

GRADE K-5 STUDY GUIDE

LET'S DANCE



A MESSAGE FROM THE CONDUCTOR

Welcome to ***Let's Dance!*** In this concert, you are going to hear music of many countries and see dances that go with them.

When I was growing up in Calgary, my parents would play many different types of music; I could hear Beethoven, Bollywood, and the Beatles all in the same hour! My mom is from Trinidad, where people really enjoy dancing. My mom and her sisters would often dance at family gatherings. Sometimes I would join in too!

Playing music looked fun and relaxing, so, growing up, I decided to learn an instrument. I started with the piano (I am so glad I took piano lessons!), then I took up the tuba and cello. My love for music kept growing bigger, so I decided to become a music teacher. I wanted kids to know how much music could bring them happiness and joy throughout their lives.

Later on, I decided to conduct orchestras in concerts full-time. I wanted to make music with great musicians, creating orchestral experiences that delight both kids and adults. And that is why I am here with you today at the Toronto Symphony Orchestra! Thank you for being here!

Listen, Look and Enjoy!

Daniel Bartholomew-Poyser, OCT
Barrett Principal Education Conductor
& Community Ambassador





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**The Toronto Symphony Orchestra gratefully acknowledges
Stephanie Di Cosmo, OCT for preparing the
lesson plans included in this guide.*

LET'S DANCE

CONCERT OVERVIEW



LET'S DANCE

GR. K-5 SCHOOL CONCERT

DATES

Feb. 24, 2026 - 12:30pm
Feb. 25, 2026 - 10:30am
Feb. 26, 2026 - 10:30am
Feb. 26, 2026 - 12:30pm

PERFORMERS

Daniel Bartholomew-Poyser
conductor & host

Joy of Dance Centre
dancers

DESCRIPTION

From ballet to bhangra, this high-energy, interactive concert will have everyone dancing in their seats! Your TSO pairs with a phenomenal cast of dancers in a thrilling display of artistry, rhythm, and athleticism. Every beat will get your toes tapping and your spirits soaring. Get ready to boogie along with the music!

DURATION

This concert lasts approximately 55 minutes with no intermission.

WHAT TO EXPECT

Let's Dance is an exciting orchestral music concert featuring dance music from around the world. During select pieces, there will even be live dancers on stage! To get the best possible experience, we highly recommend familiarizing yourself with the music ahead of time by using our [Let's Dance YouTube Playlist](#).

CONCERT OVERVIEW

PROGRAM*

Antonín Dvořák:
Slavonic Dances, Op. 72,
No. 7

Pyotr Ilyich Tchaikovsky:
Waltz from *Swan Lake*
Suite, Op. 20a, No. 2
with Ballet Dancing

**Mark Ronson & Bruno
Mars/arr. Larry Moore:**
"Uptown Funk"

**Traditional/arr. Leroy
Anderson:**
"Irish Washerwoman"
from *The Irish Suite*
with Irish Dancing

**Ranjit Bawa/arr. Daniel
Bartholomew-Poyser:**
"Jatt Mele Aa Gya"
with Bhangra Dancing

Liu Tieshan & Mao Yuan:
Dance of the Yao People
with Chinese Dancing

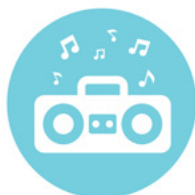
Johann Sebastian Bach:
Cello Suite No. 1 in G
Major, Prélude
with Modern Dancing

**Daniel Bartholomew-
Poyser:**
Hlonolofatsa
with Afro-Fusion Dancing

**James Poyser & Daniel
Bartholomew-Poyser:**
Three Hip Hop Moments
with Hip Hop Dancing

**Leonard Bernstein/arr.
Peress:**
"Mambo!" from *West Side
Story*

*Subject to change



YouTube Playlist

LISTENING JOURNAL

YOUR NAME: _____

DATE: _____

NAME OF PIECE: _____

COMPOSER: _____

1) What kind of instruments do you hear?

2) How does listening to this piece make you feel? Does the music remind you of anything?

3) What two words would you use to describe this piece of music?

4) Did you like this piece of music? Would you recommend it to a friend? Why or why not?

PERFORMERS



DANIEL BARTHOLOMEW-POYSER **CONDUCTOR & HOST**

As the TSO's Barrett Principal Education Conductor and Community Ambassador, Daniel Bartholomew-Poyser aims to reach out to those who have been previously excluded in classical music. He frequently works with incarcerated individuals, people on the autism spectrum, as well as the LGBTQ+ community, and was the focus of the CBC Documentary, *Disruptor Conductor* (2019). Bartholomew-Poyser has worked with organizations such as the Canadian Opera Company, Carnegie Hall Link-Up Orchestra, and the San Francisco Symphony. School Concerts, Young People's Concerts, and Relaxed Performances are also part of Bartholomew-Poyser's portfolio at the TSO.



JOY OF DANCE CENTRE DANCERS

Joy of Dance Centre offers dance-class instruction for adults, kids, and teens in a warm and welcoming environment. It provides students with a place and space to grow uniquely, individually, expressively, technically, passionately, and with excellence. Joy of Dance offers instruction in a diverse and extensive dance repertoire, from Ballet to Hip Hop to Contemporary to Ballroom.

Learn more at joyofdance.ca

TORONTO SYMPHONY ORCHESTRA

Artistic Leadership

Gustavo Gimeno
MUSIC DIRECTOR

Sir Andrew Davis
CONDUCTOR LAUREATE
(In Memoriam)

Peter Oundjian
CONDUCTOR EMERITUS

Steven Reineke
PRINCIPAL POPS
CONDUCTOR

Daniel Bartholomew-Poyser
BARRETT PRINCIPAL
EDUCATION
CONDUCTOR
& COMMUNITY
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& TSYO CONDUCTOR
*generously supported by
the Toronto Symphony
Volunteer Committee*

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COMPOSER ADVISOR

Liam Ritz
RBC AFFILIATE
COMPOSER

Violins

Jonathan Crow
CONCERTMASTER
Tom Beck

Concertmaster Chair

Matthew Hakkarainen

Clare Semes+
ASSOCIATE
CONCERTMASTERS

Marc-André Savoie

Luri Lee
ASSOCIATE
CONCERTMASTERS

Eri Kosaka
PRINCIPAL,
SECOND VIOLIN

Kun Yan
ASSOCIATE PRINCIPAL,
SECOND VIOLIN

Atis Bankas

Yolanda Bruno+

Christina (Jung Yun) Choi°

Sydney Chun°

Amanda Goodburn

Bridget Hunt

Ah Young Kim

Shane Kim°

Douglas Kwon

Erica Miller

Sergei Nikonov

Peter Seminovs

Jennifer Thompson

Angelique Toews

James Wallenberg

Virginia Chen Wells

Violas

Rémi Pelletier
PRINCIPAL

Theresa Rudolph
ACTING ASSOCIATE
PRINCIPAL

Diane Leung
ACTING ASSISTANT
PRINCIPAL

Ashley Vandiver+

Ivan Ivanovich°

Gary Labovitz

Hezekiah Leung

Mary Carol Nugent

Christopher Redfield

Evalynn Tyros

Cellos

Joseph Johnson
PRINCIPAL

Principal Cello Chair

Supported by

Dr. Armand Hammer

Emmanuelle Beaulieu

Bergeron

ASSOCIATE PRINCIPAL

Winona Zelenka

ASSISTANT PRINCIPAL

Alastair Eng°+

Igor Gefter

Roberta Janzen

Song Hee Lee

Oleksander Mycyk

Lucia Ticho

Double Basses

Jeffrey Beecher
PRINCIPAL

Michael Chiarello

ASSOCIATE PRINCIPAL

Theodore Chan

Jesse Dale

Christopher Laven

Mark Lillie

PERFORMERS

Flutes

Kelly Zimba Lukić
PRINCIPAL
*Toronto Symphony
Volunteer Committee
Principal Flute Chair*

Kayla Burggraf
ASSOCIATE PRINCIPAL

Leonie Wall
Camille Watts

Piccolo

Camille Watts
*Supported by Cathy Beck
& Laurence Rubin*

Oboes

Sarah Jeffrey[°]
PRINCIPAL
*Cathy & Liddy Beck
Principal Oboe Chair*

Evan Yonce
ASSOCIATE PRINCIPAL

Hugo Lee[°]

English Horn

Cary Ebli

Clarinets

Eric Abramovitz
PRINCIPAL
*Sheryl L. & David W. Kerr
Principal Clarinet Chair*

Zhenyu (Johnny) Wang
ASSOCIATE PRINCIPAL

Miles Haskins
Joseph Orłowski

Bass Clarinet

Miles Haskins

Bassoons

Marlene Ngalissamy
PRINCIPAL

Nicolas Richard
ASSOCIATE PRINCIPAL

Samuel Banks
Fraser Jackson

Contrabassoon

Fraser Jackson

Horns

Neil Deland
PRINCIPAL
*Toronto Symphony
Volunteer Committee
Principal Horn Chair*

Christopher Gongs
ASSOCIATE PRINCIPAL

Audrey Good
Nicholas Hartman
Gabriel Radford[°]

Trumpets

Steven Woomert[°]
ASSOCIATE PRINCIPAL
*Drysdale/Kerr Principal
Trumpet Chair*

Renata Cardoso
James Gardiner[°]

Trombones

Gordon Wolfe
PRINCIPAL

Vanessa Fralick[°]
ASSOCIATE PRINCIPAL

Tuba

Mark Tetreault
PRINCIPAL

Timpani

David Kent
PRINCIPAL

Joseph Kelly
ASSISTANT PRINCIPAL

Percussion

Charles Settle
PRINCIPAL

Nicholas Matthiesen
ASSISTANT PRINCIPAL

Joseph Kelly

Harp

Heidi Elise Bearcroft
PRINCIPAL

Guest Musicians

Sienna Cho
VIOLIN

Bora Kim
VIOLIN

Lance Ouellette
VIOLIN

Megan Hodge
BASS TROMBONE

Talisa Blackman
KEYBOARD

Andrew Harper
LIBRARIAN

Meaghan McCracken
LIBRARIAN

Librarian

Michael Macaulay
PRINCIPAL

Personnel

David Kent
MANAGER

[°]Toronto Symphony
Youth Orchestra alumni
+On leave

The TSO acknowledges
Mary Beck as the
Musicians'
Patron in perpetuity
for her generous and
longstanding support.

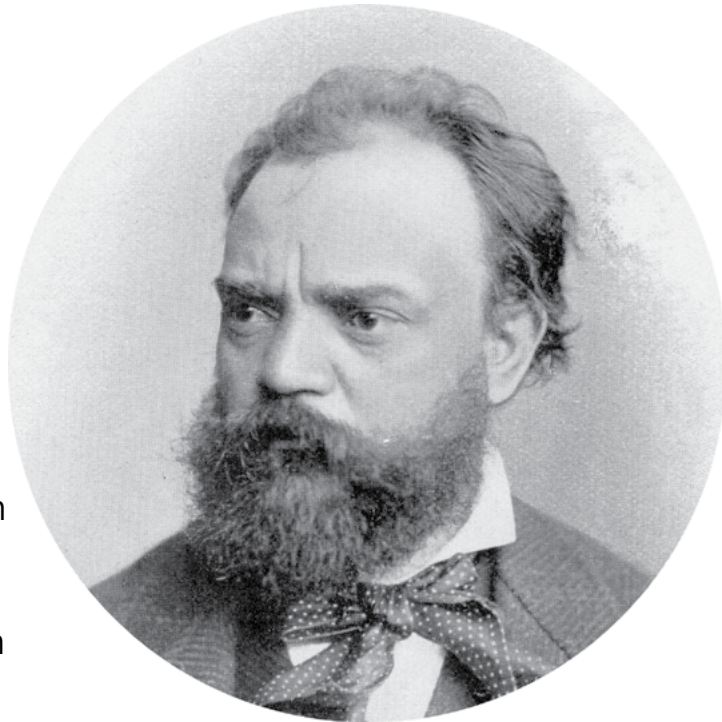
LET'S DANCE

PROGRAM NOTES



DVOŘÁK

Antonín Leopold Dvořák was born in 1841 in a small village in Bohemia, which is now known as the Czech Republic. He had 8 brothers and sisters. He is best known for using folk melodies from his region in his orchestral music. Antonín began playing the violin and viola when he was 6 years old. As a young adult, he studied in Prague, where he continued to master the violin, viola, and organ. Dvořák struggled to support himself performing, so he began composing as a way to earn more money. In 1875, after composing his second string quintet, Dvořák caught the interest of the famous composer Johannes Brahms. Brahms helped Dvořák by suggesting that a music publisher commission Dvořák's Slavonic Dances, which was then completed in 1878.



Slavonic Dances, Op. 72, No. 7

At the time of this piece's commission, Eastern European folk music was very popular. To cater to the audience's taste, Dvořák's Slavonic Dances evoke the spirit of traditional dance forms from his homeland, such as the polka, the mazurka, and the polonaise. Dance No. 7 from Op. 72 is based on a type of circle dance called Kolo, where dancers stand in a circle, hold hands, and dance very quickly. Listen to the strings and woodwinds passing back and forth the same melody, as if challenging each other to dance faster and faster!



Watch & Listen

PROGRAM NOTES

TCHAIKOVSKY

Born in Russia in 1840, Pyotr Ilyich Tchaikovsky is one of the most popular composers of all time. His music is famous for its heart-wrenching melodies and rich, emotional textures. Although Tchaikovsky showed an early passion for music, making his first attempt at composition at the age of 4, his parents wanted him to pursue a career as a lawyer. When Tchaikovsky's father came to realize his son's talent, however, he enlisted a professional music teacher to help nurture his son's gift. Tchaikovsky would ultimately compose nearly 170 pieces, including the *1812 Overture* and several popular ballets like *The Nutcracker* and *Swan Lake*.



Waltz from *Swan Lake Suite*, Op. 20a, No. 2

Swan Lake is a ballet based on a Russian folk tale. It tells the love story of Prince Siegfried and Odette, a princess who is cursed by a sorcerer to spend her days as a swan swimming on a lake of tears, and her nights in her beautiful human form. As a dance, ballet is highly formalized, using precisely choreographed steps and gestures. Listen to the violins as they play the melody. The horns and the cellos help keep time so the dancers don't have to rush!



Watch & Listen

BRUNO MARS

Peter Gene Hernandez, more famously known under his stage name Bruno Mars, was born in 1985 in Hawaii, USA. He started his career as an Elvis impersonator at the age of 4. His talent for imitation carried into his teenage years when he worked as a Michael Jackson impersonator and taught himself the piano, guitar, bass, and percussion. After graduating from high school, he moved to Los Angeles to pursue a career as a musician. He signed to Motown Records in 2004 and began writing songs with other musicians. In 2006, he joined Atlantic Records and began recording his own songs. Bruno Mars has been nominated for the Grammy Awards 18 times, winning twice!



“Uptown Funk”

“Uptown Funk” was a collaboration between Bruno Mars and British producer Mark Ronson, but you will hear a version arranged for orchestra. Musically, funk prioritizes the beat over the melody. It is characterized by its emphasis on strong, syncopated bass lines, which you will hear played by the cellos and basses, and drumbeats played by the percussion section. This catchy, syncopated rhythm is what makes you want to dance!



Watch & Listen

PROGRAM NOTES

ANDERSON

Leroy Anderson is an American conductor, arranger, and composer. He is most known as the composer of popular light orchestral music like *Sleigh Ride* and *Blue Tango*. Born in 1908, he was the son of Swedish immigrants who came to the United States as children. Anderson grew up in a musical family, receiving his first music lessons from his mother, who was a church organist. His parents recognized his talent and enrolled him in professional music lessons at the age of 11. He went on to study music at Harvard University, and later achieved international fame as a composer. Anderson died in 1975, but his works remain some of the most performed among American composers.



“Irish Washerwoman” from *The Irish Suite*

The Irish Suite is a collection of traditional Irish tunes arranged for orchestra by Leroy Anderson. The “Irish Washerwoman” is a widely-known traditional Irish jig. In it, the melody repeats several times at an increasingly faster tempo. Like most other Irish jigs, this music is written in compound time, meaning the beats come in groups of three. This jig has a quick tempo, but you can count along quickly: one, two, three, one, two, three.



Watch & Listen

RANJIT BAWA

Born in Gurdaspur, India, Ranjit Bawa is a singer and actor who rose to fame thanks to his single titled “Jatt Di Akal”. Two years later, he received the “Best World Album Award” at the 2015 Brit Asia Awards for his album *Mitti Da Bawa*. Bawa has toured internationally in the United States, United Kingdom, Australia, and Canada, sharing his music with others, performing in everything from concert halls to high school auditoriums.



“Jatt Mele Aa Gya”

“Jatt Mele Aa Gya” is from the movie *Vaisakhi List*, a film depicting the adventures of two prisoners who manage to break free from jail before finding out that they were all set to be pardoned or released. The tumbi is the first instrument heard in this song, immediately bringing the energy and liveliness to start us off. The dhol is also used, providing both high and low pitched drum sounds. Lastly, a sapp is employed to emulate a clapping sound, played by both the musicians and sometimes by the dancers as a prop!



Watch & Listen

PROGRAM NOTES

TIESHAN & YUAN

Born in 1923, Chinese composer Liu Tieshan was 28 years old when he visited the mountainous region of northern Guangdong, a province on the south coast of China. He encountered the Yao People during one of their traditional festivals and was so impressed that he composed a piece based on their long drum dance. Shortly after, in 1952, fellow Chinese composer Mao Yuan (born 1926) expanded the piece for full Western orchestra. The piece achieved fame in 1954 when composer Peng Xiu-Wen arranged it for Chinese orchestra.



Dance of the Yao People

As part of festival celebrations, the Yao People perform the long drum dance. Each dancer carries a drum, measuring more than one meter, at the waist. These dancers create their own rhythm as they play their drum. They jump, pounce, and imitate other types of fierce animal movements. Many woodwind and brass instruments get an opportunity to play solos, like dancers doing a dance by themselves.



Watch & Listen

J.S. BACH

Johann Sebastian Bach was a harpsichordist, organist, violist, violinist, and composer.

During his lifetime he was most renowned for his skills as an organist, though today he is famous for his compositions. Writing in the Baroque period, this German composer wrote both sacred and secular works

for choir, orchestra, and solo instruments. Throughout his lifetime he relied on princes, kings, and town councils for employment, considering himself a tradesman much the same as a blacksmith or cobbler—his trade just happened to be music.



Cello Suite No. 1 in G Major, Prélude

Cello Suite No. 1 in G Major is one of the most frequently performed compositions ever written for solo cello. During this piece, you will see a modern dance performance on stage! Modern dance is similar to ballet, but it abandons structure in favour of self-expression. Rather than following a particular technique, dancers are free to move based on the feeling they want to convey. Instead of following prescribed steps, they can improvise movements at any time, making for entirely unique performances.



Watch & Listen

PROGRAM NOTES

TRADITIONAL

“Hlonolofatsa” (also known as “Hlohonorofatsa”) is a traditional South African song. Although it has been around for a long time, it achieved a surge in popularity in 2007 when it appeared on the Soweto Gospel Choir’s *African Spirit* album, which won the Grammy Award for Best Traditional World Music. Cheerful and

fun, this joyous call-and-response song has now been arranged and sung by choirs around the world. The lyrics of the song, “Iyo hlonolofatsa, Ka lebitso la ntate,” roughly translate to “Bless everything in the name of the Father.”



Afro-fusion dance

While the orchestra plays “Hlonolofatsa”, you will see an Afro-fusion dance performance on stage. The “Afro-fusion” dance style was pioneered by South African dancer-choreographer Sylvia Glasser between the 1970s and 2000s. Afro-fusion dance emerged in response to the racial segregation of the apartheid regime and brought together black and white dancers at a time when it was illegal to do so in South Africa. As the name “fusion” implies, the dance is a mixture of a various regional and inter-continental African styles, as well as Western dances, resulting in a unique hybrid.



Watch & Listen

BERNSTEIN

Universally celebrated as one of history's great musical talents, Leonard Bernstein is best known for his charismatic presence on the conductor's podium. His longest standing post was as Music Director of the New York Philharmonic from 1958-1969. He was a major advocate of American composers and would regularly conduct and record works by composers such as Aaron Copland and George Gershwin. These composers had a profound influence on Bernstein's compositions, which are imbued with classical, theatre, and American jazz elements. With such eclectic sources of inspiration, Bernstein's voice carries strong through all mediums, including works for orchestra, jazz ensemble, opera, musical theatre, and film.



"Mambo!" from *West Side Story*

West Side Story is a modern day musical adaptation of *Romeo and Juliet* by William Shakespeare. This piece is inspired by the Latin-Jazz rhythms of Mambo, a type of Cuban dance distinguished by its complex, fast-paced footwork. Listen for the rapid tempo and the way instruments interrupt each other with punchy, syncopated rhythms. In the musical, this dance has an added level of meaning as it is used to physically express the tense relationship between rival characters.



Watch & Listen

JK/SK

LESSON PLAN



TEMPO

AND HOW TO MOVE TO IT!

JK-SK Lesson Plan

Written by Stephanie Di Cosmo, OCT

CURRICULUM EXPECTATIONS

Music: 30.1, 31.2

Dance: 30.1, 31.1

ELEMENTS OF FOCUS

Music: Beat, Tempo

Dance: Time

LEARNING GOAL

- Students will explore how to change their movements based on varying tempi in the music they hear.

PRIOR KNOWLEDGE

- Students should have a basic understanding of how to keep the beat when listening to music. They should have a basic understanding of fast and slow.

RESOURCES & MATERIALS

- Computer
- Projector or screen
- Speakers connected to device to listen to music and video
- Ample floor space for dance movements
- Video: "[Head, Shoulders, Knees & Toes](#)"
- Video: "[Wag Your Tail](#)"
- Music: "[Mambo!](#)"
- Music: "[Air](#)"
- Video: "[Dance of the Yao](#)"
- Music: "[Hungarian Dance No. 5](#)"
- Music: "[Slavonic Dance Op. 72, No. 7](#)"

1. MINDS ON!

1. To get students energized and ready to move, watch the "[Head, Shoulders, Knees & Toes](#)" video. Have students sing along and do the actions.

- Ask students if they heard a change in the music? How did the movements change to match the music? (*When the music got slower, the*

- *movements were slower.)*
 - Explain that this is called tempo (*the speed at which a piece of music is played*)

2. Practise moving at different tempi by watching "[Wag Your Tail](#)". Let students follow along and do the actions.

2. ACTION

1. Tell students that some music is fast and some music is slow. Let students listen to "[Mambo](#)" and "[Air](#)". Have students keep the beat by patting their knees to help them decide which song sounds fast, and which one sounds slow.

2. Let students listen to "[Dance of the Yao People](#)". Have students keep the beat by patting their knees.

- Ask students if they noticed a change in the music when they were keeping the beat. (*The beat started slow, then got faster, then slowed down again.*)
- Ask students how they would move during the slow and fast parts.
- Play "Dance of the Yao People" a second time. Let students practice moving at different speeds during the fast and slow parts of the music.

3. CONSOLIDATION

1. Remind students that when the music is fast, they should use fast movements. When the music is slow, they should use slow movements.

- Play "[Hungarian Dance](#)" and have students move to the music. Students will explore how to move during fast and slow tempi. Their movements should change when the music changes.
- Give students an opportunity to demonstrate their fast and slow movements to the class.

2. Play the Dance Freeze game, using the song "[Slavonic Dance](#)".

- If fast movements are for a fast tempo, and slow movements are for a slow tempo, what do you think we should do when there's no music playing? (Freezing!)
- When the music is on, students dance. When the music is off, students freeze. If kids move while the music is off, they are out.

3. Reflection: How did the tempo of the music affect our dancing? (fast vs. slow movements, moving vs. freezing). Ask students if they like dancing to slow music or fast music? Take a vote and tally the results to see what kind of music the majority of the class enjoys dancing to.

4. EXTENSIONS

- Explore the different body areas (head, shoulders/arm, knees/legs, toes/feet) used in dance. Look at different dances from around the world and talk about which body areas are used in each style.
- Explore the idea of body language. How does someone look when they are excited, angry, or sad? What do they do with their heads, their arms and their legs? How can you communicate these emotions through dance?
- Introduce the idea of conducting, and teach your students [how to conduct in 2/4, 3/4 and 4/4 patterns](#).

END OF SK/JK LESSON

GR. 1-2

LESSON PLAN



DYNAMICS

AND HOW TO MOVE TO THEM!

Gr. 1-2 Lesson Plan

Written by Stephanie Di Cosmo, OCT

CURRICULUM EXPECTATIONS

Music: C1.2, C2.2

Dance: A1.2, A2.2

ELEMENTS OF FOCUS

Music: Dynamics

Dance: Body

LEARNING GOAL

- Students will use movement to differentiate between changes in the music they listen to, specifically dynamic changes between loud and quiet.

PRIOR KNOWLEDGE

- Students should be able to recognize loud and quiet sounds. Students should also have experience moving to music in a variety of ways.

RESOURCES & MATERIALS

- Computer
- Projector or screen
- Speakers connected to device to listen to music and video
- Ample floor space for dance movements
- Video: [“Do As I’m Doing”](#)
- Music: [Slavonic Dance Op. 72, No. 7](#)
- Video: [Slavonic Dance Op. 72, No. 7](#)
- Video: [The Four Seasons, Spring, Mvt. I](#)

1. MINDS ON!

1. Ask students to find their own spot in the room. Sing your own version of [“Do As I’m Doing”](#) while keeping the beat in a variety of ways. Students sing along and follow the leader.

- During the song, perform a variety of actions using different parts of the body. Some ideas to keep the beat: clap, snap, pat knees, tap shoulders, march, hop, wave

GR. 1-2 LESSON PLAN

arms, roll hands, etc.

- Ask a student to be the leader and they can come up with their own action for the class to follow.

2. Tell students to try moving just one body part. For example, what are all the different ways you can move with your feet? Let students demonstrate their movements (toe tapping, roll ankles, walking, marching, hopping, etc.). Which of those actions are small and which actions are big?

- Try moving with a different part of the body i.e. arms. Discover different ways to move your arms, using both big and small actions.
- What if you use 2 body parts together to do 2 actions at the same time? (march and clap) Will the actions be bigger or smaller? Bigger!

3. As a class, make a list of some small and big actions. Draw a table on the board and let students give suggestions for small and big actions.

- Big actions include jumping, marching, clapping hands above head, bouncing, waving arms above head, spinning in a circle, etc.
- Small actions include snapping, walking on tip toes, clapping hands in front of body, patting, waving arms in front of body, rolling arms, etc.

2. ACTION

1. Listen to "[Slavonic Dance](#)". Ask students to listen for any changes in the music. Have students raise their hands when they hear the music change. (Students should notice that the music changes from loud to quiet throughout the song.)

- Discuss as a class how the music changed. When the music was quiet, were there a lot of instruments playing? (*No, just a few.*) When the music was loud, how many instruments were playing? (*All of them!*)
- What does the music remind you of? How did the music make you feel? How did you feel when the music was quiet? Loud? Suddenly changing from quiet to loud? Why do you think you felt that way?
- Explain to students that music can be played at different volumes. That is what we call dynamics. Dynamics help to give the song a particular mood. When the music is loud, it's called forte. When the music is quiet, it's called piano.

2. Playing a drum or another instrument that can be played in a variety of ways, ask your students to move in different ways to reflect the sound. Be sure to play in different ways (loud, quiet, slow, fast, etc.)

- Ask students to demonstrate the movements they did to show how the sound of the drum changed.

3. Watch the video of "[Slavonic Dance Op. 72, No. 7](#)" and notice how the conductor is moving. How does the music change based on his movements?

- Refer to the table of small and big actions that you wrote on the board. As a class, decide which actions you would use when the music is piano and forte. Create a "Piano" label for the list of small actions, and a "Forte" label for the list of big actions.

3. CONSOLIDATION

1. Explain to students that they will hear a new piece of music, and they need to listen carefully for when the music is forte or piano. Play [Spring, Mvt. I](#) from Vivaldi's *Four Seasons*.

- When the music is forte, students will clap the beat. When the music is piano, students will pat the beat on their knees.
- Discuss how the change in dynamics made them feel during the song. How will this affect their movement?

2. Play "Spring" a second time, and allow students to move freely to the music. They may choose to use structured movements that go to the beat, or they can move creatively, as long as the movements match the dynamics of the music.

- Students should use small actions when the music is quiet (piano), and use big actions when the music is loud (forte).
- Movement should reflect the general mood of the piece.

4. EXTENSIONS

- Explore the concept of choreography. Look at different dances online, and ask your class questions like: what do these choreographers have in common? How do they differ? What would be fun about being a choreographer? What would be difficult? Would you enjoy creating choreography?
- Create a piece of choreography as a class. Using everyday motions, come up with a dance. Any movement, repeated in time, can look like a dance.
 - **Step 1:** As a class, count from 1 to 4 repeatedly.
 - **Step 2:** As a class, raise both hands over your head every time you say "1"
 - **Step 3:** As a class, clap every time you say "3"
 - **Step 4:** As a class, stomp every time you say "4"
 - **Step 5:** Repeat!
- Create a dance based on an everyday action. Break the action into simple parts and put the parts to a beat. In small groups of three, come up with a simple dance based on the following everyday actions:
 - Putting items in a shopping cart
 - Brushing your teeth
 - Putting on a backpack
 - Walking a dog or cat
 - Plugging in a device
 - Your own movement (approved by teacher!)
- Look at types of jobs that use movement to communicate (e.g. Air Traffic Marshalling, Conducting, Traffic Cop, Sign Language Interpreters)

END OF GR. 1-2 LESSON

RUBRIC

Success Criteria Assessment Chart

Individual Movement	Not at All	Developing	Accomplished
Movements match the dynamics of the music (forte/piano)			
Movements change to reflect the changes in music			
Movements are creative and well suited to the mood of the music			

GR. 3-5

LESSON PLAN



INSTRUMENT SOUNDS AND HOW TO MOVE TO THEM!

Gr. 3-5 Lesson Plan

Written by Stephanie Di Cosmo, OCT

CURRICULUM EXPECTATIONS

Music: C1.2, C2.1

Dance: A1.4, A2.2

ELEMENTS OF FOCUS

Music: Timbre

Dance: Energy, Effort

LEARNING GOAL

- Students will identify a variety of different instrument sounds in the music they listen to, and create movement, using the 8 Laban Efforts, to reflect the instruments they hear.

PRIOR KNOWLEDGE

- Students should have a basic knowledge of orchestral instruments and how they sound. Orchestra Bingo is an excellent resource to introduce instrument sounds.

RESOURCES & MATERIALS

- Computer
- Projector or screen
- Speakers connected to device to listen to music and video
- Ample floor space for dance movements
- Video: ["Jatt Mele Aa Gya"](#)
- Video: [Swan Lake Suite, Op. 20a: II. Waltz](#)
- Video: [Donna Summer's "Last Dance"](#)

1. MINDS ON!

1. Explain to students that they will be listening to some music and they will try to identify some of the instruments they hear in the song. Play ["Jatt Mele Aa Gya"](#) and [Swan Lake Waltz](#). Listen for the instruments that are playing. As students guess the instruments, write them on the board. Some instruments students might easily hear are listed below:

- "Jatt Mele Aa Gya": strings (tumbi), percussion (dhol drum, sapp), voices

GR. 3-5 LESSON PLAN

- Swan Lake Waltz: all the standard orchestral instruments can be heard in this piece

2. Instruments can be categorized into three groups of how sounds are produced. (Bowing/Strumming, Striking/Shaking, Blowing.) Look at the list of instruments and decide as a class how each of these instruments make their sounds. Divide instruments into the three categories: place pictures under the category to which they belong.

- **Strumming/bowing:** violin, viola, cello, bass, tumbi
- **Striking/shaking:** dhol drum, triangle, cymbals, shaker, timpani
- **Blowing:** trombone, trumpet, clarinet, flute, voices

3. Select one instrument from each category: violin, drum, trumpet. How do each of these instruments sound? (Strong or Light? Sudden or Sustained) Many instruments can be played both ways. *Ex. a violin can sound sustained (using a bow) and sudden (plucking the strings). A drum can sound strong (playing loud) and light (playing quietly).*

2. ACTION

1. Explain to students that the sounds they hear can inspire the way they move their body. Ask students to find their own space in the room, making sure not to be too close to the people around them. Ask

the students to show you different examples of strong, light, sudden, and sustained movements.

- Try combining two movements
- Give the opportunity for students to demonstrate their movements to the class.

2. Play “Jatt Mele Aa Gya” again, and have students move to the music. Were your movements strong, sudden, light or sustained?

3. Explain to students that energy, the way you move, is an important element of dance. The energy of their movement matches the sound of the instruments creating the music. There are lots of different types of movements that are strong, sudden, light, or sustained.

- Introduce idea of 8 Laban Efforts. Consider the role of direction and how it affects each movement. Say each word and practice each of the movements.

8 Laban Efforts:

- Punch (Strong, Sudden, Direct)
- Slash (Strong, Sudden, Indirect)
- Press (Strong, Sustained, Direct)
- Wring (Strong, Sustained, Indirect)
- Dab (Light, Sudden, Direct)
- Flick (Light, Sudden, Indirect)
- Glide (Light, Sustained, Direct)
- Float (Light, Sustained, Indirect)

4. Divide the class into pairs for a Mirroring Game. Play the Mirror Game:

- Have pairs face each other. Let students decide who will be partner 1 and 2. When the music starts, partner 1 will begin a movement, while partner 2 copies the exact mirror image of their partner.
- Let students listen to “Swan Lake Waltz” while they play the Mirror Game. Let partner 1 initiate movement that matches what they hear, experimenting with the 8 Laban Efforts. Then switch so that both partners get a chance to lead.

5. Listen to [“Last Dance” by Donna Summer](#). Model to the class how to choose different movements to match what they hear in the music.

- What instruments/voices do you hear? Do they sound strong or light/sudden or sustained?
- Does the song sound the same or does it change? How can your movements change to reflect how the music changes?
- At the beginning, the voice is very soft and light. Instruments sound light and sustained. Possible movements: glide, float
- When the chorus starts, the beat kicks in with the drum and tambourine, which sound energetic, strong and sudden. Possible movements: thrust/punch, flick, wring

6. Divide students into small groups and ask them to create a series of movements, using some of the 8 Laban Efforts, to one of the songs from our *Let’s Dance* concert repertoire.

- Students will need to listen for when the music sounds strong or light, and sudden or sustained. Movements should reflect the changes in the music.
- Students may use their own creative movements, in addition to at least 2 Laban Effort movements.

3. CONSOLIDATION

1. Perform movement creations to the class.

2. Students will write an individual journal reflection to describe how their movements reflected the way the music sounded and how they felt when they were moving to the music.

END OF GR. 3-5 LESSON

STUDENT REFLECTION

STUDENT REFLECTION

Name: _____

1. How did your movements reflect the way the music sounded?

2. How did you feel when you were moving to the music?

RUBRIC

Success Criteria Assessment Chart

	Group Performance	Not at All	Developing	Accomplished
Performance includes at least 2 Laban Effort movements				
Movements match the timbre/sound of the instruments used in the music				
Movements change to reflect the changes in the music				

LET'S DANCE

FEEDBACK FORMS



THANK YOU FOR JOINING US!

We will be emailing an online feedback form for you and your students after the concert. But, if you'd prefer to fill out a hardcopy, we have printable forms at the end of this guide.

You can return your printed forms to us by mail:

Toronto Symphony Orchestra
500-145 Wellington St W,
Toronto ON M5J 1H8

Or you can scan and email them to:

schoolconcerts@TSO.CA

Thank you for sharing your feedback with us.

-The TSO E-team

STUDENT FEEDBACK FORM

Date you attended: _____

Name of school (optional): _____

1. What was your favourite part of the concert and why?
2. What was your least favourite part of the concert and why?
3. What you are curious to learn more about?
4. What music would you like to hear the TSO perform?

TEACHER FEEDBACK FORM

Date you attended: _____

Name of school (optional): _____

1. How did you first hear about today's concert?
2. How long have you been attending our School Concerts?
3. What did you or your students like the most about the concert?
4. How could we improve our School Concerts and better help you meet curriculum expectations?
5. What topics, themes, or music would you like us to explore in next year's School Concerts?
6. If you could talk to the generous donors who subsidize the low-ticket prices of our education programs, what would you say about the importance of TSO Education programs?

TEACHER FEEDBACK

ACKNOWLEDGEMENTS

The Toronto Symphony Orchestra gratefully acknowledges the following donors for their generous support. Together, they are enabling tens of thousands of young people to participate in TSO education programs this year.

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GRADE K-5 STUDY GUIDE

