge

for its comprehensive support of the DSO Education Programs.

**General Education**

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A big round of applause to the Dallas Symphony Orchestra League Volunteers who so graciously serve as ushers for Youth Concerts.