

Red, White & Flutes

2015 Youth Concert
Student Workbook

Acknowledgments

The Ann Arbor Symphony Orchestra is grateful to the area music and classroom teachers, school administrators, and teaching artists who have collaborated with the Symphony on this Youth Concert and the accompanying resource materials. We recognize the following major donors for their support of the 2015 Youth Concert, *Red, White & Flutes*.

AsahiKASEI



UM CREDIT UNION

Mardi Gras Fund
Anonymous

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Introduction



We are so happy to present to you this workbook to help you get ready and get excited for the March 18, 2015 Ann Arbor Symphony Orchestra Youth Concert, *Red, White & Flutes*.

We are so glad that you are coming to this special concert. You will have a tremendous experience. You will be with thousands of other students, all of whom may have trekked through rain or snow to enjoy the great music. Your teachers might be totally stressed out, in a huge rush, or nervously counting and re-counting you. Your bus driver might not know exactly where to go. But when you come through those Hill Auditorium doors, we will be so happy that you have arrived to hear your Ann Arbor Symphony Orchestra.

When you make it to your place inside the auditorium, sit down in your soft, cozy chair and look around you. This is a special place. It's a place where great music is performed by some of the best musicians from all over the world. It is a place where people gather to hear amazing live music and to be inspired by it. And it is a place where you will get to enjoy some of that music.

On the stage the musicians will probably already be warming up. You will see about 60 musicians playing string, woodwind, brass and percussion instruments. They have been practicing their parts individually and as a group in order to play the music the best they can. All of them are so excited to play for you.

The pages in this book will introduce you to the great pieces of American music that the orchestra will play for you. They'll tell you a bit about the composers who wrote them. They'll encourage you to explore where the music came from. They'll help you to hear all the different parts of the music and to understand all the things that are going on. They will hopefully enable you to sit back in your velvety chair in Hill Auditorium and really enjoy the concert.

We look forward to welcoming you in person to the 2015 Ann Arbor Symphony Orchestra Youth Concert. See you at the Symphony!

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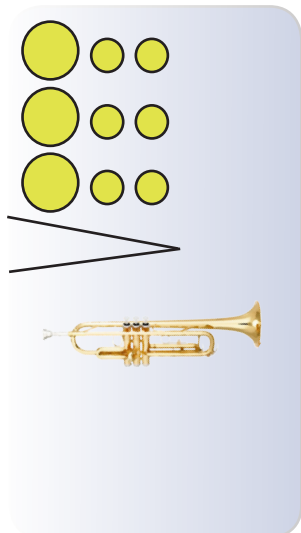
Fanfare for the Common Man

Aaron Copland



A **fanfare** is a short piece of music for brass and percussion instruments. It is often used to introduce an important person or celebrate an event. It is a short, but exciting, piece of music. In Copland's *Fanfare*, you'll hear three percussion instruments — timpani, **tam-tam** and bass drum — and the brass instruments: trumpet, French horn, trombone and tuba.

Listening Map



Aaron Copland (1900–1990) is often called the “Dean of American Music” because he created a new American sound in classical music and because he taught many other young American composers.

He wrote *Fanfare for the Common Man* in 1942 to honor all the people who were fighting in World War II.

Name: _____

Music Commission

Aaron Copland wrote his *Fanfare for the Common Man* because he was **commissioned**, or hired, to do so. The conductor of the Cincinnati Symphony Orchestra asked him to write a fanfare for brass instruments that would contribute to the war effort in America. He offered to pay Copland a certain amount of money and promised that it would be played at the opening of one of the Symphony's concerts.

Imagine you would like to commission a piece of music. Create a classified ad that describes what style of music you would like composed, what instruments it should include, what occasion it is for, to whom you would dedicate it, and how much you will pay for it.



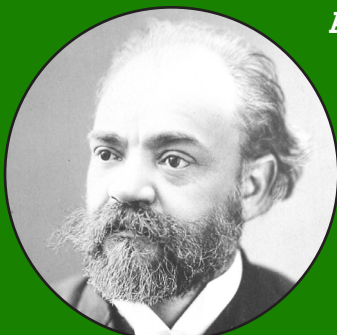
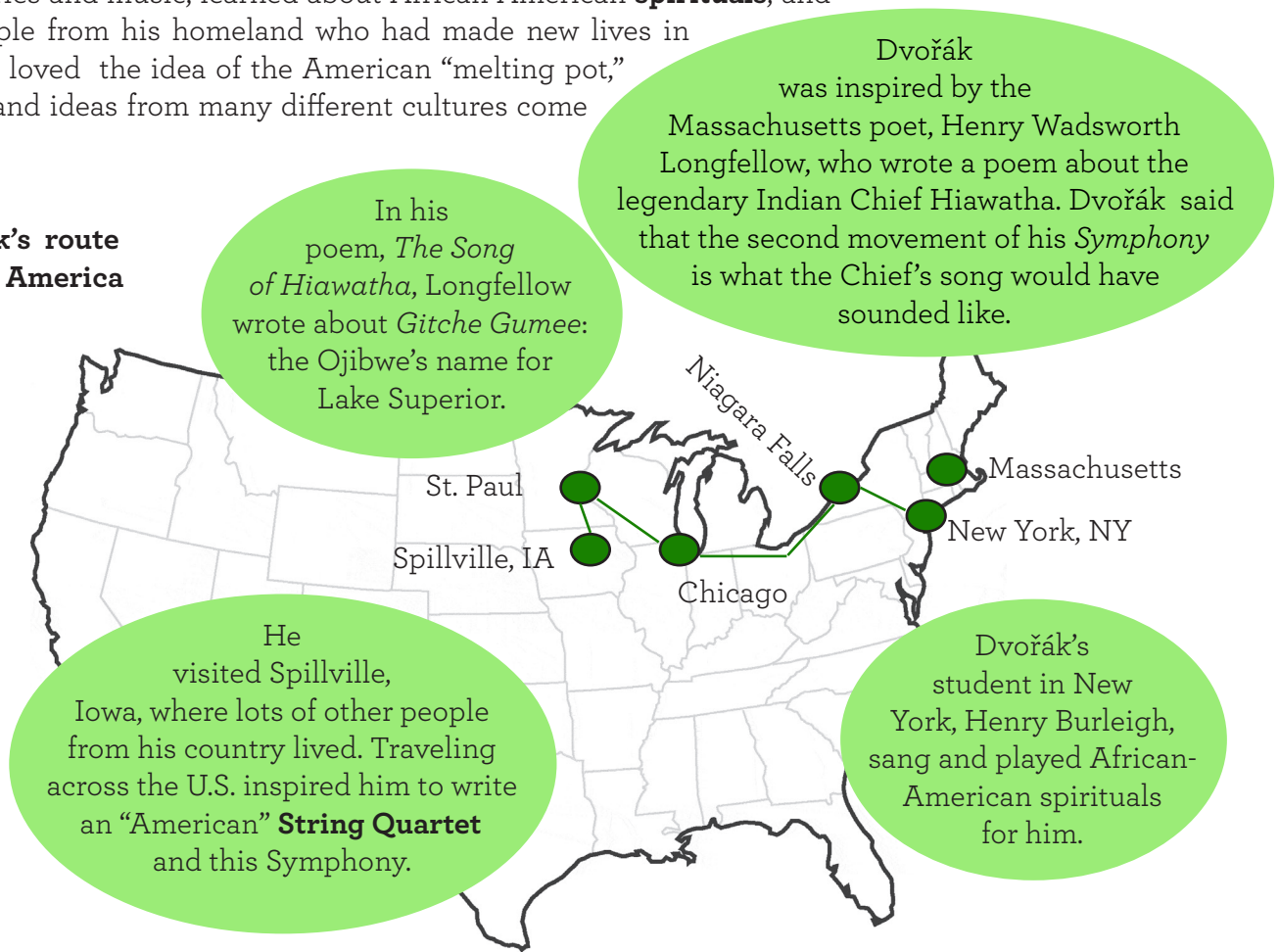
Symphony No. 9, “From the New World”

Antonín Dvořák



The European composer Antonín Dvořák visited America and encountered many different styles of music. The music he composed while he was here — including this “New World” Symphony — is like a musical postcard for his listeners. Through the Symphony, he tells of an exciting journey where he heard Native American stories and music, learned about African-American **spirituals**, and met with people from his homeland who had made new lives in America. He loved the idea of the American “melting pot,” where music and ideas from many different cultures come together.

Dvořák’s route across America



Antonín Dvořák (1841–1904) was born in Bohemia, a country that is part of what is now the Czech Republic. He lived most of his life in Prague.

He was invited to come to the United States — the “New World” — to direct the National **Conservatory** of Music from 1892–1895.

Dvořák’s 9th **Symphony** is one of the most popular “American” symphonies, even though it was written by a visiting, non-American composer.

Name: _____

Traveling in the New World

When Dvořák traveled from New York City to Spillville, Iowa, he stopped in Niagara Falls, Chicago, and St. Paul, Minnesota. On the map below, plan your trip from New York to Iowa. What cities or sites would you like to see along the way? Plot your stops on the map and draw the route you would take.

Then, on the other side of the postcard, write a note home telling your family and friends all about your trip.



Place Stamp Here

America

(“My Country ’Tis of Thee”)

Words by Samuel Francis Smith



The song we know as “America” is a popular tune around the world, although no one knows who originally wrote it. In Great Britain, it is the National Anthem with the words “God Save the Queen.” In Germany, its words are “God Bless our Native Land.” Its first patriotic American text was written for the inauguration of George Washington in 1789: “Hail, thou auspicious day!” Try singing these texts to the “America” melody you know. What things do they all have in common?

God Save the Queen

British National Anthem

God save our gracious Queen!
Long live our noble Queen!
God save the Queen!
Send her victorious,
Happy and glorious,
Long to reign over us:
God save the Queen!

God Bless our Native Land

German Hymn

God bless our native land!
Firm may she ever stand
Through storm and night!
When the wild tempests rave,
Ruler of wind and wave
Do thou our country save
By thy great might.

Hail, Thou Auspicious Day

Washington’s Inauguration

Hail, thou auspicious day!
For let America
Thy praise resound.
Joy to our native land!
Let every heart expand,
For Washington’s at hand,
With glory crowned.



A Baptist minister named **Samuel Francis Smith** (1808–1895) wrote the words to “America” for a performance at a children’s Independence Day celebration in Boston in 1841.

“America” was one of many unofficial National Anthems in the United States before Francis Scott Key’s “Star Spangled Banner” became the official National Anthem in 1931.

“America” is still used frequently for patriotic events in the U.S. For example, Kelly Clarkson sang it at President Obama’s 2nd inauguration in 2013.

America (My Country 'Tis of Thee)

Lyrics by Samuel Francis Smith

Voice



My coun - try 'tis of thee, Sweet land of li - ber - ty
Let mu - sic swell the breeze, And ring from all the trees

Piano

5



of Thee I sing. Land where my fa - thers died,
Sweet free - dom's song. Let mor - tal tongues a - wake;

Piano

9



Land of the pil - grim's pride, From ev - 'ry moun - tain - side,
Let all that breathe part - take; Let rocks their si - lence break,

Piano

13



Let free - dom ring.
The sound - dom pro - long.

Piano

Variations on “America”

Charles Ives



This piece is in the form of **Theme and Variations**. Charles Ives took a well-known American song and made lots of variations — or changes — to it. So, first you will hear the tune. Next you will hear the tune with some change made to it. Then you will hear the tune again with a different change to it, and so on.

There are many ways to vary, or change, a song.

You can vary the:

Instrumentation

Rhythm

Tempo

Dynamics

Melody

Harmony

And all of this effects the:

Mood

by:

using different instruments

making notes longer or shorter

speeding up or slowing down

making it louder or softer

adding notes, changing whether they go up or down, or are low or high

switching between major and minor or adding **dissonant** (clashing) notes

or:

the overall emotion of the music and how it makes you feel



Charles Ives (1874–1954) is sometimes called the founding father of American music. He began composing when he was very young. One of his first pieces was music for his cat’s funeral.

Ives had a job playing the **organ** at a church. He wrote his Variations on “America” for organ when he was only 17. William Schuman, another American composer, rewrote the piece for orchestra 70 years later.

Name: _____

Variations on America - Listening Chart

Ives's Variations on America is in the form of Theme and Variations. That means that in each section he varies – or changes – some musical element. While listening to this piece, fill in the column on the right side of the chart with something about the musical element listed in the middle column.

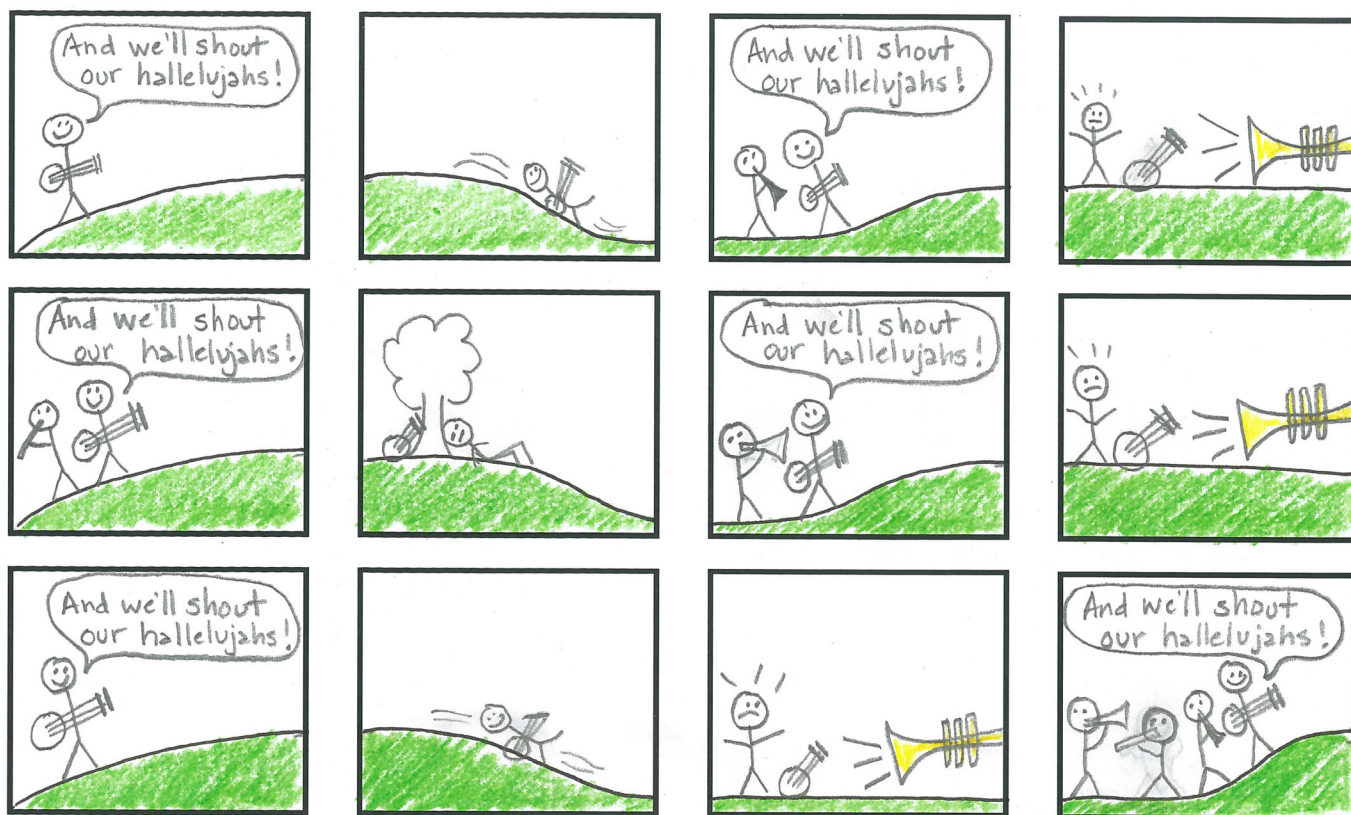
	<i>Musical Element</i>	
Introduction	Rhythm	Some notes are longer, some are shorter than the original melody.
Theme	Dynamics <i>Is it loud or soft?</i>	
Variation 1	Instrumentation <i>Which instruments do you hear? Who plays the main melody, who plays other things?</i>	
Variation 2	Instrumentation	
Interlude	Dynamics	
Variation 3	Tempo <i>Is it fast or slow?</i>	
Variation 4	Harmony <i>Is it major or minor?</i>	
Interlude	Mood <i>How does it sound overall? How does it make you feel?</i>	
Variation 5	Tempo	
Coda	Mood	

Symphony No. 1: The Afro-American Symphony

William Grant Still



The *Afro-American Symphony* brings music that sounds like the **blues, jazz, spirituals** and **folk music** to the Symphony. The 3rd **movement**, called “Humor,” relates to two lines from a poem by Paul Laurence Dunbar that express the excitement the slaves will feel when they are freed: “And we’ll shout our hallelujahs, On that mighty reckoning day.” Still made this movement light and humorous by using the banjo – an instrument usually found in folk music, not orchestral music – and **syncopation**. See if you can follow along with this listening map of the 3rd movement and hear the different musical ideas that are repeated and varied.



William Grant Still (1895–1978) was a groundbreaking African-American classical musician. In 1931, his *Afro-American Symphony* was the first work by an African-American composer to be performed by a major American orchestra.

In 1936, he became the first African-American to conduct a major American orchestra: the Los Angeles Philharmonic.

In 1937, his opera, *Troubled Island*, was the first opera by an African-American composer to be performed by a major opera company (The New York City Opera).

Name: _____

The Harlem Renaissance

Choose a person from the Harlem Renaissance to write about below.

Name: _____

Paste a picture of the person here.

What is something interesting about his/her childhood or family?

What were his/her greatest accomplishments?

What did he/she think about African-American art, music or literature?

If you could meet him/her, what would you want to talk about?

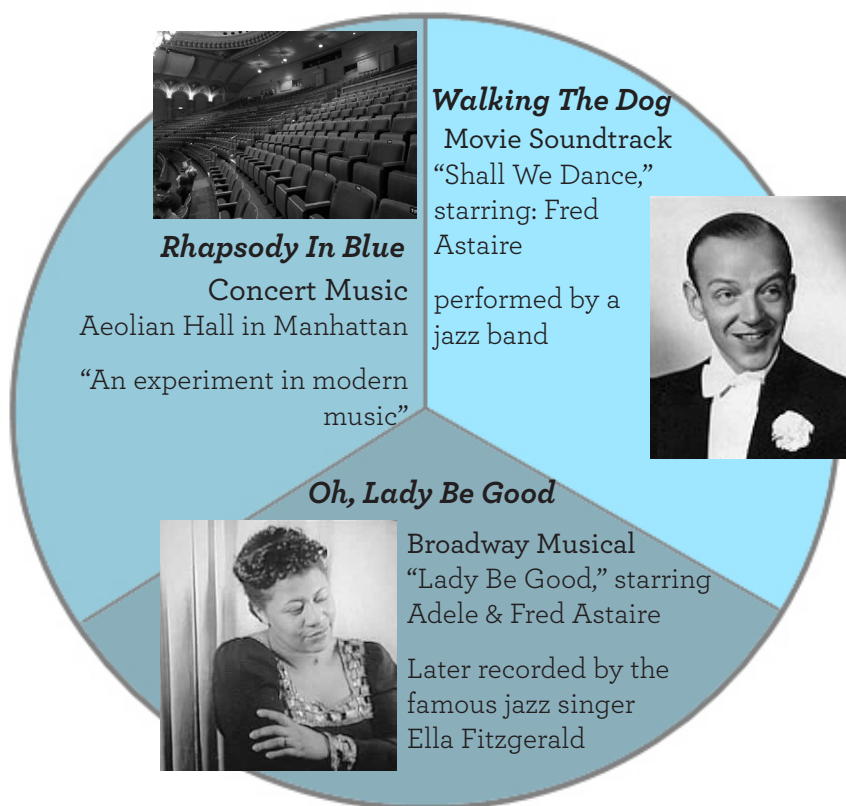
Clarinet Medley

George Gershwin

arranged by Thomas Reed



A **medley** is a piece of music that is created using parts of other pieces of music. Thomas Reed **arranged** this medley from three of George Gershwin's popular **jazz** works: *Rhapsody in Blue*, "Walking the Dog" and "Oh, Lady Be Good." Each of these three songs was written for a different musical purpose, but Gershwin's jazzy style comes through in all three.



George Gershwin (1898-1937) left school at age 15 and became a "song plugger": he went to music stores, performing new songs to encourage the shop-owners to sell that sheet music in their stores.

He wrote his first hit song at age 18.

With his brother Ira Gershwin writing the words, George composed music for Broadway and Hollywood.

Name: _____

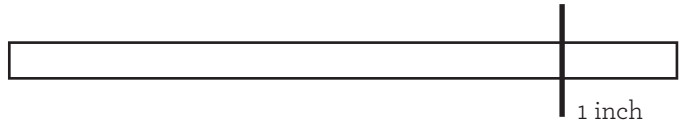
Science of Sound: Clarinet Instructions

Create your own "clarinet" from a drinking straw.

You will need: scissors, 1/4-inch diameter straws, individual paper punch, ruler

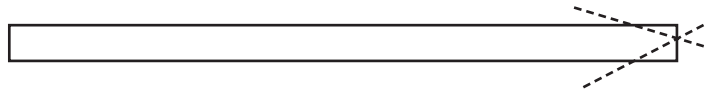
Step 1:

Flatten the top inch of the straw using your teeth. Try to crease the sides of the straw and not the middle.



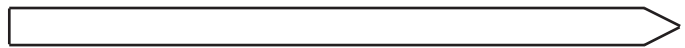
Step 2:

Once the straw is creased, cut the top of the straw into an upside down "V" shape.

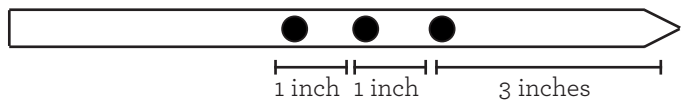


Step 3:

Put at least 1 inch of the straw into your mouth and try not to bite down on the straw. You should be able to blow into the tip to create a kazoo-like sound.



Top View:



Side View:



Fill in the blanks: (some words won't be used)

The straw makes a sound as I blow _____ through it. This happens because the two tips of the straw _____ together. The longer the straw is the _____ the sound. The shorter the straw is the _____ the sound. As I _____ the holes with my fingers the sound gets lower.

Word Bank:

cover
vibrate

higher
uncover

lower
air

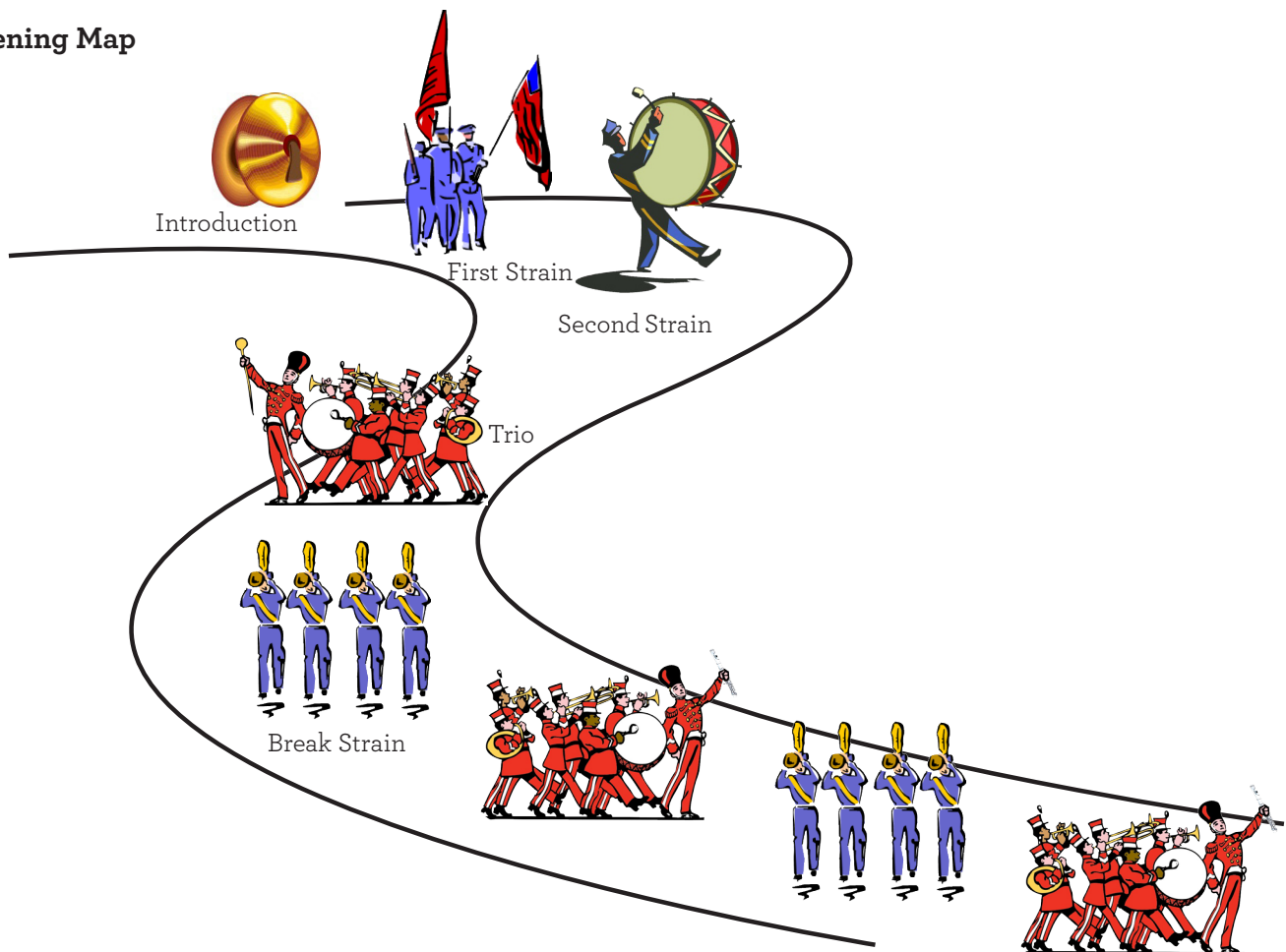
Stars and Stripes Forever

John Phillip Sousa



Stars and Stripes Forever is a **march**. Marches are usually written for brass, percussion and woodwind instruments, although they can be played by orchestras or other groups of instruments as well. Typical marches are upbeat and it is easy to march to their strong rhythms.

Listening Map



John Phillip Sousa (1854–1932) wrote over 100 marches in his lifetime. This earned him the nickname “The March King.”

Sousa’s father enlisted him in the Marine band in Washington, D.C. when he was only 13 years old. He later became the director of the band.

He wrote *Stars and Stripes Forever* in 1898 on Christmas day. In 1987, it became the official U.S. National March.

Name: _____

A Patriotic Time

John Phillip Sousa lived during an exciting time in American history. While he was director of the U.S. Marine Band, Sousa served under five different Presidents. Research which dates apply to each image below. Cut out the images along the dotted lines and paste them in sequential order in the correct corresponding boxes.

--	--	--	--	--

1861

1877-1881

March 1881-
September 1881

Sept 1881-1885

1885-1889

--	--	--	--	--

1886

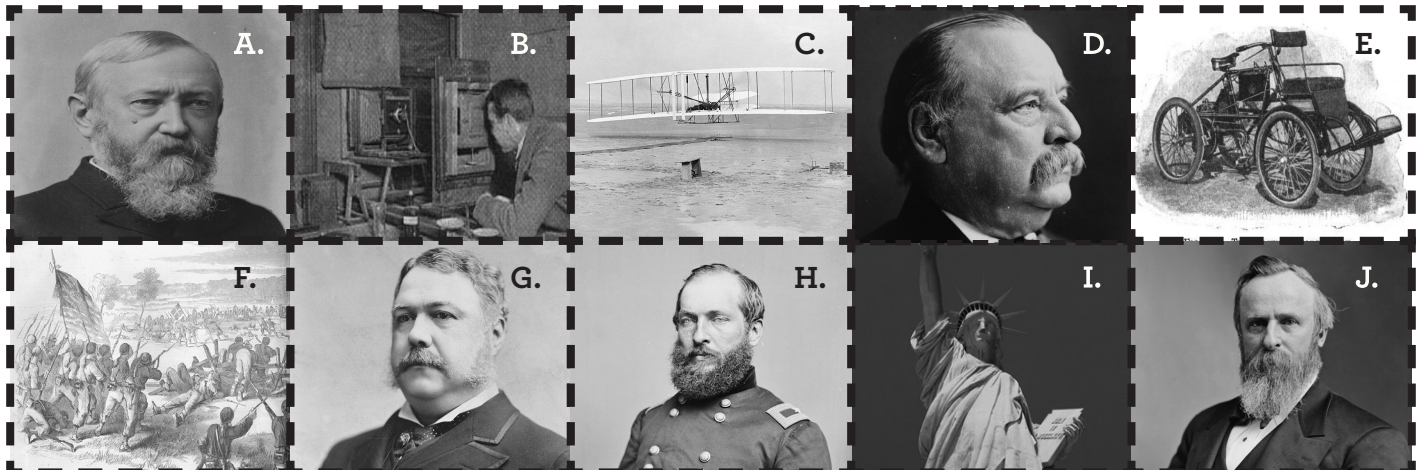
1889-1893

1890

1896

1903

- A. Benjamin Harrison's Presidential term
- B. The first moving picture premiered in NYC
- C. The Wright Brothers flew the first airplane
- D. Grover Cleveland's Presidential term
- E. Ford built the first car, called the Quadricycle
- F. The start of the American Civil War
- G. Chester Arthur's Presidential term
- H. James Garfield's Presidential term
- I. France gives the Statue of Liberty to the U.S.
- J. Rutherford Hayes's Presidential term



The Orchestra



An orchestra is a group of musicians who perform music together. Many cities and towns have their own orchestras which play concerts anywhere from each week to a few times a year.

Instruments of the Orchestra An orchestra – like your Ann Arbor Symphony Orchestra – is made up of four basic families of instruments: strings, woodwinds, brass and percussion. The families are classified by the method they use to play their instrument.

- *String* players **bow** or pluck the string of their instrument to make sound.
- To make a sound on a *woodwind* instrument, the musician blows into a mouthpiece with a **reed**, or across a hole.
- *Brass* players buzz their lips into the mouthpiece of their instrument, which is made of a shiny metal called brass.
- *Percussion* instruments make sound when they are hit, shaken, or scraped.

The Conductor

The conductor is a musician who does not play an instrument, but instead leads with a **baton** or hands. He or she is the leader of all of the musicians, and must know everyone's part. The conductor uses arm movements, facial expressions, breathing, and body language to tell the musicians how the music should be played.

Composers

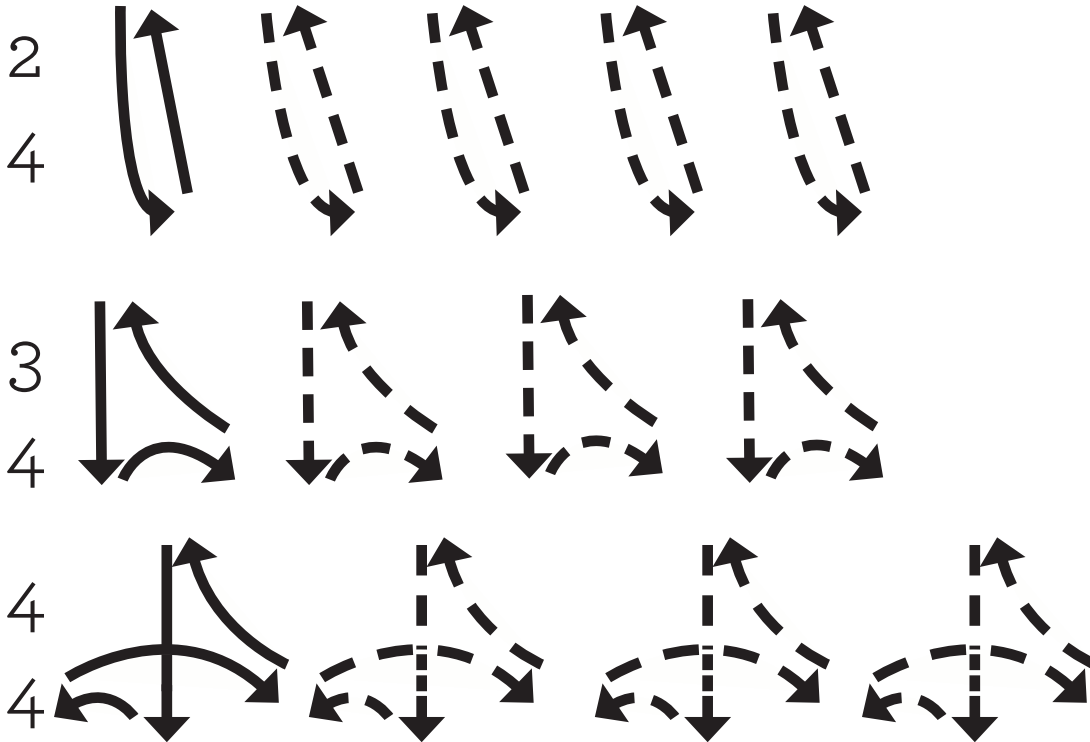
Composers are musicians who create music. They are found in every style of music, from rock to classical symphonies. Composers often go to school to learn all about the instruments, what those instruments can and cannot do, and how to get those musical ideas in their heads onto paper so that the world can enjoy them, too.



Name: _____

Traceable conducting patterns

Trace the following conducting patterns. Try drawing a few on your own.



Orchestra Seating chart

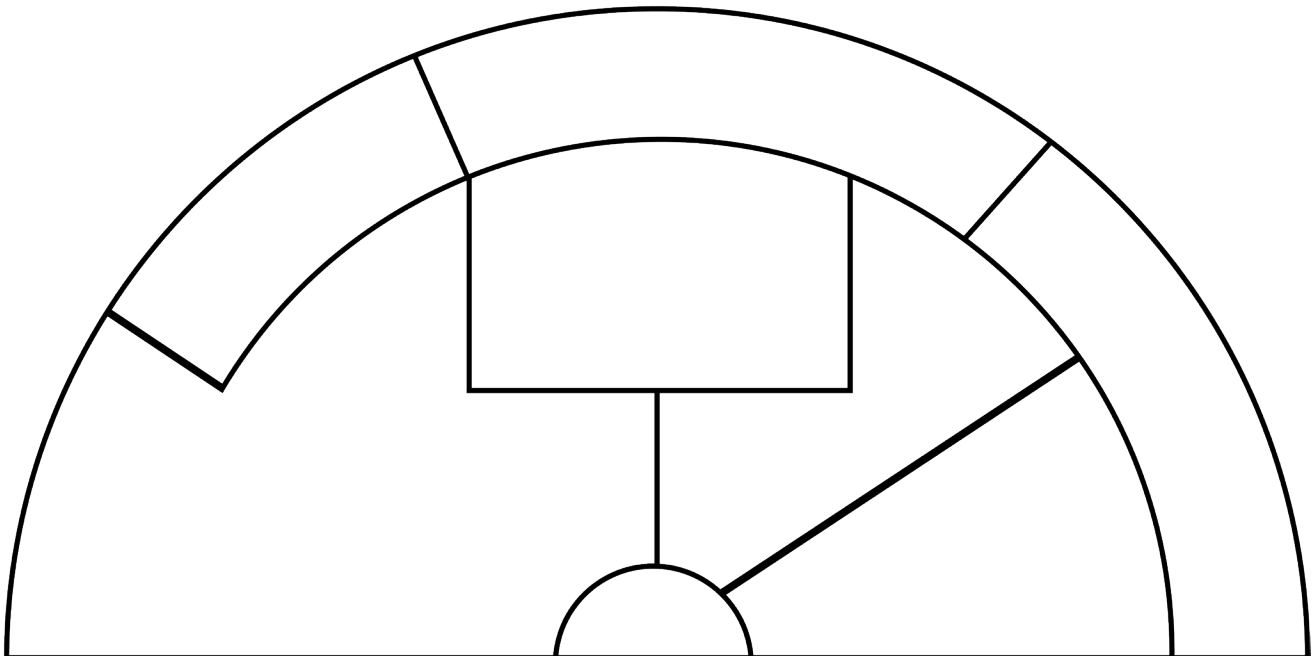
Color the different sections of the orchestra seating diagram.

Violin: Orange
Woodwinds: Green

Viola: Purple
Percussion: Red

Cello: Brown
Brass: Yellow

Bass: Blue
Conductor: Black



The Concert Experience



What is concert etiquette? Having good concert etiquette means acting appropriately during a concert. A concert should be fun for both the audience and the performers. Here are some tips to help keep everyone happy. Choose the correct answer for each question below to learn about good concert etiquette.

1. You should enter the concert space
 - a. As loudly as possible.
 - b. Quietly.
 - c. Walking backwards.
2. When the conductor enters, you should
 - a. Wave and try to get his or her attention.
 - b. Scream his or her name as loudly as you can.
 - c. Clap to show you're excited for the concert to begin.
3. During the concert, it is a good idea to
 - a. Discuss the performance with the person sitting next to you.
 - b. Sit quietly and listen.
 - c. Have a crunchy snack.
4. When your phone rings during a concert, it is best to
 - a. Answer it and whisper to the person who called that you're busy listening to a concert.
 - b. Stand up and leave the room to answer it.
 - c. Wait!! You should have turned off your phone before the concert started!
5. You should applaud
 - a. After each piece of music, when the conductor lowers his or her arms.
 - b. Whenever you want.
 - c. Only at the very end of the concert.
6. You should use the restroom
 - a. Frequently throughout the concert.
 - b. Every time the percussionist crashes the cymbals together.
 - c. Before the concert begins or during intermission.
7. While listening to the orchestra you should
 - a. Think about how the music makes you feel.
 - b. Text your friends to tell them how good the music is.
 - c. Tap your feet on the back of the seat in front of you.



Name: _____

Welcome to Hill Auditorium!

Use the word bank at the bottom of this page to fill in the missing information about Hill Auditorium! Each word will only be used once.

Hill Auditorium is the main concert hall at the University of _____ in Ann Arbor. It was built in _____ and seats over _____ people. The inside of the auditorium is shaped like a _____. This allows every single _____ member, even in the _____ row of the _____ balcony to hear the performers clearly. There are _____ levels of seating in the concert hall. The first is the _____ floor. The second level is called the _____. The top and third level is the _____. Once you've found your seat look straight ahead. There will be magnificent _____ pipes along the back wall. Above your head you will see a giant letter "____" for the University of Michigan. Now wait quietly for the lights to _____. This means the concert is about to start. Enjoy the show!

Word Bank:

main	three	dim
organ	Michigan	M
mezzanine	balcony	1913
3500	megaphone	top
audience	back	seat



Composer Biographies



Samuel Francis Smith (1808-1895) was a Baptist minister and author. He served as the pastor of a church, did missionary work all over the world, edited Baptist magazines, and compiled songs for a Baptist hymnal. He even wrote over 150 songs for his church. He was married to a woman named Mary and they had six children.

1841 - Smith wrote the words to “America”



Charles Ives (1874-1954) is sometimes called the “Founding father of American music.” He grew up in a musical household in Connecticut. His father, George, was a band director and Charles’s first music teacher. But for Charles, music was only a hobby. He was a very successful businessman who had his own insurance company. Ives stopped composing in 1927 and spent the last decades of his life working to get his music published and performed.

1891 - Ives composed *Variations on America*



Antonín Dvořák (1841-1904) was born in Bohemia, a country that is part of what is now the Czech Republic. He lived most of his life in Prague, where he was a very successful and popular composer. In 1892, he came to the United States to direct the National Conservatory of Music in New York City. This was a school of music that was open to men and women of all races. While in the U.S. he taught, wrote newspaper articles, composed music, and traveled west to Iowa.

1893 - Dvořák composed *Symphony No. 9, “From the New World”*



John Phillip Sousa (1854-1932) was born in Washington, D.C., where his father played trombone in the U.S. Marine Band. Sousa started playing violin at age six. When he tried to run away with the circus at age 13, his father enlisted him in the Marine band. Sousa later became the conductor of that band. Since Sousa wrote over 130 marches, people nicknamed him “The March King.”

1897 - Sousa composed *Stars and Stripes Forever*



William Grant Still (1895-1978) grew up in Little Rock, Arkansas, where his mother was a high school English teacher. He began studying violin at age 15. After completing medical school, he decided that he did not want to be a doctor. So he went to Oberlin College in Ohio to study music. He left school to begin working as a professional musician. His work playing and composing for famous bandleaders brought him to New York City during the Harlem Renaissance. In 1934, he moved to Los Angeles to write music for TV and movies.

1930 - Still composed *The Afro-American Symphony*



George Gershwin (1898-1937) was born in Brooklyn, New York, the son of Russian Jewish immigrants. He dropped out of school when he was 15 to start working as a “song plugger”: he would play new songs on pianos at music stores to encourage store owners to sell that sheet music. At age 18, he wrote his first hit song. He often worked with his older brother Ira, who wrote the words to the songs. Together they wrote a lot of popular music for Broadway musicals and movies. George also wrote concert music for symphony orchestras.

1935 - Gershwin composed *Rhapsody in Blue*



Aaron Copland (1900-1990) was born in Brooklyn, New York. His mother, Sarah, played the piano and made sure that all her kids had piano lessons. Instead of going to college, Copland went to Paris to study with a famous composition teacher. Copland is famous for writing ballets that depicted American life: *Rodeo* and *Appalachian Spring*. He is often called the “Dean of American music” because he created a new American sound in classical music and because he taught many other young American composers.

1942 - Copland composed *Fanfare for the Common Man*

Glossary



Arrange: To re-write a piece of music for a new group of instruments or a new purpose.

Baton: A long, thin stick that the conductor uses to make his or her hand movements more visible. Arie Lipsky, the conductor of the Ann Arbor Symphony, uses his hands (not a baton) when he conducts.

Blues: A style of African-American folk music that expresses feelings of sadness.

Bow: A stick made of wood and horse hair that is drawn across the strings of an instrument to make them vibrate.

Coda: The last section of a piece of music.

Commission: To hire a composer to write a piece of music.

Conservatory: A school that trains musicians.

Dissonance: A clashing sound caused by two notes that don't sound good together.

Fanfare: A short piece of music typically performed by brass and percussion instruments to introduce an important person or celebrate an event.

Folk Music: Music that belongs to a particular region, country, or people.

Harlem Renaissance: An African-American cultural movement of the 1920s and 1930s, centered in a part of New York City called Harlem.

Instrumentation: The combination of musical instruments used in a piece of music.

Interlude: A segment of music played between more important segments of music.

Jazz: A style of music created by African-Americans that includes improvisation and syncopation.

March: A piece of music meant for marching. It usually has a strong beat and is played by brass, percussion and woodwind instruments.

Medley: A piece of music that is created by using parts of other pieces of music.

Movement: A section of a symphony or concerto.

Organ: A keyboard instrument — like a piano — where sound is produced when air is pushed through pipes.

Reed: Pieces of bamboo shaved into a specific shape to make a sound on a clarinet, oboe, bassoon, or saxophone.

Spirituals: Religious songs that combine the style of European church hymns and African music.

String Quartet: A group of four musicians who play two violins, one viola, and one cello. Or a piece of music written for that combination of musicians.

Symphony: A large piece of music for orchestra, usually in four movements.

Syncopation: Melodies or rhythms played off the beat instead of on the normal beat.

Tam-Tam: A percussion instrument that is a type of gong. It's a large metal disc, suspended within a rectangular frame. It produces a crashing sound when hit with a mallet, or stick.

Theme: A distinct, recurring melody in a piece of music.

Theme and Variations: A type of musical piece that begins with one melody (the theme), after which follows variations of that melody, where some elements of the melody are changed.