Dear Fellow Educators,

The *Young Person’s Guide to the Orchestra* is probably Benjamin Britten’s most performed work, and with good reason. Commissioned in 1946 for a British film that introduces 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 melody by the 17th century British composer Henry Purcell. Each variation features a different family of instruments in the orchestra, and the whole thing concludes with a rousing fugue. Almost 75 years later, it still inspires young and old alike to learn and listen more. Complementing this seminal work will be exciting and colorful selections by Mozart, Copland, Donizetti, and Grieg.

The lessons and activities in this guide are designed to be accessible and illuminating for young people both at school and at home. There is also a Spotify playlist (see page 3) that will give you quick and easy access to quality recordings for use with the lessons and activities.

See you at the Meyerson!

Jamie Allen  
Director Of Education  
Dallas Symphony Orchestra

VISIT THE DALLAS SYMPHONY ORCHESTRA’S EDUCATIONAL WEB SITE:  
www.DSOkids.com  
https://www.surveymonkey.com/r/dsoyouthconcerts  
Activities for *Young Person’s Guide to the Orchestra* teacher’s guide were prepared by the Dallas Symphony Orchestra’s Curriculum Development Team: Jamie Allen, Linda Arbolino, Jane Aten, Tony Driggers, 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 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 the DSO Education Department at 214.871.4006.
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Spotify Playlist

You will notice that we have moved from physical CDs to a Spotify 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 Spotify playlist will be referenced and can be found here:

https://open.spotify.com/playlist/4M7fM13J6UqjGY6awDJQNt

The tracks included on the playlist include the repertoire that will be performed at the youth concert you will be attending, so we encourage you to listen to these pieces to familiarize yourselves with the music.

You can also access this Teacher Guide on our DSO Kids site at https://www.mydso.com/dso-kids/

1. Young child voice (Ringtone young child singing)
2. Female voice (Tempes adest floridum)
3. Male voice (Five Songs for Male Voices: 1. From Heavenly Harmony)
4. Mozart, Overture to *Abduction from the Seraglio*
5. Copland, *Fanfare for the Common Man*
6. Donizetti, Sinfonia for Wind Instruments
7. Grieg, "Rigaudon" from Holberg Suite
8. Purcell, Rondeau from *Abdelazar*
9. Britten, Young Person's Guide to the Orchestra: Theme

Would you like our Dallas Symphony musicians to reinforce the following lessons about the instrument families and timbre? Contact Sarah Hatler at s.hatler@dalsym.com to schedule a Symphony YES! program at your school. More info can be found at https://www.mydso.com/dso-kids/book-a-group/in-school-programs
Concert Guidelines for Teachers

Before the Concert
• Please contact Thomas Mears at 214.871.4054 at least 30 days prior to your Youth Concert experience if you need to confirm or make changes to a reservation.
• Please prepare your students by using materials in this book or on the www.DSOkids.com website.
• Students should be briefed on concert etiquette in advance.
• Please contact Thomas Mears at 214.871.4054 at least 30 days before the concert if your group includes any students or teachers with special needs, including wheelchairs, or if you are in need of infrared headsets for the hearing impaired.

The Day of the Concert
• Before leaving school, please allow time for students to visit the restroom.
• Learn your bus driver’s name and be sure you can recognize him/her.
• Plan to arrive at the Meyerson at least thirty minutes before concert time.

Upon Arrival at the Meyerson
• If you arrive by bus, please DO NOT UNLOAD BUSES UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.
  Also, please be sure you and your driver have been given matching bus numbers by a DSO staff member.
• Check in with a volunteer in the main lobby; a volunteer will guide your group to your seating area. (Seating sections are assigned on the basis of group size).
• All students should be in their seats at least five minutes before the concert time.
• No food or drink, including chewing gum, is permitted in the concert hall.

During the Concert
• The use of cameras and recorders is prohibited.
• Please turn off cellular phones and any other electronic devices.
• Students and teachers should remain in their seats for the entire concert.
• Restrooms are located on all levels and should be used for urgent needs only.
• If students must visit the restroom, please have an adult accompany them.
• Students not maintaining acceptable standards of behavior will be asked to leave, and may jeopardize their school’s future attendance at DSO events.

After the Concert
• Please remain in your seats until your school is dismissed.
• Upon dismissal, listen carefully and follow instructions for departing the building.
• Please DO NOT call your bus drivers’ cell phones. We have an efficient protocol in place for calling buses back to the Meyerson, and preemptively calling your bus driver back will cause a delay in the dismissal process.

Back at School
• Refer to this guide or www.DSOkids.com for follow-up activities.
• Student letters/artwork expressing reactions to the concert are appropriate and appreciated.

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

Tiffany Solano DeSena is a member of Dallas Theater Center’s Diane and Hal Brierley Resident Acting Company, where she has been seen in A Christmas Carol, Twelfth Night and Public Works Dallas’ As You Like It. This Fall she’ll appear on the DTC stage as Nina Rosario in Lin Manuel Miranda’s In The Heights. She has performed at theaters nationwide, including The Mark Taper Forum, Denver Center for the Performing Arts, South Coast Repertory, San Jose Repertory, Mixed Blood Theatre, and Will & Company. Locally she has also worked with Cara Mia Theatre Co., Dallas Children’s Theater and Dallas Museum of Art/ Arts & Letters Live. Other notable credits include Cesar and Ruben: The Musical, written and directed by Ed Begley Jr.; and flying on a magic carpet in Disney’s Aladdin: A Musical Spectacular as Princess Jasmine. In addition to being a member of AEA and AGVA, this versatile actress is also a proud SAG-AFTRA cardholder who has appeared in numerous commercials, television, and film productions.
Composer Biographies

**Wolfgang Amadeus Mozart** (1756-1791) 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." 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.

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.

**Domenico Gaetano Maria Donizetti** (1797-1848) was born to a poor family of non-musicians in Bergamo, Italy. When he was just nine years old, he became a music apprentice under the German composer Johann Simon Mayr. With the help of Mayr, Donizetti went on to study music in the famous Lezioni Caritatevoli School in Bolonga in 1815. Today, Donizetti is remembered as one of the three great leaders of the opera style known as ‘bel canto’, the other two being Rossini and Bellini. He was able to compose new pieces in a short amount of time, including over 60 operas in Italian and French and many cantatas, string quartets and quintets. His works were often inspired by his own life and experiences. He rose to international fame after the success of his opera *Anna Bolena* in 1830, and maintained his stardom with the operas *L’elisir d’amore* (*The Elixir of Love*) and *Lucia di Lammermoor*.

At the young age of 48, Donizetti’s health began to decline. After spending much of his professional career in Paris and Vienna, he returned to his hometown of Bergamo, where he died among friends in 1848.
During almost all of Edvard Grieg’s lifetime (1843-1907), his native country, Norway, was struggling to become an independent nation. Until 1814, Norway was subject to Denmark; from 1814 until 1905, it was forced into a union with Sweden. Because Grieg’s music played an important part in giving the Norwegian people their own identity, he is regarded as a hero in Norway. Many of his compositions are based on the sound of Norwegian folk songs. They paint a musical picture of the mountains, forests, fjords, and streams of this beautiful country.

Grieg’s first music lessons were from his mother, and he began composing when he was nine years old. A famous Norwegian violinist, Ole Bull, encouraged him to go to the Leipzig Conservatory when he was fifteen. When he graduated four years later, he was an accomplished pianist and composer. Although he lived a number of years in Copenhagen, Denmark, and he and his wife, a singer, toured Europe performing his music, his last years were spent in his beloved Norway. In 1885, Mr. and Mrs. Grieg moved to a villa called Troldhaugen, which means "Hill of the Mountain Men". He built a little cabin, overlooking the mountains and a fjord, with a piano and a writing desk. Here some of his most famous compositions were written.

Benjamin Britten (1913-1976) was the son of a dental surgeon and an amateur singer. He loved music and began to compose at the age of five. He studied the piano and the viola, then began composition lessons. 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 new works 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.
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, 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 to the music 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.
**Learning Objective**
To learn the proper behavior for a concert environment.

**Teaching Sequence**
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 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?
- 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?

**Extension Activity**
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 his or her hands down and turns to face the audience the music is completed and the audience should applaud.

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).

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

**TEKS**
Music: 117.12 1(A), 2(B), 6(A, C);117.181(A), 2(B), 6(A, C)
Vocal Timbre - My Voice

Learning Objective
Students will demonstrate an understanding that timbre is the special sound of a voice or instrument.
Students will discuss and understand the unique sounds of voices in the classroom.

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

Pre-Assessment
Ask students to close their eyes and listen to the sounds in the room for about 30 seconds. Ask students to list what they heard (air-conditioner, cars, birds or other animals, children talking, etc.). Ask the question, “How did you know that was what you heard?” (Hopefully, students will say something like “because I know what that sounds like”).

Teaching Sequence
1. After the pre-assessment activity, tell the students that the special or unique sound of each item is called timbre.
2. Inform the students that they will be listening to the distinct tone quality of each others' voices, identifying each other based on only this.
3. Play the excerpt from Spotify of the female voice, male voice and child’s voice. Discuss the characteristics of each.
4. Ask the question, “Do you think you could recognize a person in the classroom by the way their voice sounds, or their timbre?”
5. Activity 1 - Draw a vocal roller coaster on the board and asks students to note the direction in which the sound will travel. (Low to high, high to low, etc.) Have the students vocalize the roller coaster by using the syllable “woo.” Once all students have participated, have just the boys vocalize the roller coaster. Then have just the girls vocalize the roller coaster. Have students close their eyes and repeat boys first, then girls. Is there a sound difference? Verbally describe the difference in timbre between them.
6. Activity 2 - Have a “voice detective” close their eyes. Tap another student in the room and have them sing or speak a short phrase. See if the student can name who spoke or sang.
7. Ask the students how they were able to tell who the speaker/singer was? Encourage them to use the word "timbre" in their answer.
Culminating Activity:
Singing Game – The Button and the Key (Down Comes Johnny), pg. 12

Circle song and echo game: Students stand in a circle with “backyard mail boxes” (hands in a cup shape behind the body). One student is chosen to be in the middle as the “Voice Detective” and another is chosen to be the button and the key “passer”. The passer puts the key in one student’s backyard mailbox and the button in another. When the song says, “Who has the button?”, the student holding the button sings, “I have the button.” When the song says, “Who has the key?”, the student holding the key sings, “I have the key”. The voice detective must guess who has the button and who has the key.

Extended version: To make the game a little challenging, have the “voice detective” sit in the middle of the room and have the other students scatter around. Give the key and the button to two students on opposite sides of the room. Then see if the guesser can tell who has the items. Perhaps give both items to the same person.

The person with the key gets to pass the button and the key next, the person with the button goes to the middle. The voice detective closes their eyes.

   Down comes [name of passer].
   Down comes s/he.
   S/He is hiding the button and the key.
   Down comes [name of passer].
   Down comes s/he.
   S/He is hiding the button and the key.

   (This is sung twice to give time to pass both items out).

   **Teacher or class:** Who has the button?   **Response:** I have the button!
   **Teacher or class:** Who has the key?    **Response:** I have the key!

Evaluation
Did the students recognize the differences between the female voice, the male voice and a child’s voice?
Did the students correctly identify students’ voices in the room?
Did the students describe the differences in the boys’ and girls’ voices in the classroom?
Did the students define the word timbre as the quality of sound made by a particular voice?

TEKS
FA.M.3/4/5.b.1A
Button and the Key

Down comes Johnny

Traditional

Down comes [Name], down comes (s)he.

(S)he is hiding the button and the key.

Who has the button? I have the button!

Who has the key? I have the key!
Materials Matter

Learning Objective
Students will demonstrate an understanding that an instrument’s timbre is affected by the materials from which it is made.

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

Pre-Assessment
Show students a picture displaying the instruments of the orchestra. Ask them to speculate what the various instruments appear to be made of. Now show a picture of the string family only featuring a violin, viola, cello and bass. Note with the students that the bodies of the instruments are made of wood, and the strings appear to be made of steel wire. Ask students to predict how they think the sound would be changed if the instruments' bodies were made of plastic instead. What if the strings were made of fishing line or rubber bands? What would happen if the bodies weren’t hollow, but were filled with something? How would the sound be affected? Ask students to suggest alternate materials and the consequential effect on the instruments’ sounds. Point out that instrument makers consider many variables when choosing materials including that effect on timbre (the character or qualities of the sound).

Teaching Sequence
1. Tell students that they will be learning about how materials affect the sound of an instrument by using various materials to make a shaker.
2. Before starting, have students make predictions about how various combinations of materials might sound. What would heavier materials sound like? Smaller? Metal vs. plastic?
3. Experiment with the various material combinations. Have students take notes showing what materials were used as well as the resulting effect on sound. Students can use the following form:

<table>
<thead>
<tr>
<th>Container material</th>
<th>Fill material</th>
<th>Description of sound</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. As a homework assignment, ask students to go home and design and build their own shakers. Award extra credit for imagination and originality.

**Culminating Activity**
Have a shaker contest. Allow students to demonstrate their shakers by playing them and explaining how they were made. Have the class vote for the best using class-generated categories like most original, loudest, most unique sound, etc.

**Evaluation**
Did students demonstrate an understanding that an instrument’s timbre is affected by the materials from which it is made?

**Extension Activity**
For an authentic and fun activity, use the shakers that the students made to do the activity in the next lesson called Timbre Composition.

**TEKS**
FA.M.3.b.1, FA.M.4.b.1, FA.M.5.b.1
Timbre Composition

Learning Objectives
Students will classify found sound sources according to timbre.

Resources
- Sound sources found within the classroom

Pre-Assessment
Ask students to close their eyes and listen. What do they hear? Can they identify the sound source? Make a list of all the sounds heard. For example: the air conditioner, the clock ticking, children’s voices in the hall, footsteps, traffic noise, etc.

Teaching Sequence
1. Give students a few minutes to look around the classroom and identify an object which could be used to create a sound. Ex.: Slapping the chair, keys rattling, striking the side of a wastebasket, drumming with pencils on a desk.
2. Have the students perform a rhythm on their found sound source and classify each sound source according to high, medium, or low sound pitch.

Culminating Activity
Divide the students into three groups by using their sound classifications. Perform a sound composition using the found sound sources. Practice each sets of rhythmic patterns. Start with the low sounds. Layer in the medium sounds. Add in the high sounds.

| High sounds: | 4 4 4 4 | ♬ ♬ ♬ ♬ | ♬ ♬ ♬ ♬ |
| Medium Sounds: | ♬ ♬ ♬ ♬ | ♬ ♬ ♬ ♬ | ♬ ♬ ♬ ♬ |
| Low sounds: | ♬ ♬ Z ♬ | ♬ ♬ z ♬ | ♬ ♬ Z ♬ |

After the students can perform the composition, create an ending for the composition. Record the sound composition. After listening, students create a title for their composition.

Evaluation
Were the students able to classify found sound sources according to timbre?

TEKS
FA.M.3/4/5.b.2
FA.M.3/4/5.b.4

Extension
On another day, divide the class into groups and have each group create their own sound composition using the timbre qualities of the sounds. Perform the compositions for each other.
Timbre Challenge

Learning Objective
Students will identify various sound timbres by responding through directional movement.

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

Resources
- 4 classroom sound sources of distinctly different timbres, for example: striking a wastebasket, fist pounding on a desk, slapping a chair, rattling a set of keys, or any other sound source found in classroom. You will need 4 different sounds.
- A scarf, bandana, or any fabric which can be used as a blindfold
- Classroom furniture which can be easily moved

Note to Teacher:
If there are less than 5 students forming the last team, allow the person who is to be blindfolded to choose his/her team from any of the students in the class.

Teaching Sequence
1. Divide the class into teams of 5 students each and tells the students there will be a challenge presented to each team. Explain that one individual from each team must navigate through a maze designed and created by the students using the furniture in the classroom. Ask the team to decide how to navigate their teammate through the maze and allows time for discussion as to how this will be achieved.
2. Challenge the students further by revealing that the individual who represents the team will be blindfolded and that there can be no talking among the teammates and no touching of the individual going through the maze. Encourage the students to discuss how these new additional limitations affect their previous answers and brainstorm possible ways to navigate their teammate through the maze.
3. Guide the students in their suggestions to include the use of sounds of various timbres as signals. As the sound sources of varying timbres are chosen, develop a verbal description of the sound “color.”
4. Write directional words on the board and the students’ suggestions for the sound source which represents each action. For example:

- strike wastebasket = forward
- fist on desk = backwards
- slap on chair = to the right
- rattle of keys = to the left

5. Give the remaining instructions to the class.
   a. The team must be in agreement as to who will be blindfolded.
   b. The team must be in agreement as to who will play each of the sound sources.
   c. The team’s turn will be over when someone from the team talks or when the blindfolded individual bumps into a piece of furniture.
   d. The winning team will set up the maze for the next team.

Culminating Activity:
1. Guide students in setting up the first “maze” created from classroom furniture. Each team takes a turn, working collectively, to meet the challenge of guiding their blindfolded teammate through the maze using the found sound sources as signals.
2. After each team’s turn, discuss what was successful and what was not. Focus the students’ attention on how the signals were given (one at a time with wait time for the blindfolded teammate to respond, etc.) and how the blindfolded person responded to the signals (one step at a time, small steps, hands at sides, hands held in front of the body, etc.)
3. Continue until each team has the opportunity to give timbre signals to their teammate, guiding him/her through the maze.

Evaluation
Were the students able to identify various sound timbres by responding through directional movement?

TEKS
FA.M.3/4/5.b.1;
FA.M.3/4/5.b.3C;
FA.M.3/4/5.b.6D
Vocabulary

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

Learning Objective

Students will identify the instruments in the String Family by common characteristics, sound production, and timbre.

Materials/Resources

- Bowmar Instrument Posters: The String Family, or any similar posters showing the entire string family
- You tube: https://www.youtube.com/watch?v=bNriMpXldow
- Opening theme of Young Person’s Guide to the Orchestra performed by Simfonični orkester OkamP
- https://www.mydso.com/dso-kids/learn-and-listen/instruments - Aural and visual examples of each string instrument (violin, viola, cello, double bass, and harp) plus sound clip of each instrument playing "Twinkle Twinkle Little Star" as well as an orchestra excerpt featuring that particular instrument.
- Blue colored pencils
- Orchestra Seating Chart pg. 26

Pre-Assessment

Ask students if they can name a string instrument. Ask if any student has a brother or sister who plays a string instrument. If so, which one?

Teaching Sequence

1. Ask students the following question, "Who is part of a family?“ and then state that instruments also belong to a family.
2. Show a poster of the String family instruments. Ask the students to identify the characteristics which are common to all string instruments. (All are made of wood and all have strings). Sound is produced by plucking the strings or by using a bow to set the strings in vibration.
3. Listen to the sound of each of the instruments as found online at DSOkids.com. Hear the individual timbre of each instrument as it plays alone and with the orchestra. Read the information given for each instrument. Notice the size of each instrument. What connection can be made between the sound of the instrument and its size? (The longer/bigger the instrument, the lower the sound).
4. Tell the students they will be hearing *The Young Person’s Guide to the Orchestra* performed by the Simfonični orkester OkamP. You will hear the opening theme played by the entire orchestra. (The string sections plays the theme from 1:13-1:26 in the Youtube example). Ask the students to listen carefully to hear the sound of the string instruments.

**Culminating Activity**

Pass out the orchestra seating chart. Ask the students to locate and identify the string instruments by coloring them blue. As the class is shading in their orchestra seating charts, play *Young Person’s Guide to the Orchestra* again as found on Youtube.

**Evaluation**

Were students able to identify the instruments in the string family by common characteristics, sound production, and timbre?

**TEKS**

FA.M. 117.12 3.2(B); 117.15 4.2(B); 117.18 5.2(B); 117.33 6.2 (B); FA.M.3/4/5.b.1B
The Woodwind Family: Characteristics, Sound Production, and Timbre

Learning Objective
Students will identify the instruments in the Woodwind Family by common characteristics, sound production, and timbre.

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

Materials/Resources
• Bowmar Instrument Posters: The Woodwind Family, or any similar posters showing the entire woodwind family
• Link to Donazetti’s Sinfonia for Wind Instruments You tube: https://www.youtube.com/watch?v=agy8loqL444 – performance by Groupo Harmonie
• https://www.mydso.com/dso-kids/learn-and-listen/instruments - Aural and visual examples of each woodwind instrument (piccolo, flute, clarinet, bass clarinet, oboe, English horn, bassoon, and contrabassoon) plus sound clip of each instrument playing "Twinkle Twinkle Little Star" as well as an orchestra excerpt featuring that particular instrument.
• Yellow colored pencils
• Orchestra Seating Chart pg. 26

Pre-Assessment
Ask students if they can name any woodwind instrument. Ask if any student has a brother or sister who plays a woodwind instrument. If so, which one?

Teaching Sequence
1. Ask students the following question, “Who is part of a family?” Then state that instruments also belong to a family.
2. Show a poster of the woodwind family instruments. Ask the students to identify the characteristics which are common to all woodwind instruments. (All are/or at one time were made of wood. All have keys.) Air vibrates as it is blown into the instrument. This plus pressing the keys in various patterns produces the sound.
3. Listen to the sound of each of the instruments as found online at DSOkids.com. Hear the individual timbre of each instrument as it plays alone and with the orchestra. Read the information given for each instrument. Notice the size of each instrument. What connection can be made between the sound of the instrument and its size? (The longer/bigger the instrument, the lower the sound).
4. Tell the students they will be hearing Donizetti’s *Sinfonia for Wind Instruments* performed by Grupo Harmonie. Ask the students to listen carefully to hear the sound of the woodwind instruments Donizetti choose for his sinfonia. Can the students identify an instrument performing with the group that is not considered a woodwind instrument? Ask the students why they think Donizetti included the French horn? (Its timbre blends well with woodwind instruments. For this reason, the French horn is a standard member of a woodwind quintet). Ask the students to name the woodwind instruments heard.

**Culminating Activity**

Pass out the orchestra seating chart. Ask the students to locate and identify the woodwind instruments by coloring them yellow. As the class is shading in their orchestra seating charts, play the *Sinfonia for Winds*, a piece they will hear at the concert. Share information about the composer, Donizetti, as found on the DSOkids website under Romantic composers.

**Evaluation**

Were students able to identify the instruments in the woodwind family by common characteristics, sound production, and timbre?

**TEKS**

FA.M. 117.12 3.2(B); 117.15 4.2(B); 117.18 5.2(B); 117.33 6.2 (B); FA.M.3/4/5.b.1B
The Brass Family: Characteristics, Sound Production, and Timbre

Vocabulary

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

Valves - the keys on a horn, trumpet, and tuba

Fanfare - a short musical piece written for brass and percussion

Learning Objective

Students will identify the instruments in the Brass Family by common characteristics, sound production, and timbre.

Materials/Resources

- Bowmar Instrument Posters: The Brass Family, or any similar posters showing the entire brass family
- Link to http://www.youtube.com/watch?v=FLMVB0B1_Ts – performance by the New York Philharmonic with great close up shots of the instruments
- https://www.mydso.com/dso-kids/learn-and-listen/instruments - Aural and visual examples of each brass instrument (trumpet, French horn, trombone, and tuba) plus sound clip of each instrument playing "Twinkle Twinkle Little Star" as well as an orchestra excerpt featuring that particular instrument.
- Red colored pencils
- Orchestra Seating Chart pg. 26

Pre-Assessment

Ask students if they can name any brass instrument. Ask if any student has a brother or sister who plays a brass instrument. If so, which one?

Teaching Sequence

1. Ask students the following question, ”Who is part of a family?” Then state that instruments also belong to a family.
2. Show a poster of the brass family instruments. Ask the students to identify the characteristics which are common to all brass instruments. (All are made of brass. All have a cup-shaped mouthpiece. All end in a bell-shaped flare). Sound is produced by blowing into the instrument as the keys, called “valves," are pressed down in various combinations to produce different pitches. Notice that the trombone does not have any valves but instead has a slide. Various pitches are produced by the position of the slide.
3. Listen to the sound of each of the instruments as found online at DSOkids.com. Hear the individual timbre of each instrument as it plays alone and with the orchestra. Read the
Pass out the orchestra seating chart. Ask the students to locate and identify the brass instruments by coloring them red. As the class is shading in their orchestra seating charts, play the Fanfare for the Common Man by Aaron Copland a second time. Tell the class that this is one of the selections they will hear at the concert. You may wish to share any of the following interesting facts about the Fanfare for the Common Man:

Fanfare for the Common Man was written by Aaron Copland in 1942 for the Cincinnati Symphony Orchestra. This fanfare, composed for brass and percussion, was written in response to the entry of the United States into World War II and was inspired by a speech made by Vice-President Henry Wallace earlier that same year where he declared that the century was the “Century of the Common Man.” Parts of the music have been used in many TV productions and in the musical scores of many movies.

Tell the students they will be hearing Copland’s Fanfare for the Common Man performed by the New York Philharmonic in the Youtube example. Ask the students to listen carefully to hear the brass instruments Copland choose for his fanfare. Ask the students to name the brass instruments heard in the order of their performance. Watch http://www.youtube.com/watch?v=FLMVB0B1_Ts.

Culminating Activity
Pass out the orchestra seating chart. Ask the students to locate and identify the brass instruments by coloring them red. As the class is shading in their orchestra seating charts, play the Fanfare for the Common Man by Aaron Copland a second time. Tell the class that this is one of the selections they will hear at the concert. You may wish to share any of the following interesting facts about the Fanfare.

Evaluation
Were students able to identify the instruments in the brass family by common characteristics, sound production, and timbre?

TEKS
FA.M. 117.12 3.2(B); 117.15 4.2(B); 117.18 5.2(B); 117.33 6.2 (B); FA.M.3/4/5.b.1B

Extension Activity
To hear how Copland’s Fanfare music has even inspired more contemporary bands, view the opening of YouTube example http://www.youtube.com/watch?v=OgpnlLz7WR0 performed by Emerson, Lake & Palmer, an English progressive rock group. The performance took place in the Olympic stadium in Montreal. Have the students answer the following questions:

How did this version of Copland’s Fanfare compare to the original? How were these versions alike? How were they different? Was the overall timbre the same? How does the instrumentation affect the original melody?
The Percussion Family: Characteristics, Sound Production, and Timbre

**Learning Objective**
Students will identify the instruments in the Percussion Family by common characteristics, sound production, and timbre.

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

**Materials/Resources**
- Bowmar Instrument Posters: The Percussion Family, or any similar posters showing the entire percussion family
- Link to https://www.youtube.com/watch?v=bNriMpXldow Performance by Simfonični orkester OkamP
- https://www.mydso.com/dso-kids/learn-and-listen/instruments - Aural and visual examples of each brass instrument (bass drum, castanets, chimes, congo drum, cowbell, cymbals, glockenspiel, gong, guiro, snare drum, tambourine, tenor drum, timpani, triangle) plus sound clip of each instrument playing "Twinkle Twinkle Little Star" as well as an orchestra excerpt featuring that particular instrument.
- Green colored pencils
- Orchestra Seating Chart pg. 26

**Pre-Assessment**
Ask students if they can name any percussion instrument. Ask if any student has a brother or sister who plays a brass instrument. If so, which one?

**Teaching Sequence**
1. Ask students the following question, “Who is part of a family?” Then state that instruments also belong to a family.
2. Show a poster of the percussion family instruments. Ask the students to identify how percussion instruments produce sound? (Percussion instruments produce sound in one of three ways: striking them, scraping them, or shaking them).
3. Listen to the sound of each of the instruments as found online at DSOkids.com. Hear the individual timbre of each instrument as it plays alone and with the orchestra. Read the information given for each instrument. Notice the size of each instrument. What connection can be made between the sound of the instrument and its size? (The longer/bigger the instrument, the lower the sound).
4. Tell the students they will be hearing *Young Person’s Guide to the Orchestra* performed by G Simfonični orkester OkamP in the Youtube clip. Ask the students to listen carefully to hear the percussion instruments Britten choose for this piece. Ask the students to name the percussion instruments they hear.

**Culminating Activity**

Pass out the orchestra seating chart. Ask the students to locate and identify the percussion instruments by coloring them green. As the class is shading in their orchestra seating charts, play *Young Person’s Guide to the Orchestra* as found on Youtube.

**Evaluation**

Were students able to identify the instruments in the percussion family by common characteristics, sound production, and timbre?

**TEKS**

FA.M. 117.12 3.2(B); 117.15 4.2(B); 117.18 5.2(B); 117.33 6.2 (B); FA.M.3/4/5.b.1B
Conductor Caper

Learning Objective
Students will demonstrate an understanding of the timbre of instruments from the Brass, String, Percussion, Woodwind and Keyboard family.
Students will orally identify and label the instrument family heard. (Lower grades)
Students will orally identify and label the instruments heard name and family. (Upper grades)

Vocabulary
• Percussion Family - group of musical instruments played by striking, shaking or scraping
• Brass Family - group of wind instruments (French horn, trombone, trumpet, or tuba) that are made of curved brass tubing. Sound is produced when the player’s lips vibrate against a cup-shaped mouthpiece.
• Woodwind Family - group of wind instruments (clarinet, flute, oboe, saxophone, etc.) that are characterized by a tube of wood or metal that produces sound by the vibration of one or two reeds in the mouthpiece or by the passing of air over a mouth hole.
• String Family - group of musical instruments (guitar, violin, viola, cello, double bass, harp) that have strings. Sound is produced by plucking or drawing a bow across the string.
• Keyboard Family - group of musical instruments (piano, harpsichord, organ) played using a keyboard, a row of levers which are pressed by the fingers.
• Conductor - a person who directs a musical performance

Resources
• Website https://www.mydso.com/dso-kids/learn-and-listen/instruments
• Spotify playlist
• Conductor Caper musical lock worksheet
• Conductor Caper instrument family cards
• Conductor Caper instrument pictures
• Scissors and glue stick

Pre-Assessment
Using printed or online pictures of the instruments of the orchestra, have students categorize the instruments by family. For older grades, you can also have students name the instrument and family.
Teaching Sequence
1. Using the DSO Kids website https://www.mydso.com/dso-kids/learn-and-listen/instruments listen to and view the five families of instruments by clicking on the sample sounds of the instruments played by the Dallas Symphony Orchestra musicians.
2. Discuss with the students the characteristics of each instrument and review how they were grouped into the categories.
3. Discuss the timbre of each instrument and what makes the instrument sound unique.
4. Tell the students that Jamie Allen from the Dallas Symphony has called and needs your help. Read the prompt on the Conductor Caper page.
5. After reading the prompt and directions on the “Conductor Caper” worksheet, have the students cut out the instrument picture cards or the instrument family word cards.
6. The teacher prepares the assessment by locating the sounds of the violin, timpani, clarinet, trombone, organ, bass drum, flute and trumpet. Choose the order in which the sounds will be played.
7. Play the 8 examples located on the DSO website.

Culminating Activity
Celebrate that the conductor has been released from the instrument storage room and that the concert can now begin.
Enjoy listening to excerpts from the upcoming DSO Youth Concert found on Spotify. Have students share what they learned about the instruments and families of instruments heard.

Evaluation
• Did the students identify the instruments and/or instrument family heard?
• Did the students identify the order of instruments heard in the Conductor Caper?
• Did the students discuss and identify characteristics of the orchestra instruments when heard in the examples?

Group Reflection
Have students sit with you in a circle to reflect on these questions. For older students, having them keep a performance journal or music notebook is a great way to see how your students are processing in your lessons. It’s a perfect way of providing immediate feedback to students as well as viewing students’ metacognitive thinking.
• How can you tell the difference between the families of instruments?
• How can you tell the difference between individual instruments?
• If you could create your own new and unique instrument, what would it be made out of? To which family would it belong and why? Describe the sound it would make?

TEKS
FA.M.3/4/5.b.1B
Conductor Caper

The Dallas Symphony Orchestra was very worried that their instruments would get stolen so they created a musical lock for their instrument storage room. Someone accidentally locked the conductor in the instrument room and it is almost time for the concert to begin. The education director Jamie Allen needs your help. The lock must be opened. You are the locksmith (a person skilled at opening locks) and your task is to listen to the musical lock and identify the instrument or instrument family by its timbre. The lock will open when you have the correct order in which the sounds were played.

Directions – Cut out and glue the instrument or instrument family into the musical lock combination when you hear the sound. Good Luck – the conductor needs you!

1
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7
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<table>
<thead>
<tr>
<th>Percussion Family</th>
<th>Percussion Family</th>
<th>Woodwind Family</th>
<th>Woodwind Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brass Family</td>
<td>Brass Family</td>
<td>String Family</td>
<td>Keyboard Family</td>
</tr>
</tbody>
</table>
That Gives Me an Idea!

**Learning Objectives**
Students will compare and contrast *Young Person’s Guide to the Orchestra* with the piece from which its theme was inspired.

**Pre-Assessment**
Ask students to share with the class an idea they have had - something that they thought was a "pretty good idea." When someone suggests an interesting one (you’ll be the judge of that), ask them what inspired them or "gave" them the idea. Record the student responses on the board. An example might look like this:

The sound of the wind outside → Story about a ghost

As your list is developed, observe with students that ideas rarely arise out of a vacuum. They almost always are inspired by something else. A good example is a teacher giving students a writing prompt to help them create a composition.

**Teaching Sequence**
1. Tell students that they will be learning about how Benjamin Britten created a very famous piece of music – *Young Person’s Guide to the Orchestra* – using an idea which was created 250 years before by another composer named Henry Purcell. Purcell wrote his music to accompany a play called *Abdelazar* by a woman named Aphra Behn. So in a way, Britten got his idea from Purcell, who got his idea from Behn.
2. Using the DSO Spotify playlist, have students listen to the "Rondeau" portion from *Abdelazar*, by Purcell (or if possible, have them watch a performance on YouTube - https://www.youtube.com/watch?v=4vvhU22uAM). Note that the piece is for strings only along with a harpsichord.
3. Listen to the opening section of *Young Person’s Guide to the Orchestra* either from the Spotify playlist (or if possible, have them watch a performance on YouTube - https://www.youtube.com/watch?v=VVivtti-n-w). Note that this one is for full orchestra. Listen to the other sections as a comparison as each section of the orchestra becomes the featured performer.

**Culminating Activity**
Have students compare and contrast the pieces. Even though Britten’s version is almost identical to Purcell’s, help students note that the instrumentation of Purcell’s music is for strings and harpsichord only (a common orchestra in Purcell’s time), while Britten uses a full orchestra. Also, Purcell uses the theme as a short section in his piece while Britten uses it for the unifying main theme running through his entire composition.

**Evaluation**
Did students compare and contrast a piece of music with the piece from which its theme was inspired?

**TEKS**
FA.M.3/4/5.b.6E
Although phones and electronic devices cannot be used in the symphony hall, there are still ways to remember your special trip to the orchestral. Draw and caption your favorite concert moment from *Young Person’s Guide to the Orchestra*.

If you would like your picture to be featured on DSOKids.com, please have your teacher send your picture to:

Sarah Hatler  
Dallas Symphony Orchestra  
2301 Flora St.,  
Schlegel Administrative  
Suites Dallas, TX 75201  

Fax to: 214.953.1218  
E-mail to:  
s.hatler@dalsym.com