



St. Louis Symphony
Orchestra

Stéphane Denève : Music Director

Teacher
Guide

Education Concert

Dance Party!

Touhill Performing Arts Center at UMSL

Tue, Oct 22, 9:30am & 11:00am

Wed, Oct 23, 9:30am & 11:00am

Lindenwood University's

J. Scheidegger Center for the Arts

Tue, Feb 4, 9:30am & 11:00am

Wed, Feb 5, 9:30am & 11:00am

Samuel Hollister, conductor

24
25
145th Season

Created in partnership with Ballet 314

SLSO education programs are presented by



Table of Contents

Concert Overview	2
Repertoire	3
Contact Information	3
Planning Your Visit	3
Start the Dance Party Early with Ballet 314	4
Lesson 1 – Create Choreography	6
Lesson 2 – Conduct Your Emotion	9
Lesson 3 – Warehouse Medicine Listening Map	12
Lesson 4 – Listen, Dance, Draw	16
About the Composers	20
For Parents: Concerts for Kids.....	23
Supplemental Materials	24

Concert Overview

What happens when the latest dance craze meets the orchestra? A giant dance party with your SLSO! You and your students won't be able to keep still as you hear and move to some of the greatest orchestral music of all time. Dancers from Ballet 314 will take you on an exploration of different dance genres, choreographed to classical favorites like Igor Stravinsky's *The Firebird Suite*, Aaron Copland's *Variations on a Shaker Melody*, Georges Bizet's "Habanera" from *Carmen Suite No. 2*, and more.

Objectives

Students will:

- Understand that dance and music are both forms of emotional expression.
- Recognize the connection between expressive elements of music and dance.
- Experience the enjoyment of responding to music through dance.

Disclaimer

The lessons in this Teacher Guide are adaptable for students in grades 2-6. Their intentional flexibility allows teachers to modify the content to best suit their students' needs.

Repertoire

Arturo Márquez	<u>Conga del Fuego Nuevo</u>
Aaron Copland	<u>Variations on a Shaker Melody</u>
Igor Stravinsky	<u>"Infernal Dance of King Katschei"</u> from <i>The Firebird Suite</i>
Florence Price	<u>"Juba Dance"</u> from Symphony No. 1 in E minor
Mason Bates	<u>"Warehouse Medicine"</u> from <i>The B-Sides</i>
Georges Bizet	<u>"Habanera"</u> from <i>Carmen Suite No. 2</i>
Antonín Dvořák	<u>Slavonic Dances, op. 46, no. 1</u>

Repertoire is subject to change.

Contact Information

The SLSO Education Team is available to answer questions or provide additional suggestions for learning activities.

Jessica Ingraham
Director of Education
314-286-4407
jessicai@slo.org

Sarah Ruddy
Early Childhood Manager & Education Coordinator
314-286-4488
sarahr@slo.org

For questions about education concert ticketing or invoices, please contact the SLSO Box Office at 314-534-1700 or email educationtickets@slo.org.

Planning Your Visit

Information for planning your field trip to the SLSO is available for download on the [SLSO website](#). To ensure a successful trip for everyone, it is important that all bus drivers follow the bus unloading and loading procedures. Please clearly communicate the expectations laid out in these documents:

- [Touhill Performing Arts Center Arrival and Dismissal Procedures](#)
- [J. Scheidegger Center for the Arts Arrival and Dismissal Procedures](#) (coming soon)

This concert is inclusive of people with sensory differences. Additional resources are available to anyone who will benefit from them:

- Walk your students through their concert experience with a [Concert Guide](#) (coming soon).
- Get familiar with orchestral instruments before your Field Trip with [Instrument Playground Online](#).
- Submit an [Accommodations and Accessibility Form](#) at least two weeks before the performance to communicate any special needs your students have.
- If you need additional support for a student while at the concert, please visit the Sensory Station in the lobby.

For a full list of available accommodations, please visit our [Planning Your Visit](#) webpage.

Start the Dance Party Early with Ballet 314

During some of the pieces on the concert, the audience will be invited to dance from their seats while the orchestra plays. Our partners from Ballet 314 will lead you in different styles of choreography. You will perform ballet movements during Copland's *Variations on a Shaker Melody*. You'll try some modern dance moves during Mason Bates' "Warehouse Medicine." And movement during Price's Symphony No. 1 will be inspired by the tradition of Juba Dance.

While students will enjoy learning the dance moves on-the-spot during the concert – much like they do during those dance videos and video games they love so much – our partners at Ballet 314 have created short videos to familiarize your students with some of the dance moves before the concert!



[Learn the ballet choreography for Copland's *Variations on a Shaker Melody*.](#)

Try it with the music, starting at 1:53: [Variations on a Shaker Melody](#).



[Learn the modern dance choreography for Mason Bates' "Warehouse Medicine."](#)

Try it with the music, starting at 3:16: ["Warehouse Medicine."](#)

To learn more about the tradition of Juba Dance, check out the Juba Dance lesson in the [SLSO Learning Lab](#).

About Ballet 314



Ballet 314, led by Artistic Director Robert Poe and Executive Director Rachel Bodi, is a nonprofit professional ballet company dedicated to celebrating local talent in the St. Louis community. Our mission is to emphasize literacy through the arts via our main stage performances as well as our educational programming. We are dedicated to supporting and partnering with local organizations and serving as a bridge for the arts in St. Louis. Ballet 314 wants to recognize the following partners of our Dancer Wellness Initiative: Athletico, Restore Therapy and Nutrition, Clayton Chiropractic.

Lesson 1 – Create Choreography

Description: Students explore elements of music while they collaborate to create a short sequence of choreography to match the emotions expressed in diverse pieces of music.

Objectives

Students will:

- Create choreography that reflects the emotion of a given piece of music.
- Demonstrate understanding of different qualities of movement – time, space, and energy – to convey different emotions.
- Make connections between emotional expression in movement and music to communicate distinct emotions.

Standards

Missouri Music Standards

- MU:Re8A.2a-6a
- MU:Cn11A.2a-6a

Illinois Music Standards

- MU:Re8.1.2-6
- MU:Cn11.1.2-6

[CASEL Framework](#)

- Self-Awareness
- Social Awareness

Materials

- A device on which to play music from the internet
- A bean bag or something similar

Musical Selections

(Timings are given to isolate a passage with consistent tempo and emotion)

<u>Composer</u>	<u>Title with link</u>	<u>Timing</u>
Arturo Márquez	Conga del Fuego Nuevo	0:00-2:35
Aaron Copland	Variations on a Shaker Melody	0:00-2:34
Florence Price	"Juba Dance" from Symphony No. 1 in E minor	0:00-2:49
Georges Bizet	"Habanera" from <i>Carmen</i> Suite No. 2	0:00-2:12

Vocabulary

- Choreographer
- Elements of Dance: time, space, and energy. See [this resource](#) from The Kennedy Center to learn more about the elements of dance.

Procedure

- Discuss with students what a *choreographer* does: they create sequences of dance movements for dancers to perform. Explain that an important part of this work is understanding and conveying the emotion of the music. The *choreographer* chooses the dance moves, but they also get to decide *how* they are performed. There are three important elements of choreography that can communicate emotion: *time*, *space*, and *energy*.
- Discuss each element, first asking students to make educated guesses about what each might mean in terms of creating and performing dance movements.

- Time
 - How long does each movement take? Movements can be fast or slow, they can take up a little bit of time or a lot of time.
 - If you wanted your movement to communicate “excited,” would you choose fast or slow movements? What about if you wanted to convey “sad”?
- Space
 - Where does the movement go? Movements can move up above the head or down to the ground. Movements can move you through space, taking you from one part of the room to another, or they can stay in one place. Movements can take up a lot of space around your body, or they can be very small and close to the center of your body.
 - If you wanted your movement to convey “lonely,” how do you think you would use space with your movement? What if you wanted to convey “angry”? What about “joy”?
- Energy
 - How does a dancer move? Movements can be sharp and sudden, or smooth and sustained. Movements can feel heavy like a stomp or light like a tiptoe. Movements can feel tense or relaxed.
 - What sort of energy would you use if you wanted to communicate “surprise”? What about “worried”?
- Choose one of the musical selections above and play about a minute of it for the class.
- Stop the music and ask the students to share what emotion they think is expressed in the music. There are no wrong answers. Encourage students to support their ideas with specific elements they heard in the music.
- Have students stand in a circle. Explain that you are going to work as a class to create choreography for the music. Explain how it will work.
 - The teacher will start the music and then toss the beanbag to a student. That student (“Student 1”) will move to the center of the circle. They will perform a single, short dance movement that conveys the emotion of the music. Remind them to consider the time, space, and energy of the movement. They will do that single movement over and over again, to the beat of the music. The rest of the class will mirror Student 1’s movement.
 - Once the teacher sees that most students are correctly performing Student 1’s movement, the teacher will say “go!” Student 1 will toss the bean bag to a new student (Student 2).
 - Student 1 will go back to their place in the circle and student 2 will move to the center of the circle. Student 2 will perform Student 1’s movement once then add on a new movement that conveys the emotion of the music. They will repeat the new sequence (Movement 1 – Movement 2 – Movement 1 – Movement 2, etc.) repeatedly, and to the beat of the music, while the rest of the class mirrors them.
 - Once the teacher sees that most students are correctly performing Student 2’s two-movement sequence, the teachers will say “go!” Student 2 will toss the bean bag to a new student (Student 3).

- As above, Student 3 will add on to the sequence created by Student 1 and 2, repeating the three-movement sequence (Movement 1 – Movement 2 – Movement 3 – Movement 1 – Movement 2 – Movement 3, etc.) while the rest of the class mirrors them.
- Repeat to create a sequence of movements that is at 4-6 movements long. Then start a new sequence with new students contributing choreography.
- When the piece of music is over, reflect with students on the choreography they created. Have students compare and contrast the different movements they created.
 - How did the element of *time* differ in the movements they performed? Was there a movement that took up very little time? Which movement took up the most time?
 - How did the element of *space* differ in the movements they performed? Which movements took up a lot of space? Which movements took up very little space? Were there any movements that went into a high level, above the head? Were there any movements that went to a low level, near the ground?
 - How did the element of *energy* differ in the movements they performed? Did any movements feel light or heavy? Did any of them feel sharp or smooth?
 - Which movements do you think best communicated the *emotion* that the class identified in the music?
- As time allows, choose additional pieces of music from the list. Listen and discuss the emotion heard in each piece of music before collaboratively creating choreography sequences as outlined above.

Extension

- Split students into small groups of 4-6 students. Instruct each small group to create a choreography sequence using the same procedure as above. They should work together to create a sequence that communicates the emotion heard in the music. Have each group perform their sequence for the class. Then discuss with the class how each group used *time*, *energy*, and *space* to convey the emotion identified in the piece of music.

Assessment

Use the following rubric 4-point rubric.

The student successfully:

- Participated in the choreography creation. (1 point)
- Demonstrated their understanding of different qualities of movement – *time*, *space*, and *energy* – by varying their movements appropriately to match the emotion of the music. (3 points, 1 point per movement quality)

Lesson 2 – Conduct Your Emotion

Description: Students learn a basic conducting pattern. Acting as a conductor, they convey emotion through body language and facial expression, challenging their classmates to guess what emotion they're conducting.

Objectives

Students will:

- Understand the role of the conductor in the orchestra
- Learn a basic conducting pattern
- Communicate emotion through body language and facial expression
- Interpret emotion by observing others' body language and facial expressions

Standards

Missouri Music Standards

- MU:Re8A.2a-6a
- MU:Cn10A.2a-6a

Illinois Music Standards

- MU:Re8.1.2-6
- MU:Cn10.1.2-6

[CASEL Framework](#)

- Self-Awareness
- Social Awareness

Materials

- One set of printed and cut Emotion Cards (available at the end of this Teacher Guide)
- A conducting baton or chopstick (optional)
- A device to play internet video (optional)

Procedure

- Discuss the role of a conductor in an orchestra. To start with, ask students what they already know. If your students have never seen a conductor before, start by showing them a video of an orchestra conductor, such as the part of (7:23-10:06) the [SLSO Digital Concert: Young Person's Guide to the Orchestra](#). (*Registration is simple and access to this digital program is free!*)
- Fill in students' gaps in knowledge with the following. A conductor:
 - Sets the tempo: they decide how fast or slow the music should be; everyone must play at the same tempo to play together.
 - Controls the balance: they tell individual instruments to play a little quieter or a little louder so that the more important melodies are heard, and the accompaniment music is in the background.
 - Communicates the emotion of the music: just like with tempo, it is important that all the musicians express the same emotion.
 - Does all of this without speaking. They communicate to the musicians in the orchestra using their arms, body, and facial expression. If you want to use a baton for this lesson, introduce the baton now.
- Teach the students a conducting pattern. For the purpose of this lesson plan, you can choose to teach them a pattern in 2, 3, or 4, depending on the age, abilities, and prior experiences of your students.
- Tell students that the conductor uses these patterns to set the tempo of the music. Practice the pattern they learned at fast, slow, and moderate tempos.

- Remind students that setting the tempo is only one of the roles of the conductor. Another thing they do is control the balance. If you're comfortable doing so, demonstrate for students how a conductor keeps the tempo steady by performing the conducting pattern with their right hand, while they use their left hand to raise and lower volume of individual instruments or sections of the orchestra.
 - To demonstrate this, conduct the class while they clap a steady beat together. Then make direct eye contact and raise and lower your left hand to instruct individuals or small groups of students to raise and lower the volume of their clapping.
- A third – and very important – role for the conductor is to communicate emotion through their body language and facial expression. Ask students to share ideas or demonstrate how they think a conductor might communicate different emotions without using words.
- Ask students to stand and set the scene: Imagine you're on the conducting podium, so stand up tall. Imagine you're going to conduct the orchestra, performing a piece of *happy* music.
 - Invite students to show facial expressions that express *happiness*.
 - Lead them in performing the conducting pattern. At the same time, keep that *happy* facial expression going!
 - Without stopping the conducting pattern, ask for suggestions of how they could change their body language – how their arms move, how the rest of their body moves – to communicate *happiness*?
- Without stopping the pattern, change the emotion. What if the music was *sad*? How would their facial expression and body language change?
- Without stopping the pattern, try to communicate *scared*.
- Stop the conducting pattern and ask students to sit down. Explain that you're going to play a game.
 - A student will come forward and draw a card with an emotion written on it.
 - They will then face their classmates as if the student at the front is the conductor and their classmates are the orchestra. When it is a student's turn to be the "conductor," you can give them the baton, if you'd like.
 - The "conductor" will start the conducting pattern they learned and use their facial expression and body language to communicate the emotion printed on the card.
 - As the students in the "orchestra" think they know what emotion the conductor is communicating, they should raise their hand.
 - Once many of the students have their hands raised, the "conductor" can stop conducting and call on a member of the "orchestra" to say what the emotion was.
 - The first student who says the correct emotion gets to be the next "conductor."

Assessment

Use the following 4-point rubric.

The student successfully:

- Demonstrated their knowledge of the role of a conductor through class participation. (1 point)
- Performed a basic conducting pattern. (1 point)
- Chose a facial expression or adjusted their body language to communicate emotion. (1 point)
- Made educated guesses about their peer's emotions based on body language and facial expression. (1 point)

Learn more about the conductor's role in the orchestra in the [SLSO Learning Lab](#)!

- Explore the Orchestra Seating Chart in the [Activity Gallery](#)
- Learn about everyone in the orchestra – including the conductor – in the [SLSO Digital Concert: Young Person's Guide to the Orchestra](#).

Lesson 3 – Warehouse Medicine Listening Map

Description: Mason Bates’ composition “Warehouse Medicine” is a piece of contemporary music that incorporates electronic percussion sounds generated on a computer. In this lesson, students will listen to the piece multiple times and in different ways in order to understand its form.

Objectives

Students will:

- Become familiar with a piece of contemporary orchestral music
- Discern sections of ternary (ABA) form

Standards

Missouri Music Standards

- MU:Pr4B.2a-6a
- MU:Re7B.1a-6a

Illinois Music Standards

- MU:Pr4.1.1-6
- MU:Re7.1.1-6

Materials

- Smartboard or projector to play internet video for your students
- Two printed copies of the photo of the percussionist (available at the end of this Teacher Guide)
- A chalkboard or whiteboard
- Any non-pitched percussion instrument, one for each student or one for every other student. This lesson suggests using small drums so that the students’ movement mimics that of the percussionist they’ll see in the video.

Vocabulary

- Steady beat
- Musical Form
- Ternary Form or ABA Form

Musical Selection

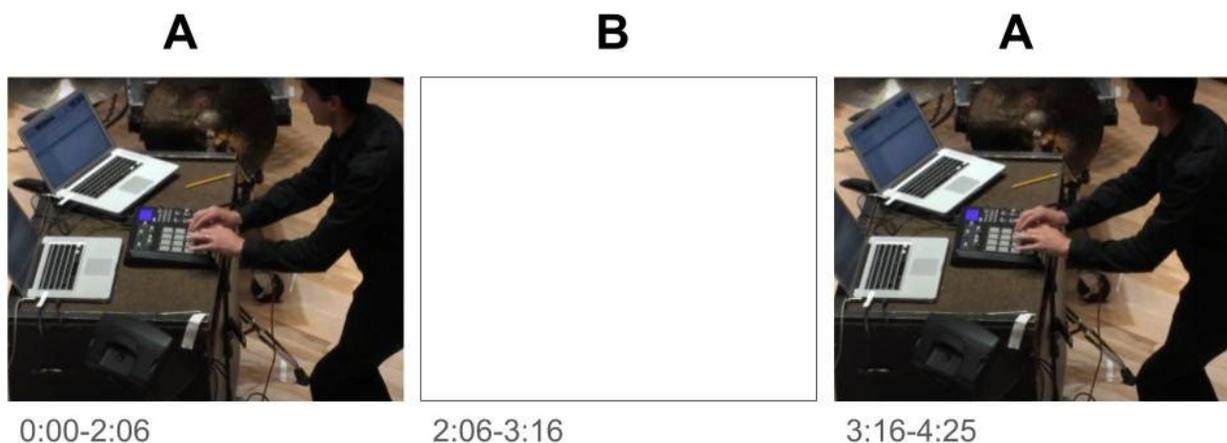
- ["Warehouse Medicine"](#) from *The B-Sides*, composed by Mason Bates

Procedure

- Before discussing the piece with students, **watch the video performance of Mason Bates’ “Warehouse Medicine” from 0:00-2:06.** (Link is above.)
- Lead the students in a discussion about their first impressions of the piece:
 - What did you **notice** about the music and the performance?
 - What did you **enjoy** about it?
 - What did you **wonder** while you watched and listened?
- Now share with students some background information about the piece: The composer Mason Bates uses computer software that allows a percussionist in the orchestra to use a computer as a percussion instrument. Pre-programmed sounds on the computer are played by a percussionist and amplified through speakers on the stage. By doing this, Bates adds the sounds

of techno music to the orchestra. (If you would like to share more about Mason Bates, refer to his short biography on page 20 below.)

- **Rewatch the video from 0:00-2:06**, instructing students to pay special attention to the sounds created by the percussionist who is using the computer.
- After watching the video, point out to the students that, at the beginning of the piece – and for a large portion of the piece – the electronic percussionist provides a strong *steady beat*. Discuss what they know about *steady beat*:
 - What does the term *steady beat* mean?
 - Why is a *steady beat* important?
 - When you listen to music, can you always hear the *steady beat*?
- Remind students of what they already know about musical *form*. *Form* is how a piece of music is organized across time, from beginning to end. Remind students of musical forms that they might already be familiar with, for example verse-refrain form or strophic form.
- Share with the student that, in this piece, if we listen closely for that *steady beat* played by the electronic percussion, we can understand the *form* of the music. This piece is in *ternary form* or *ABA form*. That means there is an A section at the beginning where the electronic percussionist plays and the steady beat is prominent. During the B section in the middle of the piece, the music sounds very different. Then the A section is repeated, with the electronic percussionist playing again through the end of the piece.
- Create a simple listening map for your students on your white board or on a blank wall: Tape one copy of the photograph of the electronic percussionist on the left side of your white board and label it “A.” Draw a large empty square in the middle of your white board and label it “B.” Tape the other copy of the percussionist image on the right side of your white board and label it “A.” Your white board should look something like this (timings are included here for your reference):



- **Watch the video again, this time from the beginning until the start of the second A section at 3:16.** Tell students that you'll point out the sections as the video plays. Instruct them to listen closely to the B section because you're going to ask them to describe the B section when you stop the video. *[For teacher's reference: A section is from 0:00-2:06. B section begins at 2:06 when the electronic percussion drops out and the texture and mood of the music changes. The A section returns at 3:16 with the prominent steady beat from the electronic percussionist.]*
- After watching the video, ask students to describe the music of the B section. Record their answers in the empty square under "B" on your listening map. Their responses could include musical terms, emotion words, or images that came to mind.
- Tell students that you're going to watch the video one more time, this time all the way to the end. During the two A sections, you'll lead them in performing the steady beat. Ask students for suggestions of what they could do during the B section. What simple movement could everyone perform that would communicate some of the things they recorded in the B section of the Listening Map? Come to a consensus about what everyone will do during the B section.
- Prepare students to perform the steady beat:
 - If you have enough small drums for each student, distribute those instruments. Model for students that they should play the drums with one or two fingers, like the percussionist in the video did on his electronic drum kit. Practice playing a steady beat together.
 - If you have enough small drums for every other student, distribute them to every other student. Practice playing a steady beat, as above. Then have students pass to the student next to them who does not have a drum and practice again. During the video, they'll need to pass their drum at the end of the first A section so that half of the students play the steady beat on a drum during the first A section, and the other half does so during the second A section. When students do not have a drum, they can play the beat with their hands, as below.
 - If you choose not to use instruments, model for students to perform the steady beat by striking two fingers of one hand against the palm of the opposite hand. Practice performing the steady beat together.
- **Watch the video again, this time from the beginning to the end.**
 - During the A section, lead students in performing the steady beat, as practiced above.
 - During the B section, lead students in performing the movement that they decided on above. (If students are sharing drums, they should pass the drum quickly at the start of the B section before performing their movement.)
 - During the return of the A section, lead students in performing the steady beat, as practiced above.
- Once the video is over, reflect on the music again:
 - Did your impressions of the music change as you listened to it multiple times?
 - What did you **notice** about the music and the performance the last time you listened to it?
 - What did you **enjoy** about it?
 - What did you **wonder** while you watched, listened, and performed with the music?

Assessment

Use the following rubric 4-point rubric.

Student successfully:

- Articulates their thoughts about the piece upon reflection. (1 point)
- Contributes to the discussion about the sound of the B section and/or expressive movements to match its mood. (1 point)
- Performs a steady beat. (1 point)
- Responds to the formal sections of the piece by switching from performing the steady beat to doing the expressive movement, then back to performing the steady beat. (1 point)

At the concert, students will be invited to perform modern dance choreography during “Warehouse Medicine.” The choreography begins at the return of the A section. You can practice this choreography before the concert using the link to the video found on page 4 of this Teacher Guide.

Lesson 4 – Listen, Dance, Draw

Description: Students explore the emotional capacity of music. They listen to a piece of music and respond to its emotional impact through expressive movement and drawing.

After completing this lesson, students will be ready to create works of art for the SLSO's Picture the Music art competition. Share information with your art teacher about [Picture the Music](#).

Objectives

Students will:

- Understand that music can convey emotion
- Use emotional vocabulary and music vocabulary to describe a piece of music
- Respond to the emotion of a piece of music through expressive movement
- Respond to the emotion of a piece of music through drawing

Standards

Missouri Music Standards

- MU:Re7A
- MU:Cn10A
- MU:Cn11A

Missouri Visual Arts Standards

- VA:Cr1A-B
- VA:Cr2A
- VA:Cn10A

Illinois Music Standards

- MU:Re8.1
- MU:Cn10.1
- MU:Cn11.1

Illinois Visual Arts Standards

- VA:Cr1.1
- VA:Cr2.1
- VA:Cn10.1

[CASEL Framework](#)

- Self-Awareness
- Self-Management
- Social Awareness

Materials

- A device to play music from the internet
- A white board or large piece of paper and a marker
- Paper and colored pencils, crayons, or markers

Musical Selection

- Márquez, [Conga del Fuego Nuevo](#)

Procedure

- DO NOT TELL STUDENTS THE NAME OF THE PIECE OF MUSIC THAT THEY WILL HEAR.

Part 1: Listen and name emotions

- Explain to the students that music can convey emotions. Ask them for ideas about music that makes them feel happy. Are there styles of music or particular musical elements that make them feel happy? Why? Talk about some other emotions:

- Is there music that makes them feel calm?
- Is there music that gets them excited?
- What kind of music do they like to listen to if they're feeling sad?
- Explain that music has the power to communicate emotions, and that it can make the listener feel or imagine different things.
- If possible, make your room into a calm listening environment. Maybe dim the lights or invite students to get comfortable on the floor as they listen.
- Tell students that you're going to play a piece of music – it is only about four minutes long – and while they listen they should think about how it makes them feel or what sort of things they imagine while listening to it.
- Play the musical selection, being careful that students cannot see the title of the piece or the video images.
- When the music is over, ask students to share what they felt or what they imagined while listening to the piece. Ask follow-up questions to get them to explain the musical elements that contributed to their ideas. Or, if they share specific images, challenge them to add emotion words to their thoughts. List any **emotion words** they come up with on a white board or large piece of paper. Try to come up with at least two **emotion words** during your discussion.

Part 2: Listen and Move

- As a class, explore some of the emotion words they came up with in Part 1. Pick any emotion to focus on first.
- Ask students for ideas of creative movement or dance moves that express that emotion.
- When a student suggests a movement, have them model it for the class and then have the class repeat the movement.
- After the class has performed each movement, discuss why that movement evokes the chosen emotion:
 - Is the movement fast or slow?
 - Does the movement take up a lot of space or just a little? Does it move the person through space, or do they stay put?
 - What level is the movement on – is it near the ground, around the middle of the body, or up above the head?
 - How would you describe the energy of the movement? Is it sudden, choppy, or defined? Or is it flowy, relaxed, or calm? Is it heavy or light?
- Repeat this discussion with at least one more student-suggested movement for that same emotion, and then with at least two students-suggested movements for a different emotion, so that you have at least four movements total.

Part 3: Listen and Draw

- Prepare the dry erase board in your room or a large piece of paper by drawing four squares on it.
- Above each box write an emotion word that corresponds to the movements you discussed in Part 2. For example, if you talked about two different movements for “excited” and two different movements for “angry,” write “excited” above two of the boxes and “angry” over two of the boxes. For example:

Excited 1	Excited 2	Angry 1	Angry 2

- Start with the first box (in this case, “Excited 1”). Ask students to recall one of the movements they came up with for that emotion. Then invite them to think about how that dance movement could translate into drawing on paper.
 - Have one student perform the movement again.
 - Give a different student a marker and ask them to draw a line in the first square that matches the emotion of the movement. Lines could be solid or dotted/slashed. Lines could be big or small. Lines could be straight, squiggly, or angular. The line should go from one edge of the square to any other edge of the square.
- Repeat the step above with three more movements from Part 2, one in each box. Notice how the lines in each box differ from each other. Does anything about the lines convey the emotion that inspired the movements?
- Distribute paper and colored pencils, crayons, or markers. Explain to students that you’re going to play the same piece of music again. This time, as they listen they should draw or sketch some ideas to convey the emotions that the music makes them feel. Their drawings could be abstract (not portray any specific thing) like the line drawings they just did on the board. Or they could draw a picture of something that matches the emotion they feel when they hear the music.
- When the piece is over, ask if any students want to share their work. Again, ask follow-up questions about the musical elements they heard and the emotions they felt while listening to the music.
- Allow students to share how it felt to get their emotions out through their drawing while they listened to the music.

Extension

- *Conga del Fuego Nuevo* is this school year’s selection for Picture the Music. With this lesson, the students are now ready to create works of art for the SLSO’s Picture the Music art competition. Share information with your art teacher about [Picture the Music](#).
- Since students are familiar with the music, have explored their emotions about it, and have done preliminary sketches, the art teacher can take the music and their sketches and help them create art according to the guidelines in the Picture the Music Teacher Guide to submit to the competition.

Assessment

Use the following 5-point rubric.

Student successfully:

- Contributed to the discussion about emotion in music. (1 point)
- Demonstrated self-awareness and the ability to communicate their feelings. (1 point)
- Used musical vocabulary. (1 point)
- Participated in the discussion about emotion and dance. (1 point)
- Drew something as they listened to the musical selection. (1 point)

About the Composers



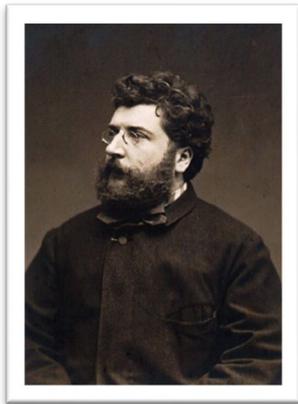
Mason Bates

Born: January 23, 1977, in Philadelphia, Pennsylvania

Composer and DJ Mason Bates has long had an interest in merging the worlds of classical, orchestral, and electronic music. While in graduate school in California, he worked as a DJ and techno artist under the name DJ Masonic. He started an organization that produced concerts in dance clubs that combined classical music with techno music. His first orchestral composition that incorporated electronic music was *Concerto for Synthesizer* in 1999. Many of his orchestral works since have had

an electronic element, including “Warehouse Medicine.”

“Warehouse Medicine” is the last movement of a larger work called *The B-Sides*. Bates describes the work as landing briefly on five “peculiar planets,” one for each movement. The “Warehouse Medicine” movement takes the listener to empty warehouses in Detroit where techno music is performed.



Georges Bizet

Born: October 5, 1838, in Paris, France

Died: June 3, 1875, in Bougival, France

Georges Bizet was born into a musical family. His mother was a pianist, and his father was a wigmaker who also taught singing. Georges learned to play the piano from his mother and loved to listen to his father's voice lessons. Recognizing his talent, his parents sent him to study music at a Conservatory when he was only nine years old.

Bizet passed away just three months after the premiere of his opera *Carmen*, believing it to be a failure. The opera eventually became one of the most beloved and frequently performed works in the world, continuing to captivate audiences even today.



Aaron Copland

Born: November 14, 1900, in New York, New York

Died: December 2, 1990, in Sleepy Hollow, New York

Aaron Copland was born in Brooklyn, New York, to a Russian-Jewish family. His mother, Sarah, sang and played the piano. She made sure that Aaron and his four siblings had piano lessons as children. In 1921, instead of going to college, Copland went to Paris and studied with a famous composition teacher named Nadia Boulanger. His most famous music including the ballets *Rodeo* and *Appalachian Spring*,

sound like the open spaces of the American landscape. Copland is often called the “Dean of American Music” because he created a distinctly American style of music and mentored many other American musicians.

Variations on a Shaker Melody comes from Copland’s ballet *Appalachian Spring*. The ballet is about a wedding celebration in 19th-century Pennsylvania, where the community comes together to build a new farmhouse. The scene that uses the “Shaker Melody” (you’ll know it as “Simple Gifts”) is about the simple day-to-day life of the newly married couple.



Antonín Dvořák

Born: September 8, 1841, in Nelahozeves, Bohemia

Died: March 26, 1904, in Prague, Bohemia

Antonín Dvořák was very interested in the music, culture, and folklore of his homeland. His first successful composition, the *Slavonic Dances*, was based on the folk music of Bohemia (now part of the Czech Republic). In 1892, he came to the United States to direct the National Conservatory of Music in New York City. His goal while in the U.S. was to explore “American music,” just as he had done with the music of his own country. He wrote newspaper articles in New York in which he suggested that the music of Black Americans and Indigenous Americans should be the basis

for a new style of American classical music. Dvořák’s most popular piece is *New World Symphony*, which he wrote while in America and which was premiered by the New York Philharmonic Orchestra in 1893.



Arturo Márquez

Born: December 20, 1950, in Alamos, Sonora, Mexico

Mexican composer Arturo Márquez’s family immigrated to a suburb of Los Angeles, California, when Márquez was about twelve years old. Growing up, Márquez was around a lot of traditional folk music from Mexico. His father was a mariachi and his grandfather was a folk musician in northern Mexico. In school, Márquez played the trombone in his school band, and he started composing when he was 16. He attended college in Mexico but also studied in Paris and

in the United States. Currently, Márquez lives in Mexico City and works at the National University of Mexico.

Conga del Fuego Nuevo is a lively piece of orchestral music that is inspired by the tradition of Conga dance, which originated in Cuba. Conga is also the name of a drum used in Conga dance and in this piece. “Fuego nuevo” means “new fire” in Spanish. This is a reference to an Aztec ceremony where fires are extinguished and then relit to symbolize the start of a new world.



Florence Price

Born: April 9, 1887, in Little Rock, Arkansas

Died: June 3, 1953, in Chicago, Illinois

Growing up in Little Rock, Arkansas, Florence Price was taught piano by her mother. At age 14, she enrolled at the New England Conservatory of Music – one of the few music schools at the time to admit Black students. Price eventually settled in Chicago, where she sought out the best music teachers. She became the first Black woman to have a work performed by a major symphony orchestra. After her death, much of Price’s music was forgotten or lost. Five decades after Price’s death, 200 of her compositions were found in an abandoned house in Illinois. Luckily, the

couple that was fixing up the house took the manuscripts to a library instead of throwing them in the trash.

One of the movements (or independent sections) of Price’s First Symphony is a Juba dance: a musical style that originated in the 19th century among enslaved African people on plantations. When plantation owners feared that enslaved people were hiding secret codes in their drum patterns, they took away their drums. Enslaved people continued to make music, using body percussion – “patting juba” – to accompany their music and dancing.



Igor Stravinsky

Born: June 17, 1882, in Lomonosov, Saint Petersburg, Russia

Died: April 6, 1971, New York, New York

Igor Stravinsky grew up in a lively city in Russia and came from a very musical family. As a child, he took piano lessons, learned music theory, and started to compose his own music. Even though he loved music, he went to college to study law. But it was clear his heart wasn't in it—he hardly attended his classes and spent most of his free time composing music. Eventually, Stravinsky decided to follow his passion for music. He became one of the most famous composers of the 20th century, creating music for ballets, operas, and orchestras. During World War I, Stravinsky left Russia

and moved to France, and later to the United States, where he lived in Los Angeles and New York City.

Firebird is a ballet that was first performed in Paris in 1910. It tells the story of Prince Ivan’s quest to win the heart of the Princess Tsarevna. First, he must defeat the evil magician Katscheï. Prince Ivan meets the Firebird in an enchanted forest, and she gives him one of her feathers. She says that it will help him if he is ever in trouble. When he confronts Katscheï, Ivan waves the feather, and the Firebird appears to chase the evil magician away. Prince Ivan and Princess Tsarevna fall in love, get married, and live happily ever after.

For Parents – SLSO Concerts for Kids

Concerts for Kids offer a mix of fun thematic orchestral music to engage and entertain children ages 3-10 and their families. These short concerts are one-of-a-kind live musical experiences where you'll create magical memories together.

Visit slo.org/family or call 314-534-1700 for more information.

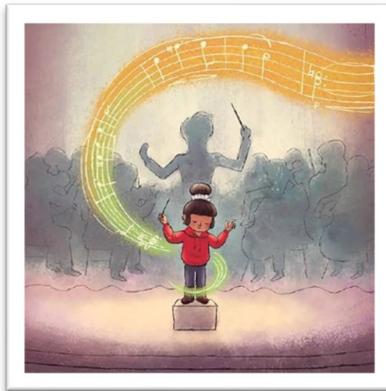


Dan Brown's Wild Symphony

Sat, Oct 5, 4:00pm

Touhill Performing Arts Center at UMSL

Embark on a musical adventure with Dan Brown's latest surprise, *Wild Symphony*, as the SLSO shares this captivating story from *The New York Times* bestselling author of *The Da Vinci Code*, illustrated by Susan Batori. *Most enjoyed by ages 5 and up.*



Mo Willems' Because

Sun, Mar 23, 3:00pm

Touhill Performing Arts Center at UMSL

Your SLSO and Metro Theater Company share a story of chance, persistence, and magic by *The New York Times* bestselling author and illustrator Mo Willems. This tale of a young girl's journey to center stage is beautifully complemented by Amber Ren's illustrations and Jessie Montgomery's music. *Most enjoyed by ages 5 and up.*



The Tortoise and the Hare

Sat, Mar 29, 12:00pm and 3:30pm

The Sheldon

Dance and play along with the SLSO as we bring this classic tale to life through music. Based on the book *The Tortoise and the Hare* by Jenny Broom, illustrated by Nahta Nój. *Most enjoyed by ages 3-6.*



Happy

Sad

Angry

Surprised

Scared

Disgusted

Peaceful

Tired

Silly

Proud

Calm

Wild

Card!

(You choose an emotion)