



The Dallas Symphony Orchestra Presents:
Celebrating Black Composers
January, 2021

Dear Fellow Educators,

When we talk about classical music, composers of color are often left out of the conversation. Students often learn about Mozart, but not about Florence Price, the first Black female composer to have her music performed by a major symphony orchestra. With our second youth concert of the season, we hope to positively change this part of the classical music experience for the students in attendance. Through our program, *Celebrating Black Composers*, we hope to uplift and honor Black composers and musicians by telling their stories and playing their music. We've created fun and engaging lessons that will help you and your students prepare for the remote or in-person concert experience.

Jen Guzman, Director of Education

VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:

www.DSOkids.com

<https://www.surveymonkey.com/r/MTCMNK7>

Activities for *Celebrating Black Composers* teacher's guide were prepared by the Dallas Symphony Orchestra's Curriculum Development Team: Linda Arbolino, Jane Aten, Tony Driggers, Jen Guzman, Sarah Hatler, and Kevin Roberts. This volume of the teacher's guide was produced and edited by Dallas Symphony Orchestra Education Staff Members Sarah Hatler and Jen Guzman. Materials in this teacher's guide can be photocopied for classroom use. If you have any questions about the concerts or material in this guide, please email Sarah Hatler at s.hatler@dalsym.com.





CECIL AND IDA GREEN

Youth Concerts

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YouTube Playlist

You will notice that we have moved from physical CDs to a digital playlist this year in an effort to make the music as accessible as possible for you. In the following lessons of this Teacher Guide, the playlist will be referenced and can be found here:

<https://youtube.com/playlist?list=PLG9iNYMP--JIWQfBAECYZg51jUuhyPyVg>

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

1. J.R. & J.W. Johnson – [“Lift Every Voice and Sing”](#)
2. William Grant Still - [Honeysuckle from From the Black Belt](#) (1926)
3. Florence Price - [Piano Concerto in One Movement](#), 3rd section (1930)
4. Jessie Montgomery - [Strum](#) (2006)
5. Ulysses Kay - [Galop from Six Dances](#) (1954)





Who's Who



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

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

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

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

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

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





Quinn Mason (b. 1996) is a composer and conductor based in Dallas, Texas. Quinn has been described as “a brilliant composer just barely in his 20s who seems to make waves wherever he goes” (Theater Jones) and "One of the most sought after young composers in the country" (Texas Monthly). His orchestral music has been performed in concert by the Dallas Symphony Orchestra, Utah Symphony Orchestra, South Bend Symphony Orchestra, Orchestra Seattle, New Texas Symphony Orchestra, and the Mission Chamber Orchestra. His compositions for winds has been performed by the Cobb Wind Symphony, Metropolitan Winds, and bands of Southern Methodist University, University of North Texas, Texas Christian University, Penn State, Purdue University, Seattle Pacific University and others throughout the United States and Canada. His chamber music has been performed by the American Composers Forum,Voices of Change, loadbang, MAKE trio, Atlantic Brass Quintet, UT Arlington Saxophone Quartet, and the Cézanne, Julius and Baumer string quartets and his solo music has been championed by distinguished soloists such as David Cooper (principal horn, Chicago Symphony), Holly Mulcahy (concertmaster, Wichita Symphony) and Michael Hall (viola soloist).



A multiple prize winner in composition, he has received numerous awards and honors from such organizations as the American Composers Forum, Voices of Change, The Diversity Initiative, Texas A&M University, the Dallas Foundation, Dartmouth College Wind Ensemble, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra and the Arizona State University Symphony Orchestra.

Quinn’s mission is to compose music for various mediums “based in traditional western art music and reflecting the times in which we currently live.” Quinn has studied with Dr. Lane Harder at the SMU Meadows School of the Arts, Dr. Winston Stone at University of Texas at Dallas and has also worked with renowned composers David Maslanka, Libby Larsen, David Dzubay and Robert X. Rodriguez.

As a conductor, Quinn has led Orchestra Seattle, the Brevard Sinfonia, and the Texas Christian University Symphony Orchestra. He has conducted world premieres of his own works as well as several world premieres written by his composer colleagues and standard orchestral repertoire. Currently, Quinn serves as Apprentice Conductor of the Greater Dallas Youth Orchestra. Quinn has studied conducting with Miguel Harth-Bedoya (Fort Worth Symphony Orchestra), Dr. Germán Gutiérrez (TCU), Will White (Orchestra Seattle), and Jack Delaney and Paul Phillips (SMU). He also counts Richard Giangiulio (Greater Dallas Youth Orchestra), Edwin Outwater (SFCM) and John Axelrod (Real Orquesta Sinfónica de Sevilla) as mentors.

Upcoming world premieres include his 'Symphony in C Major' with the Heartland Symphony Orchestra, Symphony No. 4 "Strange Time" by the Meadows Wind Ensemble and 'Princesa de la Luna' by the River Oaks Chamber Orchestra and conductor Brett Mitchell. Upcoming guest conducting appearances include concerts with the MusicaNova Orchestra and the Greater Dallas Youth Orchestra.

An avid and passionate writer, Quinn maintains his own classical music blog and contributes guest articles to other blogs, such as the Women's Philharmonic Advocacy. Quinn is a member of ASCAP and the Conductor's Guild.





Described as a pianist with “power and finesse” (Dallas Arts Society), “beautiful and fiery” (KMFA Austin) and having a “sense of color, balance and texture” (Austin Chamber Music Center) **Artina McCain**, has built a three-fold career as a performer, educator and speaker. Recent performance highlights include guest appearances with the Oregon East Symphony, the Memphis Symphony Orchestra and the Austin Civic Orchestra. As a recitalist, her credits include performances at the Mahidol University in Bangkok, Hatch Recital Hall in Rochester, Cummer Museum of Art and Gardens in Jacksonville, FL and the Desoto Arts Commission in Desoto, TX.

McCain's performances have been heard on radio CKWR Toronto, KMFA Classical Austin, and Radio Television Hong Kong (RTHK). Television appearances include features on CSPAN for the MLK 50 Commemoration. Artina is a three-time Global Music Awards winner for the album “I, Too” (Naxos), a collaboration with soprano Icy Monroe, focused on African American Spirituals and Art Songs. Currently, McCain is touring a program of Black Female Composers with award-

winning artists Gwendolyn Alfred, soprano and James Rodriguez, baritone.

Dedicated to promoting the works of Black and other underrepresented composers, McCain curates Black Composers Concerts for multiple arts organizations and is an American Prize winner for her solo piano recordings of these works. She has also won performance awards for curating the Austin Chamber Music Centers’ Black Composers Concert from the Austin Critics Table. In 2021, Hal Leonard will publish her transcriptions of African American Folk Songs.

Artina was a featured inspirational leader in the award-winning PBS documentary series Roadtrip Nation: Degree of Impact in an episode exploring the real-world impact of professionals with doctoral degrees in and outside of academia.

Currently, she is Assistant Professor of Piano and Coordinator of Keyboard Studies at the Rudi E. Scheidt School of Music at the University of Memphis. Artina McCain is a Yamaha Artist.



Titus Underwood is Principal Oboe of the Nashville Symphony Orchestra. Prior to Nashville Symphony Orchestra, he was Acting Associate Principal of Utah Symphony. He received his Master of Music from The Juilliard School, where he studied with Elaine Douvas, and additional studies with Nathan Hughes and Pedro Diaz. He earned his Bachelor of Music at the Cleveland Institute of Music as a pupil of John Mack, legendary principal oboist of the Cleveland Orchestra. There he also studied with Frank Rosenwein and Jeffrey Rathbun. In 2013, he received his artist diploma from The Colburn School with Allan Vogel. Additional teachers include Anne Marie Gabriele, Robert Atherholt, and Joseph Robinson. Mr. Underwood has performed as guest principal of Pittsburgh Symphony Orchestra, Miami Symphony Orchestra, and Florida Orchestra. Also, he has played with the Los Angeles Philharmonic, Atlanta Symphony, Puerto Rico Symphony, and San Diego Symphony. Mr. Underwood has also played principal in Chineke!, Gateways Music Festival, and Bellingham Festival of Music.





Composer Biographies



James Weldon Johnson (1871 – 1938) was an American writer, educator, and civil rights activist born in Jacksonville, FL. Johnson was a leader of the National Association for the Advancement of Colored People (NAACP) from 1920-1930. He was known during the Harlem Renaissance for his poems, novels, and anthologies celebrating black culture. He wrote the lyrics for "Lift Every Voice and Sing", which became known as the Black National Anthem. He was later the first African American to be hired as a professor at NYU.

His younger brother, **John Rosamond Johnson**, (1873-1954) was a composer and singer who set the lyrics of "Lift Every Voice and Sing" to music. He left the South with his brother and moved to New York City in the early 1900's. Along with composer Bob Cole, the brothers had success on Broadway. J.R. composed and sang in operettas and musicals which featured Black artist and also toured with Vaudeville groups and with his own ensembles.



William Grant Still (1895-1978) was the son of two teachers. His father (William Grant Still, Sr.) was also a partner in a grocery store and performed as a local bandleader. When baby William was only 3 months old, his father died, and his mother moved the family to Little Rock, Arkansas. William had an early interest in music, which was encouraged by his mother. He studied the violin, and loved to go to concerts. As he grew older, he taught himself to play all the other instruments in the string family as well as the oboe, the clarinet, and the saxophone. After he graduated from high school, William entered Wilberforce University and started composing and arranging in earnest. From Wilberforce, he went to the Oberlin Conservatory of Music and studied with some of the most famous composers of his time.

In 1918, Still joined the United States Navy to serve in World War I. In 1919, he started writing arrangements for bands and playing in pit orchestras on Broadway. In the 1930s Still arranged lots of music for popular radio shows. In 1936, Still conducted the Los Angeles Philharmonic Orchestra as the first African American to conduct a major American orchestra. He stayed in Los Angeles, and wrote or arranged music for lots of movies, including Pennies from Heaven and Lost Horizon.

In 1949, his opera *Troubled Island* was performed by the New York City Opera. It was the first opera by an African American to be performed by a major company. By the 50s, Still's works were performed internationally by major orchestras in Germany, England, and Japan.



His *Afro-American Symphony*, one of his most famous works, incorporated melodies drawn from African-American folk songs, blues and jazz, and even calls for a banjo to join the orchestra!





Florence Price (Florence Beatrice Smith) was born in Little Rock, Arkansas in 1887 – only 22 years after the official end of the American Civil War. Born to a mixed-race family, her father was one of only a dozen or so African American dentists practicing in the United States at that time. He even had the Arkansas state governor as a patient! Her mother, who guided most of Florence’s early musical training, was an elementary school teacher, worked in a restaurant, sold real estate, and was a secretary for a loan and trust company. Like many famous composers, Florence showed musical talent at a very early age. She had her first piano performance at age 4 and had her first composition published at 11.



By age 14, she had graduated as valedictorian from high school. She then attended New England Conservatory and majored in piano, organ, and composition. In order to avoid racial discrimination, she put her birthplace as Pueblo, Mexico, on her application and claimed to be of Mexican descent. She graduated in 1906 with honors with both a teaching certificate as well as a degree in organ performance. In 1910, she moved to Atlanta where she taught at the historically black college, Clark Atlanta University.

In 1912, Florence married a lawyer named Thomas Price and moved back to Little Rock. But in the next several years, life for African Americans grew steadily worse to the point where the Price family no longer felt safe residing in the town. So in 1927, they moved from Little Rock to Chicago.

While in Chicago, Price attended the Chicago Musical College, Chicago Teacher’s College, University of Chicago, and American Conservatory of Music, where she studied languages and liberal arts subjects, as well as music. Additionally, she continued to study with the leading composition teachers in Chicago. Price never stopped learning!

In 1931, she and her husband divorced. As a single mother with two daughters, she taught music lessons and had to live with friends to make ends meet. She eventually moved in with her student and friend, Margaret Bonds. Through Bonds, she met the poet Langston Hughes, and became friends with the singer Marian Anderson who frequently sang Price’s song arrangements at her concerts.

Together, Price and Bonds began entering contests with their musical compositions. They soon achieved national recognition for their compositions and performances. In 1932, they each entered the Wanamaker Foundation Awards. Price’s composition won first prize with her Symphony in E Minor, and third prize for her Piano Sonata, earning \$500. (Bonds won first in the song category.) The next year, the Chicago Symphony performed her Symphony in E Minor. This was the first composition by an African-American woman to ever be played by a major orchestra. As her fame spread, she soon had her music played by other orchestras.





Price wrote many extended works for orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, spiritual arrangements, four symphonies, three piano concertos, and a violin concerto. She also composed music for silent films and arranged music for radio. While planning a trip to Europe, Price suffered a stroke and died on June 3, 1953.

Price's music reveals her Southern roots and can mostly be identified as American in style. Like other American composers such as George Gershwin, Aaron Copland and William Grant Still, her music incorporated rhythms and syncopation of African-American spirituals and the blues. Even though she was trained in the European 'classical' tradition, she was very effective in incorporating that with her other musical influences.

Nia Franklin was born in Winston-Salem, North Carolina and lived in the state through graduate school. She earned an undergraduate degree in composition from East Carolina University, and a master's in fine arts from The University of North Carolina's School of the Arts. Shortly after, Nia was awarded a Kenan Fellowship at New York's Lincoln Center Education and made the move to New York City. She currently resides in Brooklyn.

During Nia's college freshman year, her father was diagnosed with non-Hodgkin's lymphoma, and she became his stem cell donor. This turn of events led Nia to the Miss America Organization. "I had to find a way to pay for myself to go to school and so I entered this competition and this organization and it became much more than just the scholarship money for me, it was also about the mentorship, leadership and sisterhood you find in this program."

Nia was crowned Miss Five Boroughs at the age of 23, and then went on to win Miss New York 2018. She was awarded the job of Miss America 2019 on September 9, 2018.

Nia has been a teacher and music mentor, and has written over 100 songs, including one she began performing at age five. (The lyrics begin: "Love, love, love, love, love is the only thing that matters to me..."). For the Miss America 2019 competition, Franklin sang "Quando m'en Vo" from Puccini's La Boheme and wowed audiences and judges alike.

Nia continues to work on her social impact initiative, **ADVOCATING FOR THE ARTS**. She speaks with students, school administrators, and teachers about the importance of arts education and why it is so vital to a well-rounded education.





Jessie Montgomery is a violinist, composer and music educator from New York City. She performs and gives workshops in the US and abroad and her compositions are being performed by orchestras and chamber groups throughout the country.

Jessie was born and raised in Manhattan's Lower East Side in the 1980's during a time when the neighborhood was at a major turning point in its history. Artists gravitated there and it was a hotbed of cultural activity and community development. Her parents (father a musician, her mother, an actress) were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances and parties where neighbors, activists and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life in which performance, creativity, education and advocacy merge.

Jessie began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. Upon graduating with her Bachelor's degree from the Juilliard School in Violin Performance in 2003, she joined forces with Community MusicWorks in Providence, Rhode Island, a nationally recognized leader in community development and music education. With this appointment came her first experience as a professional chamber musician as a member of the Providence String Quartet. She continued her chamber music endeavors as a founding member of PUBLIQuartet, a string quartet made up of composers and arrangers, featuring their own music as well as that of emerging and established contemporary composers. Since 2012, she has held post as a member of the highly acclaimed Catalyst Quartet, raved by the New York Times as "invariably energetic and finely burnished...performing with earthly vigor", touring regularly in the United States and abroad. Recently, she has become a collaborator with Yo-Yo Ma's Silkroad Ensemble and toured with them in the 2018-19 season.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports the accomplishments of young African-American and Latino string players. As a member of the Sphinx network she has played numerous roles within the organization, as a teacher, juror, orchestra member and concertmaster, panelist and ambassador, as well as being a two-time laureate in their annual competition. Jessie was also Composer-in-Residence with the Sphinx Virtuosi, a conductor-less string orchestra which toured her music for 3 seasons. In 2014, Jessie was awarded Sphinx's generous MPower grant to assist in the recording of her acclaimed debut album, *Strum: Music for Strings* (October, 2015, Azica Records).

In 2012, Jessie completed her graduate degree in Composition for Film and Multimedia at New York University, at which point composing became a true focus on her path. Opportunities came about to partner with the American Composers Orchestra, the Sphinx Organization and chamber groups throughout New York City. This has led to many new commissions for orchestras throughout the country.





Ulysses Kay (1917-1995) is an American composer, conductor, and professor. He was born into a musical family, and his uncle was the famous jazz trumpeter, King Oliver. He initially played piano and violin but when gifted a saxophone at age 12, he dropped the first two and focused on the saxophone. He earned his B.A. at the University of Arizona and then subsequently studied at Eastman School of Music (M.A.), Yale University, Columbia University, and the Berkshire Music Center in Tanglewood, MA. As an adult, he settled in New York City and made his career as a composer of over one hundred works for chamber group, orchestra, band, chorus, opera, and film. His compositions are characterized by melodic lyricism and are mostly in the neoclassical style. He was also a distinguished professor of music at CUNY from 1968-1988 .





Strategies for Mindful Listening

Adapted from *Settle Your Glitter - A Social Emotional Health Curriculum* by Momentous Institute 2015

What is Mindful Listening?

Mindful Listening helps students choose on which sound their attention should be focused. When a student trains his/her brain to concentrate on specific sounds, sensory awareness is heightened. Monitoring the auditory experience, and noting what they focus on and respond to, helps build self-management and self-awareness skills.

How do I practice mindful listening with my students?

Play a piece (or excerpt) from an upcoming DSO Youth Concert and have the students:

- Sit up tall like a mountain and think of the spine as a stack of coins.
- If seated in a chair or bench, feet are flat on the floor or hanging calmly and still. If seated on the floor, make sure legs and feet are still.
- Hands are resting gently on the lap or knees.
- Eyes are softly closed or their gaze directed downward.

What do I say during the mindful listening activity?

Say things such as, "As you listen, remember to breathe in and out deeply and focus on the music." "What pictures do you see in your mind?" "Does it tell a story?" "Notice how your body feels (in the chair, on the floor...etc.)" "What colors do you see?" "What images?" "If this music was found in a movie, what would be happening?" "What mood does the music evoke?" "How does this music make you feel?"

What do I do if my students have trouble with mindful listening?

This type of activity is very personal and takes a lot of practice. If students seem like their attention is faltering, say, "If your mind wanders, that is ok – that's what minds do...just bring your attention back to the music. Notice how your body feels right now – at this very moment. Again, let your mind see the colors, pictures and moods in the music."

How does the mindful listening end?

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

What now?

Talk about all of the student responses. Remember that there are no "wrong" answers – use open-ended questions to expand the activity. Try using these questions in response to your students:

- What did you hear that made you think of that?
- Tell me more about what in the music made you feel (happy, sad, lonely, afraid, etc.).
- Can you add more details to that?
- What did the composer/musician do to make you think of that?

Extension

This mindful practice can be used every day. Have relaxing and calm music playing as your students enter the room each day. Have them learn the mindful listening procedure and eventually it will become natural. This is a great way to start their music learning day – mind sharp, body relaxed, and brain ready for learning.





The Music We'll Hear

Learning Objective

Students will identify the musical selections heard at the DSO concert by composer, title, instruments featured and descriptive words.

Resources

- The Music We'll Hear worksheet pg. 15
- YouTube playlist from pg. 3
- Composer Bios from pg. 7
- <https://www.jasondavies.com/wordcloud/>

Pre-Assessment

Ask students if they have ever gone shopping for new clothes. How did they choose what to purchase? Perhaps the color of an item caught their eye, or perhaps it was the style of the item, the fabric, or the design. The characteristics of the clothing item would determine if we wish to purchase it or not. Repeated wearing and comments from others might make it a favorite item to wear or perhaps not. Either way we would know why the item was purchased and why we liked it or disliked it. This happens with music, too. The more we hear a piece of music, the more we get to know its special characteristics. The more we listen, the more we hear. Sometimes a musical selection becomes such a favorite that we purchase a recording or download the tune from iTunes. In each case, the single person or thing is made better by the presence and support of the many.


Teaching Sequence

Note to teacher- Each child may describe the music with a different set of words. There is no right or wrong answer.

1. Print out the "What We'll Hear" worksheets (or share in an online version). Follow the procedure listed below for each of the listening samples which will be heard at the concert. Each day, listen to a different piece of music. By the end of the week, the students will have listened and described each of the selections they will hear at the concert.

A. Choose one composer to study for today. Read about that composer from the composer bios on page 7. Ask students to write at least one fact about the composer on their worksheet.

B. Listen to the music written by that composer (YouTube playlist) and have students decide what instruments are being featured. Name the instruments in the correct box on their worksheet. *Nia Franklin's piece has not been recorded yet



C. Listen again and have students write down words which describe the music. Discuss word choices and share answers. Encourage students to add words to their own list so that if they heard the music again, the descriptive words would help them remember which piece of music it is.

Culminating Activity

As a class, create a “wordle” using the descriptive words the students choose. Go to the website <https://www.jasondavies.com/wordcloud/> and fill in the box. A wordle will be created. Save your wordle and submit it to S.Hatler@dalsym.com for inclusion on the DSO website.

Evaluation

Were students able to identify the musical selections to be heard at the DSO concert by composer, title, instruments featured, and descriptive words?

TEKS

FA.M.3.b.1
FA.M.3.b.5B/C
FA.M.3.b.6E
FA.M.4.a.2
FA.M.4.b.1B
FA.M.4.b.5C
FA.M.4.b.6E/F
FA.M.5.b.1B
FA.M.5.b.5C/D
FA.M.5.b.6E/F



The Music We'll Hear

Composer (Write composer fact here)	Name of Piece	Instruments Featured	Descriptive Words
1. Nia Franklin	Chrysalis		
2. J.R. & J.W. Johnson	“Lift Every Voice and Sing”		
3. Ulysses Kay	VI. Galop from Six Dances		
4. Jessie Montgomery	Strum		
5. Florence Price	Piano Concerto in One Movement		
6. William Grant Still	From the Black Belt		



Face the Music

Learning Objectives

Students will demonstrate an understanding that music evokes mood/emotion.

Resources

- Face the Music worksheet (2 per student), pg. 18 or digital version [here](#)
- I'm in the Mood for a Story worksheet, pg. 19 or digital version [here](#)
- YouTube playlist pg. 3

Teaching Sequence

Note to teacher: Each student may describe, write, or illustrate different moods and/or emotions for each selection. Celebrate all answers.

1. As students enter the room or join the digital lesson, give students two Face the Music worksheets. A digital copy can be found [here](#). Have the students assess their mood at the moment. Discuss in small groups (breakout rooms on digital platforms). Make sure students think about the “WHY?” Discuss the various answers.
2. Now have the students follow the Mindful Music Minute lesson provided in the guide on page 12. Play Honeysuckle from From the Blackbelt by William Grant Still for the lesson. After students have opened their eyes, have students assess their mood using the second Face the Music worksheet. Have students discuss whether the music created a change in their mood.

Questions to consider

Did my mood/emotion change?

If so, why do you think so?

What in the music created that change in your mood/emotion? Why?

Again, celebrate all answers.





Culminating Activity

1. Explain to students that composers are quite deliberate in the mood/emotion they intend for a piece of music to evoke. They create the compositions in a way that makes the listener think and feel the emotions. Tell students that they will be hearing 4 selections from the upcoming DSO Youth Concert. Explain that they may have already heard these selections but will now be making their listening more personal.
2. Pass out the I'm in the Mood for a Story worksheet (digital version can be found [here](#)). Students will hear the four selections of your choice from the upcoming DSO Youth concert. Tell students these pieces might be familiar because perhaps they heard them in the previous lesson. As they listen to each piece, the students recall the descriptive words they selected and draw the picture they see in their mind in the boxes on the worksheet. After completing their picture, discuss what in the music caused them to draw this.
3. After drawing their picture, have the students complete the emoji under each selection. Have them draw their mood/emotion and name it.
4. Repeat this process for the other selections.

Questions to consider

Does your drawing match the music?

Did your drawing express the same mood as the music? How?

Did your mood/emotion remain the same for all selections? Either way - why?

Did your mood/emotion for the piece correspond to your descriptive words on your What We'll Hear worksheet?

Evaluation

Were students able to explain their reasoning for their artwork and mood/emotions?



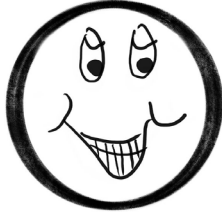









TEKS

FA.A.3.2A
FA.M.3.b.5C
FA.A.4.1A
FA.M.4.b.6E/F
FA.M.4.b.5D
FA.M.5.a.2
FA.M.5.b.6E/F
FA.M.5.b.5C/D
FA.A.5.1A



Face the Music

Circle or color the emoji that best represents your emotion/mood.

<p>Angry</p> 	<p>Bored</p> 	<p>Confident</p> 
<p>Excited</p> 	<p>Silly</p> 	<p>Sad</p> 
<p>Shy</p> 	<p>Happy</p> 	<p>Stressed</p> 
<p>Sleepy</p> 	<hr/> 	<hr/> 

Add your own mood/emotion here.

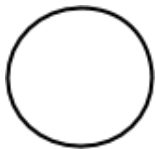




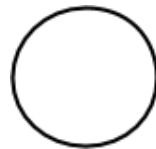
I'm in the mood for a story!

After hearing the piece of music, draw the story you see in your mind. Then complete the emoji with your emotion/mood below each drawing.

<p><i>Piece #1</i></p>	<p><i>Piece #2</i></p>
------------------------	------------------------

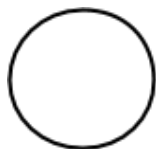


This is how I feel...

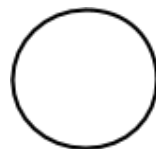


This is how I feel...

<p><i>Piece #3</i></p>	<p><i>Piece #4</i></p>
------------------------	------------------------



This is how I feel...



This is how I feel...





Lift Every Voice and Sing: Music That Helped Shape a Nation

Learning Objective

Students will learn and respond to the lyrics and historical background of the Black National Anthem, "Lift Every Voice and Sing."

Teacher's Note

Additional historical background can be found at the following link. Please preview before showing to ensure it is appropriate for your class.

<https://www.youtube.com/watch?v=38sxYtHRGGw>

Resources

Click on hyperlinks below for YouTube examples:

- [Lyrics](#)
- [Original version](#) with Melba Moore in 1990
- [Sung](#) by acapella men's quintet group, Committed
- An upbeat [choral arrangement](#) sung by a choir
- Sung by [BeBe Winans](#)
- Sung by [Ray Charles](#)
- Sung by [Aretha Franklin](#)
- Sung by the [Wardlaw Brothers](#)
- Choir [rehearsing](#)
- [Instrumental melody](#) with individual musicians *use audio only or stop the video after 1st minute due to upsetting images
- Instrumental arrangement [with symphony](#)

Pre-Assessment

Ask students if they have ever heard a song with lyrics so powerful that the song produced a feeling that was more than just the song itself. Tell the students that many songs we hear represent a longing for being in a special place, like the beach, or going camping, or a special occasion such as a birthday or Christmas. Can the students name a few? Some of our songs may even represent our longing to be with another person, a person we may especially like, or the song itself reminds us of our mom or dad. Can the students name a song such as this? Some of our songs may even represent our country and give us feelings of belonging and patriotism. Can the students name a few? Songs with powerful lyrics can make us feel that we belong and give us hope for a better future.



Teaching Sequence

1. Tell the students that the song "Lift Every Voice and Sing" was first written as a poem by James Weldon Johnson and performed by a group of 500 elementary children as part of a celebration honoring Abraham Lincoln on Feb 12, 1900, in Jacksonville, Florida. The poem was set to music by John Rosamond Johnson, James' brother, in 1905, and the rest is history.
2. Have students listen to the traditional version of the song and follow the [lyrics](#).
3. Tell the students that singing this song became an anthem for African Americans to demonstrate their patriotism and their hope for the future. There is power in what it says. Using the above link, review the words and have the students sing along.
4. Tell the students in 1990, singer Melba Moore released a version of the song, which she recorded along with others including R&B artists Stephanie Mills, Freddie Jackson, Anita Baker, Dionne Warwick, Bobby Brown, Stevie Wonder, Jeffrey Osborne, and Howard Hewett, and gospel artists BeBe & CeCe Winans, Take 6, and The Clark Sisters, after which, "Lift Ev'ry Voice and Sing" was entered into the Congressional Record by Del. Walter Fauntroy (D-DC). Listen to this 1990 version of "[Lift Every Voice and Sing](#)."

Culminating Activity

Since that time, many versions of "Lift Every Voice and Sing" have been sung with pride. Choose from the list found in "Resources" on page 20 to enhance the students experience with the power of this song. Did the additional versions of this song change the students' perceptions of the song? Which version of the song did the students enjoy most and why?

Extension

1. Very often, music, especially the melody itself, reminds us of the words of songs we know. Listen to the following instrumental version of "[Lift Every Voice and Sing](#)." Tell the students they will see the individual musicians performing on their individual instruments. Show video from beginning to 1:01. Ask the students if they were able to think the words to the song when its melody was heard.
2. Listen to this [instrumental arrangement](#) (arranged by James V. Cockerham), conducted by Michael Morgan. It was performed in concert as part of the Gateways Music Festival in association with the Eastman School of Music on Sunday, August 11, 2019. The Gateways Music Festival mission is to "connect and support professional classical musicians of African descent and enlighten and inspire communities through the power of performance." Ask the students if they could tell which part of the arrangement came from the song. Were they able to think of the words to the song when its melody was heard?

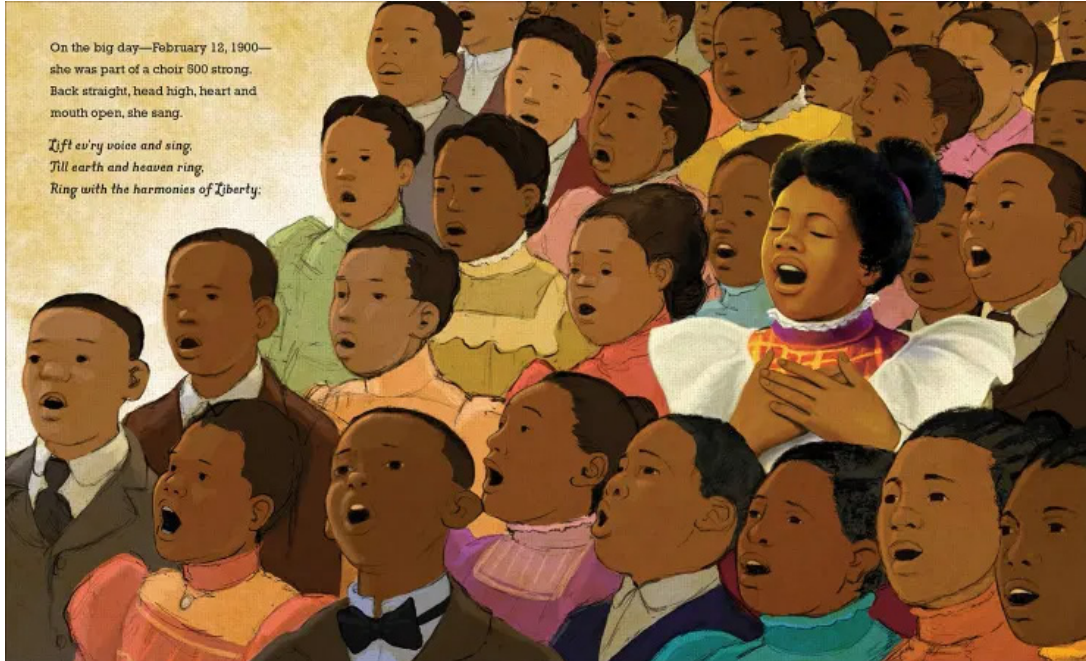


Evaluation

Did the students learn and respond to the lyrics and historical background of the Black National Anthem, "Lift Every Voice and Sing?"

TEKS

FA.M.3.b.5B/C	ELAR.4.7G
FA.M.3.b.6	ELAR.4.10A/F
ELAR.3.6B/D/E/G/H	FA.M.5.b.5B/C
ELAR.3.7A/G	FA.M.5.b.6F
ELAR.3.10A/F	ELAR.5.6D/E
FA.M.4.b.5C/D	ELAR.5.7G
FA.M.4.b.6F	ELAR.5.10A/F
ELAR.4.6D/E	



Book featured: **Sing a Song** by Kelly Starling Lyons





It's All Connected

Learning Objective

Students will develop an understanding that all aspects of musical composition are influenced by the context of the times in which the composer lives.

Pre-Assessment

Tell students that composers (and everyone else!) are influenced and inspired by what happens to them as well as what they see and hear around them.

Tell students that Price was a very accomplished composer. Among her many accomplishments, her Symphony No. 1 in E Minor which premiered with the Chicago Symphony Orchestra in 1933 was the first piece by an African American woman to be played by a major symphony orchestra. Tell students that besides musical influences, fashion, art, social trends, current events, conflicts, pressures, friendships, enemies, fads, beliefs, and a myriad of other factors shape a composer's tastes and style as they are also shaped as people.

Teaching Sequence

1. To explore this, go to Florence Price's biography on page 8 of this Teacher Guide. Read the biography to the class. Tell the class that as you read Price's biography, they should listen for influences that might have impacted Price as a person, and therefore as a composer. Discuss possible reasons these influences would have been important in her life.

Culminating Activity:

Ask students to pretend they are composers. They may pretend to compose any kind of music they wish. Ask students to think about their personal world and write down as many current influences as they can think of that are affecting them right now, today. They should consider good as well as bad, people and ideas, as well as facts. When finished, ask students to share some of their answers. As items are shared, if students hear someone else's answer and want to include it in their own list, tell them they should add it. As the students share, pause occasionally and challenge them to explore why a given answer might have an impact on their lives and shape what kind of music they might write. Do they think this is how they will always think, or do they think their opinions might evolve as their perspectives change over time? Did Florence Price's perspective change over the course of her life? Not everyone will believe the same! Be sure to acknowledge when students are able to have a difference of opinion while still remaining civil and respectful of others' ideas.



Extension

1. For a current perspective on Florence Price, listen to this 4 minute [audio clip](#) from 2019.
*Please listen to the entire clip before sharing with your class to determine if it is appropriate to share. There is a mention of lynching.
2. Composers influence each other. This can be seen in the similarities between the styles of William Grant Still (1895-1978) and Aaron Copland (1900-1990) - who were born only 5 years apart. The similarities can easily be heard by comparing Still's [From the Black Belt](#) with [Billy the Kid Suite](#) (as well as many others) by Copland. Still and Copland used rhythms and harmonies from American popular music and blues to create an orchestral style that has been described as uniquely American.

Evaluation

Did students develop an understanding that all aspects of musical composition are influenced within the context of the times in which the composer lives?

TEKS

FA.M.3.b.5B/C
FA.M.3.b.6
ELAR.3.1A
ELAR.3.6E/G/H/I
ELAR.3.7A/G
ELAR.3.10A/F
FA.M.4.b.5C/D
ELAR.4.1.A
ELAR.4.6E/G/I
ELAR.4.7G
ELAR.4.10A/F
FA.M.5.b.5B/C
ELAR.5.1A
ELAR.5.6E/G/I
ELAR.5.7G





Meet the Artists

Learning Objective

Students will become familiar with specific contemporary musicians featured in the lesson. Students will relate the musicians' experiences to their own.

Resources

- Video links to four artist interviews:
 - Artina McCain: <https://youtu.be/uzhodtXsH7c>
 - Nia Franklin: https://youtu.be/L-HLCU_wxJA
 - Quinn Mason: <https://youtu.be/Q0ODfA13iKk>
 - Titus Underwood: <https://youtu.be/f9IqHyvbY3I>
- Device (tablet, computer, phone, etc.) on which to watch videos
- Pen and paper/device for writing extension activity
- Crayons, markers, or colored pencils

Pre-Assessment

Introduce the students to the various careers you can have in music. Tell them that most musicians have multiple roles within their music career. Ask them for their ideas first and write all suggestions on an easel. Add these careers to their list and briefly explain:

- Performer (different genres of music including classical, jazz, pop, latin, hip hop, etc.)
- Teacher (pre-school, elementary, secondary, college, adult education levels)
- Composer (writing music)
- Start and own a music business
- Work at a music store or a record store
- Recording engineer
- Stage crew
- Etc.

Teaching Sequence

1. Review the artist bio for one musician (of the four listed above).
2. Watch the corresponding artist video. Ask the students to listen for and write at least three facts about the musician. After the video, students pair-and-share their answers in groups of two.
3. Repeat with each video.



Culminating Activity:

Ask students to choose their favorite musician and write at least three things that they like about him/her and his/her musical jobs. Pair-and-share in groups of two. Then ask the students to draw a picture that represents this musician. It can be a drawing of the person with their respective instrument, or it can be more interpretative, like colors/shapes that represent the musician and his/her career. Share with the class.

Extension

Ask students to look 15 to 20 years into the future and pretend they are professional musicians. Ask them to write “a day in the life” of their own future music careers. What (if any) instrument do they play? Do they compose music? Do they write lyrics to songs? Where in the world do they live? Who do they share their music with? What else is going on in their lives regarding family, other hobbies, etc?

Evaluation

Do student responses show that they are familiar with specific contemporary musicians featured in the lesson?

Do student responses show that they can relate the musicians’ experiences to their own experiences?

TEKS

FA.A.3.1A

FA.A.3.2

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

FA.A.4.1.A

FA.A.4.2

FA.M.4.b.5C/D

FA.A.5.2A

FA.M.5.b.5C/D



Violin Soundscape

Learning Objective

Students will observe and describe differences in violin sounds in string quartets from the contemporary and classical eras.

Vocabulary

bow - a specially shaped stick with horse hair stretched between its ends, which is used to stroke the string and produce sound

pizzicato - a method of playing by plucking the strings with the fingers, rather than using the bow. This produces a very different sound from bowing, short and percussive rather than sustained.

harmonic - a flutelike tone produced on a stringed instrument by touching a vibrating string at a specific point. These points are called nodes.

Resources


- YouTube video of [Chevalier de St. George's String Quartet in G Minor](#)
- YouTube video of [Jessie Montgomery's Strum](#)

Pre-Assessment

1. Ask students what kinds of sounds they imagine when they hear the word “violin.” Does anyone in the class play the violin or have a family member who plays? What kinds of music do they play? Accept all responses.
2. Ask how many performers make up a quartet. Has anyone has heard a string quartet? What instruments were in the group? A string quartet is a group of four string instruments played together.
3. Tell students the violin is the smallest instrument—and the highest pitched voice—in the string family. In the two videos we will watch, the two violins are on the left.

Teaching Sequence

1. Lead a discussion about how modes of transportation have changed from the 1700’s to the present time. Point out that, in many aspects of life—transportation, clothing, etc.—things are very different now than they were 250 years ago. In the same way, composers in the 1700’s wrote music that may sound very different from the music composers are writing today.
2. Tell the class they will hear two string quartets, one written in Europe in 1773, and one written just a few years ago, between 2012 and 2015, in New York. As they listen, ask them to focus especially on the violins. How would they describe the violin sound? How do the players use their hands and arms to produce the sounds?
3. The first piece is String Quartet in G Minor. It was written by Chevalier de St. George, a



violinist/composer who lived in France from 1745 to 1799. This quartet has two violins, a viola, and a double bass. After listening, let the class discuss the sound of the violins and how the players moved to produce the sounds.

4. The next piece was written by Jessie Montgomery, a violinist/composer born in 1981 who lives and works in New York City. In her piece called *Strum*, she uses two violins, a viola, and a cello, which are the traditional instruments in a string quartet. Again, pay attention to the sounds of the violins and what the performers did to create those sounds. Lead a class discussion of what the students observed and heard in this performance.

Culminating Activity

Play the examples again, and ask students to describe what kinds of sounds they heard from the violins in *Strum* that were alike or different from those in *String Quartet in G Minor*. What did they observe that was different in the way the performers played the violin? When the students describe plucking the strings, tell them that way of playing is called “pizzicato.”

Extension (For the music specialist)

1. Tell the class there are two more special sound effects in *Strum*. The first is played by the two violins. Challenge students to discover one effect as you play two minutes of the video beginning at 4:59. Ask students to describe how the violin tone might have sounded different in this excerpt. Accept all responses.
2. Explain that when players touch certain spots on the string, called nodes, rather than holding the string down to the fingerboard, it produces a sound called a harmonic—sometimes described as a “flute tone.” Play the excerpt again and let students listen for the harmonics.
3. Ask students to observe another unusual sound; play two minutes beginning at 7:00. This time, the effect will be played by all four instruments. Again, ask students what they heard, and how the players moved to produce the sound.
4. When string players slide their finger up or down the string as they play, it produces a sound called glissando. Listen to this excerpt again and let students identify the glissando.
5. Ask students to imagine they are composing a string quartet. Can they think of any other string instrument sounds they might use?

Evaluation

After hearing string quartets by Chevalier de St. George (1745-1799) and Jessie Montgomery (b. 1981), did students describe differences in the sounds of the violins and how the players produced the sounds?

TEKS

FA.M.3.b.1B; FA.M.3.b.6B/E; FA.M.4.b.1B; FA.M.4.b.5C; FA.M.4.6C/E/F
FA.M.5.b.6E/F; FA.M.5.b.5C; FA.M.5.b.1B



Celebrating Black Composers



DallasSymphonyYouthConcert
Meyerson Symphony Center

3min



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If you would like your picture to be shared on DSOKids.com, please ask your teacher or parent to email our drawing to Sarah at S.Hatler@dalsym.com or mail to :

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