

Youth Education Concert

Music &
Nature



SYMPHONY
OF SOUTHEAST TEXAS

April 20, 2021

Table of Contents

Acknowledgement of the Symphony League	3
History of the Symphony of Southeast Texas (SOST)	4
What is an Orchestra	5
Who is the Conductor	6
Audience Etiquette	7
Concert Repertoire	
John Stafford Smith (c. 1750–1836): “The Star-Spangled Banner”	8
Ludwig van Beethoven (c. 1770–1827): <i>Symphony No. 6, Movement 4...</i>	10
Franz Joseph Haydn (1732–1809): <i>Piano Concerto No. 11 in D Major,</i> <i>Movement 1 [Soloist: Seth Weeks]</i>	11
Nikolai Rimsky-Korsakov (1844–1908): <i>Flight of the Bumblebee</i>	12
Manuel de Falla (1876–1946): “Ritual Fire Dance” from <i>El Amor Burjo</i>	13
Johann Nepomuk Hummel (1778–1837): <i>Trumpet Concerto in E-flat Major</i> [Soloist: Ethan Williamson].....	13
Gioachino Antonio Rossini (1792–1868): <i>William Tell Overture</i>	14
My Concert Journal	15
Related Texas Essential Knowledge and Skills: Music (Grade 5)	17
About the Teacher’s Guide	18

Acknowledgement of the Symphony League of Beaumont

In 1955 a group of dedicated symphony supporters formed The Beaumont Symphony Women's League Inc. Although the name changed in 1993, the purpose and commitment remain the same. The League's mission is to support and promote the growth of the Symphony of Southeast Texas and to foster and encourage musical education, participation and appreciation of the membership and the general public. Originally known as the Beaumont Symphony Women's League, this organization provides generous financial support and essential services to the orchestra.

Their annual String Competition, Youth Guild, Symphony Belle, and Junior Escort programs encourage future generations of musicians, music lovers, and Symphony supporters. The Debutante program, a mainstay since 1962, introduces high school senior girls to the activities of the League and the SOST. The League's annual Symphony Ball is a major fundraising project and a highlight of the social season.

We are most grateful to the Symphony League for making the youth education concerts possible.

History of the Symphony of Southeast Texas

Formerly the Beaumont Symphony Orchestra, the Symphony of Southeast Texas, referred to commonly as SOST, was founded by the Beaumont Symphony Society in 1953. The first performance, held on May 12th of that year, was the start of the Beaumont Symphony Society's mission to advance and promote a further appreciation of symphonic music and to present student concerts to further the musical education of the region. The orchestra is currently made up of approximately 70 musicians from communities throughout southeast Texas and southwest Louisiana who audition for their positions and are paid for all rehearsals and performances. Many of the orchestra's principal musicians are on the faculty of Lamar University and over the years, several Lamar University students have performed in the orchestra. The Symphony of Southeast Texas Chorus made its debut with Beethoven's *Symphony No. 9*, Ode to Joy, at Maestra Diane Wittry's farewell performance October 26, 2000. The Symphony of Southeast Texas Chorus also performs at the Holiday concert and Classics Series Finale.

The Symphony's 70-member Board of Directors is comprised of civic and business leaders from the Golden Triangle region. The Symphony's administrative staff includes an Executive Director, a Finance manager/box office manager, a Director of Operations and a Director of Marketing.

The standard symphony season includes four Classics Series Concerts plus two Pops Concert, a Holiday concert, four free Youth Concerts for area students, a free Fourth of July concert in conjunction with the City of Beaumont's activities and several concerts performed throughout the Golden Triangle.

The SOST is also generously supported by hundreds of individuals and businesses from throughout the Southeast Texas region as well as the Southeast Texas Arts Council and the Texas Commission on the Arts. Their generosity allows the citizens of our community to enjoy the world-class performances of the Symphony at a reasonably priced admission.

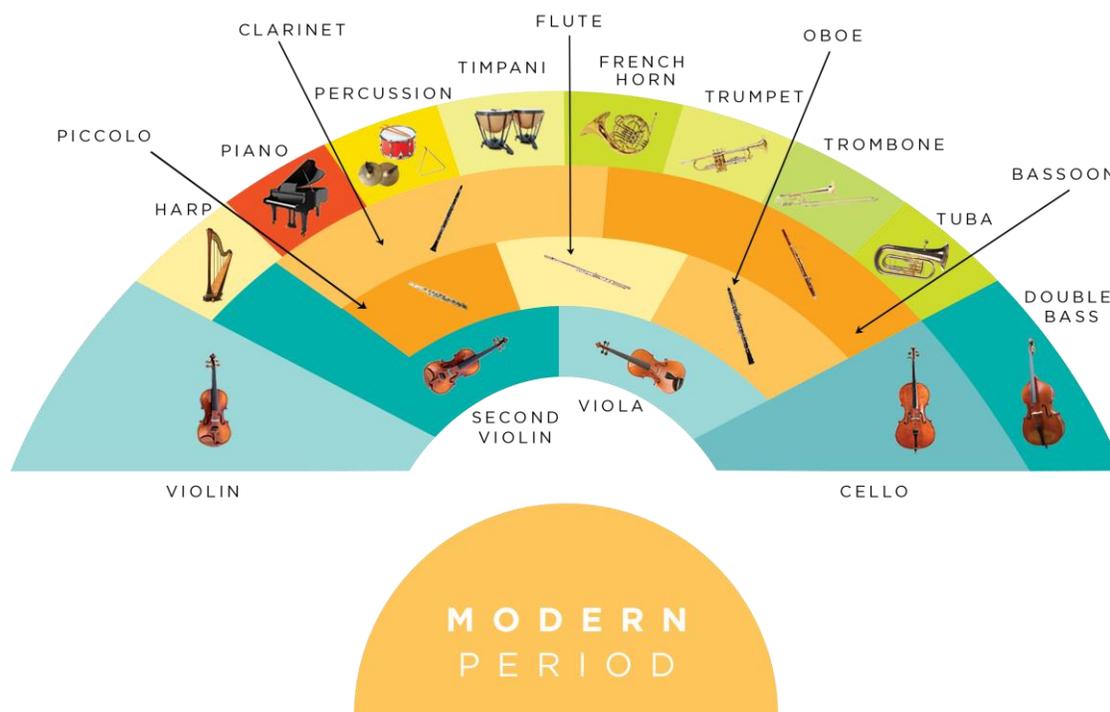
The Symphony of Southeast Texas now performs full symphony concerts at the Julie Rogers Theatre as well as chamber ensembles which visit elementary schools throughout Beaumont Independent School District and other school districts.

What is an Orchestra?

An orchestra is a large instrumental ensemble that typically plays classical music. It is composed of four families of instruments: strings, woodwinds, brass, and percussion.

- The strings family is made up of four instruments: violin, viola, cello, and double bass. Typically, the strings sit in front, near the conductor.
- Woodwinds and brass are positioned behind the strings. Woodwind instruments found in the orchestra include the oboe, flute, and clarinet.
- Brass instruments within the orchestra include the trumpet, trombone, French horn, and tuba.
- Percussion is positioned at the very back on either side of the brass and woodwinds. This family includes timpani (kettledrums), cymbals, triangle, snare drum, xylophone, and many other instruments.
- Sometimes there is also a harp and/or piano or keyboard present within the orchestra. These instruments don't easily fit into one family. Both instruments have strings, but the harp is plucked, and the piano produces sound by felted (cloth) hammers striking strings.

When a concert starts, the concertmaster—also known as the first chair violinist—comes out from stage right (audience left) and signals the oboe to give the tuning note, A. The woodwinds and brass tune first. Once they are done, the concertmaster tunes his violin then signals for the strings to tune as well. After the instruments are tuned the conductor then enters onto the stage to begin the concert.



Who is the Conductor?

The Role of the Conductor

A conductor is the person who leads a band, orchestra, or chorus in the performance of music. Usually, the conductor does not play with the group but stands in front of the group and leads the performance. To most audiences they just see a man or woman in fancy attire waving a baton. Their job is far more than just waving a baton, however. Typically, the conductor of an orchestra picks the concert repertoire and the musicians that make up the group. The most important aspect of the conductor's position in an orchestra is his or her role in rehearsal. The conductor leads the orchestra through his or her interpretation of the piece the orchestra is performing. During the performance of the piece, the conductor keeps the orchestra together, showing the beat with the baton.

The Conductor of the Symphony of Southeast Texas

Currently serving his tenth season as Music Director of the Symphony of Southeast Texas, Chelsea Tipton II has set a very high standard with his excellent musicality, versatility, and an extreme commitment to education. He received a Bachelor of Music degree in Clarinet Performance from the Eastman School of Music. He then earned a Master of Music degree in orchestral conducting from Northern Illinois University. Mr. Tipton has made appearances with the Chicago, Czech National, Atlanta, Indianapolis, San Antonio and Houston symphonies among several other musical ensembles.



Audience Etiquette

Since students will attend a live performance or watch a recorded performance, each piece on the program is related to the following Texas Essential Knowledge and Skills:

Music Texas Essential Knowledge and Skills for Grade 5

Critical Evaluation and Response.

(A) Exhibit audience etiquette during live and recorded performances.

What to Do:

- Leave electronic devices at home.
- Stay in your seat until the entire concert is over.
- Sit quietly during the performance.
- Avoid talking or whispering while music is playing.
- Keep hands and feet to yourself.
- Show respect to the performers by listening to the music attentively.
- Use your knowledge of music as you listen to the performance.
- Pay attention to the musical features.
- Wait for a piece to end before you clap. Sometimes the music will stop but it is not the end. You can tell that it is time to clap when the conductor turns around and faces the audience.
- Applaud politely.
- Pay compliments if you see any of the performers after the concert.

What to Wear:

- Wear what you might wear if you were going to a nice restaurant.

John Stafford Smith: “The Star-Spangled Banner”

Lead writer: Dr. Fresne

About the Composer

John Stafford Smith’s (c. 1750–1836) inspiration for writing the music that would become “The Star-Spangled Banner” was a poem. He composed the tune (not the words) when he was about 25 years old. Before he was 50 years old, the tune became very popular! People used the tune to sing a variety of texts. In 1800, people learned music from written music notation or by learning it from someone else. (No one had invented a way to record music yet. There was no internet, no smart phones, no television, no radio.)

About the Piece

Frances Scott Key, an American lawyer from Maryland, was being held captive in 1814 by the British. While in captivity, he wrote a poem about the war. Eventually, people began singing the words of Frances Scott Key’s poem with the tune composed by John Stafford Smith. It was very popular and became the national anthem when it was signed into law on March 3, 1931.

Student Activities

1. Sing the national anthem.
2. Before reading the story, assign students a sound to make or an instrument to play (instrument alternatives below) when they hear a specific word called *color words*. The story only allows for six to eleven assigned parts. This way, the story can be read (and content repeated) multiple times to let students participate on all the different color words. Use either vocal sounds or instruments exclusively or a mixture of both on color words as demonstrated. Assign sounds/instruments quickly. Here is an example of quickly introducing one of the parts:

Teacher says, “Be my echo.”

Teacher says, “The British are coming! The British are coming!”

Students echo, “The British are coming! The British are coming!”

Teacher says, “When I read, ‘British forces,’ everyone sitting in row 1 will say, ‘The British are coming! The British are coming!’”

Teacher says, “British forces.”

Row 1 students say, “The British are coming! The British are coming!”

If instruments are not available, be creative! They can tap a can with a pencil, click their tongue, tap fingernails on desktop, etc. Look around the classroom for ways to create unique sounds. Ask students for ideas to create (acceptable) sounds. Here are a few ideas:

Maraca	Shake a bean bag or can of pencils
Triangle	Tap a metal object on another metal object, such as doorknob or desk legs
Jingle bells	Ring a bell
Drums	Tap paper plates (flipped upside down) with straws
Rhythm sticks	Tap pencils together

The Star-Spangled Banner

Color Word	Action	Students	Instrument/Words	# of times
September	Shake	1	maraca	three
1814	Strike	1	triangle	once
Frances Scott Key	Sing	All	“Oh, say can you see?”	once
Doctor	Tap	1	jingle bells	twice
British forces	Say	1-2	“The British are coming!”	twice
Canons	Strike	1-2	two drums	twice
Artillery	Strike	1-4	four pairs of rhythm sticks	four times fast

In September [*Shake a maraca three times*] of 1814 [*Strike a triangle once*] Frances Scott Key [*Sing, “Oh, say can you see?”*] was sent to gain the release of an American doctor [*Tap jingle bells two times*] taken captive by the invading British forces [*Say, “The British are coming, The British are coming!”*].

Francis Scott Key [*Sing, “Oh, say can you see?”*] and the negotiator were successful in negotiating the release of the American doctor [*Tap jingle bells two times*] in September [*Shake a maraca three times*] of 1814 [*Strike a triangle once*].

However, the British forces [*Say, “The British are coming, The British are coming!”*] held Frances Scott Key [*Sing, “Oh, say can you see?”*], the doctor [*Tap jingle bells two times*], and the negotiator captive on the British ship as the British forces [*Say, “The British are coming, The British are coming!”*] attacked Fort McHenry at Baltimore through the night with canons [*Strike two drums two times*] and artillery [*Strike four pairs of rhythm sticks four times fast*].

Frances Scott Key [*Sing, “Oh, say can you see?”*] knew that the victor of the battle would fly their flag over the fort. Would it be the American flag or the British flag?

So, Francis Scott Key [*Sing, “Oh, say can you see?”*] waited with the British forces [*Say, “The British are coming, The British are coming!”*] on the British ship through the night to see if it was the Star-Spangled Banner or the British flag that flew over Fort McHenry at dawn.

The weather was bad through the night and the canons [*Strike two drums two times*] and artillery [*Strike four pairs of rhythm sticks four times fast*] created smoke that mixed with the fog through the dark night.

Unable to sleep through the noise of the canons [*Strike two drums two times*] and artillery [*Strike four pairs of rhythm sticks four times fast*], Frances Scott Key [*Sing, “Oh, say can you see?”*] wrote the poem that became the words to our National Anthem.

Early in the morning of September [*Shake a maraca three times*] 14th, 1814 [*Strike a triangle once*], Frances Scott Key [*Sing, “Oh, say can you see?”*] saw the Star-Spangled Banner fly over Fort McHenry and knew the Americans won!

People began singing the words of his poem with the tune composed by John Stafford Smith. It became a very popular song. Over 100 years later, the Congress passed a bill to make “The Star-Spangled Banner” our national anthem. President Herbert Hoover signed it into law on March 3, 1931.

Ludwig van Beethoven: *Symphony No. 6, Movement 4*

Lead writers: Brianna Smith and Dr. Fresne

About the Composer

One of the most famous composers is Ludwig van Beethoven. He was a German composer as well as a great pianist. No one is sure of his birthday but on December 17, 1770, it was recorded that he was baptized as a newborn infant. He was taught early on by his father who had hoped that he would be a child prodigy like Mozart. Later, Beethoven studied composition (how to write music) with Franz Joseph Haydn, another famous composer. Beethoven wrote string quartets and symphonies. He played, taught and wrote music, including his famous “Moonlight Sonata” and “Für Elise” written for piano. He gradually went deaf due to severe tinnitus. Despite his hearing loss, he kept composing music. Many say he did this by laying his head on the piano to feel the vibrations of each key’s certain pitch. Beethoven never heard the music that he wrote toward the end of his life and he became more and more reclusive to the world until his death on March 26, 1827.

About the Piece

Beethoven’s *Symphony No. 6*, also known as the “Pastoral Symphony,” was composed in its entirety by 1808 and first performed in the Theater an der Wien on December 22, 1808. This symphony is all about nature. Beethoven was a man who loved to walk in the countryside and enjoyed creating the sounds of nature in his music. Movement 4, “Gewitter, Sturm” or “Thunder, Storm” is just that. It depicts a thunderstorm starting from the beginnings of rain to the heights of lightning and thunder. As a listener, you can feel the intensity and emotion of a stormy night. Fun fact: This symphony was used in Disney’s movie “Fantasia” conducted by Leopold Stokowski.

Student Activity: Writing

Ludwig van Beethoven loved nature. He wrote this symphony to depict elements in nature. The 4th movement that was played in this concert was Beethoven’s way of reproducing the sounds of a thunderstorm by instruments. List things that you hear in a thunderstorm. While listening to this piece, identify which instruments are used to create the different sounds in a thunderstorm.

Franz Joseph Haydn: *Piano Concerto No. 11 in D Major*, Movement 1

Soloist: Seth Weeks

Lead writers: Christopher Graves and Dr. Fresne

About the Composer

Franz Joseph Haydn (1732-1809), a composer from Austria, wrote a lot of music and even created new styles and forms of music during the Classical period. One of these was chamber music. Chamber music is music played by a small group of people, usually four players. Referred to as the “Father of the Symphony” and the “Father of the String Quartet” Haydn spent most of his career working as a court musician. He would even travel with the royal family to their summer castle! Franz Joseph Haydn was a friend of Wolfgang Amadeus Mozart (1756-1791) and taught composition to Ludwig van Beethoven (1770-1827).

About the Piece

Franz Joseph Haydn wrote his *Piano Concerto No. 11 in D Major* between 1780 and 1783. It was published in 1784. A concerto is an orchestral work where there is a featured soloist. A soloist is one person who plays the main melody of the piece. The Piano Concerto was originally composed for harpsichord or pianoforte. An orchestra includes four families of instruments: strings, brass, woodwind, and percussion. The soloist performs in front of the orchestra – near the conductor. Piano concertos written by Haydn and Mozart are similar in sound, style, and instrumentation. *Piano Concerto No. 11 in D Major* consists of three movements. The first two movements contain cadenzas, which is when the soloist is featured in the music. The work is scored for solo harpsichord and pianoforte but is mostly played on a modern piano in the 21st Century.

Student Activities

1. Listen and watch the recording before the concert. Try to identify any instruments with which you are familiar. What instrument is playing the main melody of the piece? [Hint: it is the soloist.]
2. Research the difference between a harpsichord, pianoforte, and piano.
3. Math and short answers using information provided on this page.
 1. How old was Haydn when he published this piece? _____
 2. How old was his friend, Mozart, when Haydn published this piece? _____
 3. How old was Beethoven when Haydn published this piece? _____
4. Music by Haydn and Mozart have a similar style, since they were both writing during the Classical Era, which is generally considered to have been from about 1750-1820. The previous period, the Baroque Era, is generally defined as 1650-1750. Following the Classical Era was the Romantic Era, 1820-1900.
 - a. In which era(s) did Haydn live? _____
 - b. In which era(s) did Haydn’s friend Mozart live? _____
 - c. In which era(s) did Beethoven live? _____

Answers: (1) 52. (2) 28. (3) 14. (4a) Baroque and Classical; (4b) Classical; (4c) Classical and Romantic

Nikolai Rimsky-Korsakov: *Flight of the Bumblebee*

Lead writer: Catarina Tran

About the Composer

Nikolai Rimsky-Korsakov, born on March 18, 1844, was a Russian composer. At the age of twelve, Rimsky-Korsakov began studying at the naval academy and began studying piano and composition (how to write music) at the age of fifteen. On December 31, 1865, Rimsky-Korsakov completed his first symphony. He was a member of a group of Russian composers who asserted their musical independence from Western traditional music. They were known as “The Five.” Of the five, Rimsky-Korsakov was known for writing the most variety of genres though he favored opera. Having many insecurities, he never felt qualified to be called a composer. He studied under Peter Ilych Tchaikovsky who wrote *The Nutcracker*, a ballet traditionally performed during the Christmas season. Rimsky-Korsakov was appointed chief conductor for the Russian symphony from 1883 to 1894. Some of his other famous works that you may have heard before, include “Scheherazade” and “Capriccio Espagnole.”

About the Piece

“Flight of the Bumblebee” was written from 1899 to 1900. It is an interlude for his renowned opera, “The Tale of Tsar Saltan.” Korsakov wrote this piece to celebrate the 100th anniversary of a great Russian author, Alexander Pushkin. This piece creates the feeling of the very fast flight pattern of a bumblebee. “Flight of the Bumblebee” gives the audience, as well as the performer, the focus and speed with which bumblebees move so fast from flower to flower to gather nectar and pollen. It was originally written to be played by the orchestra as you are hearing it performed today by the Symphony of Southeast Texas. However, this piece is so popular that it has been arranged for and performed by smaller chamber ensembles and soloists on a variety of instruments.

Student Activity

1. Students will raise their hand when they hear that a new instrument is playing the melody.
2. Students will use imagery to draw on paper the musical shape of the piece.

Manuel de Falla: “Ritual Fire Dance”

Lead writer: Gerson Reyes

About the composer

Manuel de Falla (1876–1946) was born in Cadiz, Spain and learned how to play the piano from his mother. At age 17, he studied with Richard Wagner, a very famous German composer. In the early 1900s, de Falla moved to Paris. While he was there, he was able to meet many composers. Some of the composers who inspired him included Maurice Ravel, Claude Debussy, Igor Stravinsky, and the impresario Sergei Diaghilev. He believed that he was the greatest composer of the 20th century. He composed chamber music, which is music performed by a small group and intended for smaller gatherings in a living room.

About the piece

“Danza Ritual del Fuego” is translated to “Ritual Fire Dance” which is a movement from *El Amor Burjo* (translated The Bewitched Love) composed in 1915. It is filled with repetitive trills and lively rhythms. This piece is about a young lady named Candela, who thinks that she is haunted by a ghost. In the story, Candela dances to rid herself of the ghost.

Johann Nepomuk Hummel: *Trumpet Concerto in E-flat Major*

Soloist: Ethan Williamson

Lead writer: Max Jackson

About the composer

Johann Nepomuk Hummel was a famous music composer from Austria during a time known as the Classical Era. His *Trumpet Concerto in E Major* was written in 1803 and is the only concerto he wrote for trumpet. The trumpet played in Hummel’s time is not exactly like the trumpet we have today.

About the piece

This song has three separate movements. This is the first movement, which is fast and spirited.

Student Activity

1. Find the difference between the trumpet played in 1803 and the trumpet played in 2021.
2. As you listen, imagine a hero going on a journey. Write a story of the quest or adventure you imagined for your hero.

Gioachino Antonio Rossini: *William Tell* Overture

Lead writers: Olivia Gerald and Dr. Fresne

About the composer

Renowned composer Gioachino Rossini (1792–1868) was born in Pesaro, Italy. He was well known for his various comic and dramatic operas throughout Europe. Rossini was greatly influenced by music in his childhood. His father played the trumpet and his mother was a singer. He learned how to sing and play instruments easily. By the age of 15, he had learned to play the horn, harpsichord, and violin. Rossini’s opera works began at the early age of 14 when he composed his first opera, *Demetrio e Polibio*. Rossini composed 39 operas in his life, as well as chamber music, sacred music, and piano pieces, that were performed throughout Italy. He retired from opera at the age of 37 following the astounding success of his final opera, *William Tell*.

About the piece

William Tell Overture is a lively and exciting instrumental introduction to Gioachino Rossini’s opera, *William Tell*. The *William Tell* Overture is so famous that it is frequently played on its own, rather than the whole opera. This four-part overture is played continuously with stirring emotions and imagery. The first part – “Dawn” – is a slow prelude, followed by “Storm” with a full orchestra, expressing the various feelings in a storm. Following the storm is “Ranz Des Vaches” that signifies the calm after the storm. The overture concludes with a triumphant finale, “March of the Swiss Soldiers.” The finale has been prominent since its premiere in 1829 and can be heard in *The Lone Ranger*, the children’s series *Animaniacs*, and *Bugs Bunny’s Overtures to Disaster*. *William Tell* Overture was the perfect conclusion to Rossini’s opera compositions and has continued to be popular for almost 200 years.

Student Activity: Percentages

1. Does this piece sound familiar to you? _____
2. How many students in the class say that this tune is familiar to them? _____
3. What percentage of your class indicates that this tune is familiar? _____
_____ (number of students that say tune is familiar) divided by
_____ (total number of students in the class) = _____ %
4. What percentage of your class indicates that this tune is not familiar? _____
_____ (number of students that say tune is not familiar) divided by
_____ (total number of students in the class) = _____ %

My Concert Journal

Which piece was your favorite?

What did you like about this piece? Explain.

Which instrument played in the concert was your favorite? Why do you like the sound of that instrument?

What instruments can you play? How old were you when you started to play each instrument?

Which instrument is your favorite? Did they play your favorite instrument in the concert?

Which instrument would you like to learn how to play? Why?

Music and Nature Concert in April 2021

Symphony of Southeast Texas

The pieces played in this concert created sound (music) to sound like nature.

Name the piece in which you heard a sound or sounds from nature.

Name the sound(s) of nature that you heard in this piece.

Name the instruments (if you can) that produced this sound.

Describe the sound(s) of nature that you heard in this piece. Were they loud or soft? Were the sounds long or very short? Was it fast or slow? How were these combined in the music?

Some of these pieces are used in movies and cartoons. Have you heard any of these pieces played in movies or cartoons? If so, name the movies and cartoons.

The concert repertoire was chosen to create imagery. Which piece created the most imagery for you? _____

In the space below, draw a small picture of imagery that you saw in your head as you listened to the piece that you named above.

Related Texas Essential Knowledge and Skills [TEKS] for Music (Grade 5)

The TEKS related to activities suggested for each of the pieces in the programmed repertoire are listed below. Since students will attend a live or recorded performance, each piece on the program is related to the following TEKS:

Critical Evaluation and Response

(A) Exhibit audience etiquette during live and recorded performances.

Smith

Historical and Cultural Relevance

(B) Perform music representative of Texas and America, including “The Star-Spangled Banner”

Beethoven

Foundations: Music Literacy

(B) Distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures.

Haydn

Foundations: Music Literacy

(B) Distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures.

Historical and Cultural Relevance

(C) Identify and Describe music from diverse genres, styles, periods, and cultures.

Rimsky-Korsakov

Foundations: Music Literacy

(B) Distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures.

Historical and Cultural Relevance

(D) Examine the relationships between music and interdisciplinary concepts.

Hummel

Historical and Cultural Relevance

(C) Identify and Describe music from diverse genres, styles, periods, and cultures.

(D) Examine the relationships between music and interdisciplinary concepts.

Rossini

Historical and Cultural Relevance

(D) Examine the relationships between music and interdisciplinary concepts.

My Music Journal

Foundations: Music Literacy

(B) Distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures.

Critical Evaluation and Response

(E) Evaluate a variety of compositions and formal or informal musical performances using specific criteria.

(F) Justify personal preferences for specific music works and styles using music vocabulary.

About the Teacher's Guide

Members of Melonee Cooper's Elementary Music methods class at Lamar University wrote many of the synopses and created several ideas included in this Teacher's Guide for the 2021 Music and Nature Concert by the Symphony of Southeast Texas. Jeannette Fresne partnered with the students and co-wrote or wrote sections of the Guide. If you have any questions or comments, please contact Dr. Fresne at jfresne@lamar.edu.

We acknowledge the efforts of Mrs. Cooper and Dr. Jeannette Fresne for the 2021 Teacher's Guide, including Dr. Charlotte Mizener's previous renditions in creating this booklet.