



Red, White & Flutes

2015 Youth Concert
Teacher Resource Materials

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

Contributors

Kira Leeper
Zac Moore
Sarah Ruddy

Cover image courtesy of Mike Holloway Designs.

Ann Arbor Symphony Orchestra
220 E. Huron, Suite 470
Ann Arbor, MI 48104
734-994-4801
info@a2so.com
a2so.com

© 2014 Ann Arbor Symphony Orchestra. All rights reserved.

Table of Contents

Introduction.....	4
How to Use these Materials.....	5
Concert Program.....	6
Copland, Fanfare for the Common Man.....	7
Dvořák, Symphony No. 9, “From the New World”.....	12
“America” and Ives, Variations on America.....	17
Still, Symphony No. 1, The Afro-American Symphony.....	23
Gershwin, Clarinet Medley.....	27
Sousa, Stars and Stripes Forever.....	30
The Orchestra.....	34
The Concert Experience: Concert Etiquette & Hill Auditorium.....	37
CD Track List.....	38

Introduction



We are happy to present to you these resources to assist you in preparing your students for your March 2015 Ann Arbor Symphony Orchestra Youth Concert, *Red, White & Flutes*.

As the title suggests, the music on this program is all American music. But, like us, it is not all “American” in the same way. *Stars and Stripes Forever* is probably what most of us would think of when we think of “American music:” patriotic music appropriate for a Fourth of July parade. But on this program we will also hear a piece by Aaron Copland. Copland, the “Dean of American music,” created an entirely new sound by evoking the openness and expansiveness of the American frontier. George Gershwin and William Grant Still draw on one of America’s most important musical contributions — jazz — in their symphonic music. We will also hear Antonín Dvořák’s *New World Symphony*, a work by a Czech composer that is “American” in that it was inspired by his visit to America and his encounters with this country’s music.

In each instance, the composers on this program were exploring, looking for new musical inspiration, and embracing diversity. Charles Ives did this by searching for innovative ways to re-imagine a quintessential American tune. Dvořák literally explored America and found inspiration in the music of Native Americans and African Americans. And Still, in his *Afro-American Symphony*, melded the diverse musical styles of classical music, jazz and the blues into a work that captured his experience of America.

The result of all this exploring is a program that shows the invaluable contribution America has made to classical music over the last 200 years. These composers have created music that is solemn, celebratory, inspiring and pure listening fun.

We hope that, through this music, you and your students can explore America: its geography, its history, and its cultural diversity.

We would love your feedback on these materials and how they work for you in the classroom. Please contact us at education@a2so.com or 734-994-4801.

And please consider joining us for one of our upcoming Teacher Workshops:
Tuesday, January 13, 2015, 4:30 p.m. at Hilton Elementary School in Brighton
or Tuesday, January 27, 2015, 4:30 p.m. at the Washtenaw I.S.D. on Wagner Road in Ann Arbor.

See you at the Symphony!

How to Use These Materials

The materials for this year's Ann Arbor Symphony Orchestra Youth Concert have been redesigned based on feedback from you and your colleagues: teachers with years of experience taking students to performances and boundless expertise at engaging kids in the classroom.

- Essential pages have been pulled out and compiled into a **Student Workbook** that can be reproduced and distributed in whole or in parts. The **first page** of each unit in the students' book contains information to help students listen to and connect with the music. The **second page** provides a worksheet or activity. The Student Workbook concludes with composer biographies and a glossary of terms.
- More music is included in the Teacher Book to allow you and your students to perform some of the pieces on the concert using instruments you may have in your classroom.
- A unit on the **Concert Experience** rounds out the materials in both books. This section provides information on Hill Auditorium and Concert Etiquette.

Both the Teacher Book and the Student Book are organized into units by piece. In the **Teacher Book** you will find:

- The **first page** gives you snapshots of the corresponding pages in the Student Book and outlines objectives for the unit.
- The **second page** delves into the background information on the composer and piece. It provides biographical facts about the composer that you could share with your students. The Listen For section at the bottom of the page includes suggestions to help you guide your students' listening.
- The **third page** suggests a few classroom activities. These activities will help your students listen carefully and thoughtfully, will encourage them to perform in some way, or will use the music as a platform for exploring concepts in science, social studies or the other arts. Standards are listed for each activity. At the bottom of the page, you will find a list of Additional Resources. These often take the form of links to useful websites and videos to help you and your students further explore the music and related ideas.
- Finally, a **fourth (and sometimes fifth) page** provides supporting materials like music arranged for classroom instruments and materials to help enact the suggested activities.

These materials are designed to be useful in whatever amount of time your school's schedule allows.

If you have only 20 minutes to devote to each of the seven pieces on the concert, you could:

1. Distribute copies of the Student Book. Have students read through page 1 of each unit and listen through the excerpts on the CD.
2. Complete the worksheets provided on the second page of each unit of the Student Book. **Be sure to prepare your students to sing two verses of "America" with the Orchestra at the Youth Concert.**

If you have more time to put these materials to use, you could:

1. Use the information on page 2 of the Teacher Book to teach them more about the composers and pieces. Encourage them to ask questions and research the answers.
2. Listen carefully through each piece in sections and as a whole, using the Student's Listening Maps and the tips in the Listen For section to actively explore the elements of each piece.
3. Do all the activities provided for each unit.
4. Create a timeline or a map for your classroom, plotting out when and/or where each composer lived and worked. Look for connections to historical events.
5. Explore some of the Additional Resources with the students.

With these materials, the included CD, and some basic classroom items, we hope you have everything you need to fully explore the music presented on the *Red, White & Flutes* concert.

Concert Program

Youth Concert

Wednesday, March 18, 2015

10:15 am, 12:15 pm

Arie Lipsky, Conductor

Allen Chang, Clarinet

Naomi André, U-M Associate Professor, Arts and Ideas in the Humanities Program, Host

Red, White & Flutes

Aaron Copland

Fanfare for the Common Man

Traditional

“America”

words by Samuel Francis Smith

Charles Ives

Variations on America

arr. William Schuman

Antonín Dvořák

Symphony No. 9, “From the New World,” Movements 1 and 2

George Gershwin

Clarinet Medley

arr. Thomas Reed

William Grant Still

Symphony No. 1, “The Afro-American Symphony,” Movement 3

John Phillip Sousa

Stars and Stripes Forever



About Allen Chang

Allen is a senior at Huron High School and has played the clarinet since fifth grade. He started lessons with Dr. Lisa Raschiatore and is now a student of Professor Chad Burrow at the University of Michigan. Allen plays in the Huron Symphony Band and Symphony Orchestra, and is also principal clarinetist of the Michigan Youth Symphony Orchestra. He has won several competitions, including the 2014 Dearborn Symphony Young Artists Competition, the 2014 Ann Arbor Concert Band Concerto Competition, and the 2014 Michigan Pops Concerto Competition. He was also a First Place winner in his age group for the 2014 American Protégé International Concerto Competition (earning him a performance at Weill Recital Hall at Carnegie Hall in May 2014), a finalist for the 2014 Navy Band Concerto Competition, and a finalist for the 2013 Michigan Youth Arts Festival soloist competition. Allen was selected as the principal clarinetist of the 2015 MSBOA All-State Band.

Allen also plays violin and piano. Outside of formal performances, Allen enjoys performing in chamber ensembles with friends at retirement homes and hospitals, as well as busking in the summer. Other activities Allen enjoys and participates in at school are: marching band, of which he is the drum major; cross-country running; and Science Olympiad, for which he has won state awards. With his church youth group, Allen has gone on service mission trips to downtown Detroit and Eagle’s Nest in Guatemala, and has volunteered at various local organizations. He is also a member of the National Honor Society and Link Crew. During his free time, Allen likes to sleep, read, and browse the Internet. Allen’s college plans are uncertain, but he plans to double-major in music and something undecided.

Fanfare for the Common Man


Aaron Copland



In this unit, students will:


- Learn what a fanfare is and hear an example of this form that exhibits repeating rhythmic motives and increasing instrumentation.
- Understand what a Commission is by writing an advertisement to commission a piece of music.
- Learn about life in the United States during World War II.
- Perform on Orff instruments.

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.

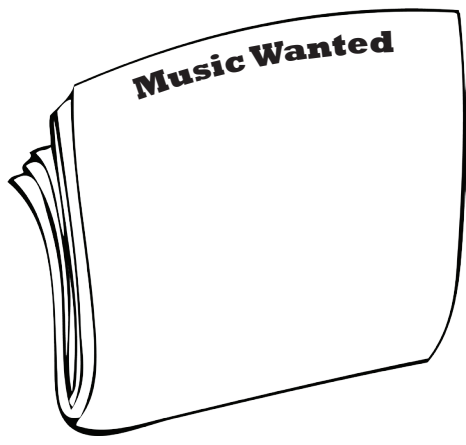
He wrote *Fanfare for the Common Man* in 1942 to honor all the people who were fighting in World War II.

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.



Student pages 5 & 6



During World War II, American people were asked to do their part in their own best way to contribute to the war effort. They were encouraged to help by working in factory jobs that soldiers left behind, by rationing materials needed by the army, even by gardening, knitting, and carpooling. Copland helped out by composing music that would inspire all the people who were making sacrifices for the war.

About Aaron Copland (1900-1990)

Aaron Copland was born in Brooklyn, New York in 1900 to a Russian-Jewish family. His mother, Sarah, sang and played the piano. She made sure that Aaron and his four siblings had piano lessons as children. In 1921, instead of going to college, Aaron went to Paris and studied with a famous music composition teacher, Nadia Boulanger. He wrote his most well-known music in the 1940s, including the ballets *Rodeo* and *Appalachian Spring*, his *Third Symphony*, and the *Fanfare for a Common Man*. With these pieces, Copland created a musical style that came to be associated with the open spaces of the American landscape. Aaron Copland is often called the “Dean of American Music” because he created a distinctly American style of music and mentored many other American musicians.

About *Fanfare for the Common Man* (1942)

In 1942, the conductor of the Cincinnati Symphony Orchestra decided he wanted to contribute to the “war effort” by starting each concert of the orchestra’s season with a fanfare written by an American composer. So he asked composers to create short fanfares that would inspire and energize America during World War II. As a result of this **commission**, 18 fanfares were composed, including Copland’s *Fanfare for the Common Man*.

Copland chose to use only a small portion of the orchestra to play this short piece. He used brass instruments (French horns, trumpets, trombones and a tuba) and percussion instruments (timpani, bass drum, and **tam-tam**). This piece was meant to honor all the people who were contributing to the resolution of World War II.

Listen for...

Copland’s *Fanfare* has three sections, each beginning with a long-short-short rhythm played by the percussion instruments, which is then answered by a short-short-long motive played by the brass. The **instrumentation** of each section grows. The first section (measure 1, 0:00) is played by trumpets in unison, the second (m. 12, 0:42) adds horns, and the third (m. 22, 1:15) adds the low brass instruments.

The piece begins with a **descrescendo**: the three percussion phrases become progressively softer. But it ends with a **crescendo** as the percussion instruments roll to a triumphant finish.

Suggested Activities

Activity 1: Perform *Fanfare for the Common Man* on Orff Instruments

An arrangement of Copland's *Fanfare for the Common Man* for classroom (Orff) instruments is provided on pages 10-11. It provides the following options for performance:

1. Play xylophone 1 part. This part could be broken into shorter phrases and divided among students as indicated by numbers in brackets in the score.
2. Add unpitched percussion parts, using whatever is on hand.
3. Add xylophone 2 part on second time through the melody, as indicated in the score.

Standards: Art.M.I

Activity 2: Music Commission Worksheet

Have students complete the Music Commission worksheet. First review with them what a commission is and how Copland was commissioned by the Cincinnati Symphony Orchestra to write his *Fanfare*. Then share with them some classified ads and talk about the style of writing they contain. Model for them on a sample worksheet, brainstorming with them different styles of music, instrumentation possibilities, and occasions. Finally, have them complete their own Commission worksheet.

Standards: English Language Arts: W.PR.03/04/05.01, W.GR.03/04/05.01, W.SP.03/04/05.01, W.HW.03/04/05.01

Activity 3: Research the war effort during WWII

Copland's *Fanfare for the Common Man* was composed to be part of the war effort in the United States during World War II. During the war, Americans were encouraged to use whatever resources or talents they had to support the war effort. Talk with students about what it meant to contribute to the war effort. Have them research all the different ways Americans supported the soldiers during World War II. Have them collect images of posters that inspired Americans during the war. Or, see if any students know someone who was alive during World War II whom they can interview about how their lives changed during wartime.

Standards: English Language Arts: R.CM.03/04/05.04, L.CN.03/04/05.01, L.RP.03/04/05.03

Social Studies: 4-C5.01/02/03/04

Additional Resources

Many popular and rock groups have performed Copland's *Fanfare* and made it their own.

<http://youtu.be/VyJBNZ4i4Yc>

Emerson, Lake & Palmer's version of *Fanfare for the Common Man* was one of the band's biggest hits.

<http://youtu.be/FUvY9hy-35A>

The Rolling Stones used it to open concerts on their 1975-76 tour.

http://youtu.be/e9vrfEoc8_g

Composer John Williams based his music for the movie *Superman* on Copland's *Fanfare*.

Fanfare for the Common Man

Orff Instrument Arrangement

[Player/Group 1] [2]

Xylophone 1

Xylophone 2

Unpitched percussion

Xyl. 1

Xyl. 2

Perc.

[3] [4] [3] [4]

Xyl. 1

Xyl. 2

Perc.


Symphony No. 9, “From the New World” Antonín Dvořák



In this unit, students will:

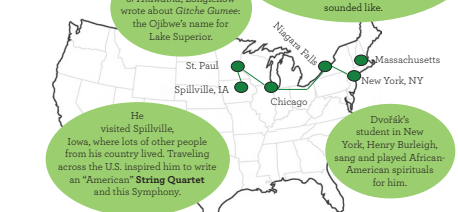
- Learn about Dvořák’s biography and the musical landscape he encountered in the United States.
- Study the geography of the Eastern United States and plan a road trip.
- Perform on the recorder.

**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




Dvořák was inspired by the Massachusetts poet, Henry Wadsworth Longfellow, who wrote a poem about the legendary Indian Chief Hiawatha. Dvořák said that the second movement of his Symphony is what the Chief’s song would have sounded like.

In his poem, *The Song of Hiawatha*, Longfellow wrote about Gitchie Manitowish, the Ojibwe’s name for Lake Superior.

He visited Spillville, Iowa, where lots of other people from his country lived. Traveling across the U.S. inspired him to write an “American” String Quartet and this Symphony.

Dvořák’s student in New York, Henry Burleigh, sang and played African-American spirituals for him.



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.

Greetings from the New World!



Place Stamp Here

Student pages 7 & 8



About Antonín Dvořák (1841-1904)

Dvořák was born in Bohemia (now the Czech Republic) and lived there for most of his life. He was very interested in the music, culture and folklore of his homeland. His first successful composition, the *Slavonic Dances*, was based on the folk music of Bohemia.

In 1892, Dvořák moved to America to be the director of 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, which was unheard of at the time. Dvořák's goal while in the U.S. was to discover "American music," just as he had done with the music of his own country. He wrote newspaper articles in New York in which he suggested that African-American and Native American music should be used as the basis for a new style of American classical music. He wrote the *New World Symphony* in 1893 and it was premiered by the New York Philharmonic Orchestra.



About Symphony "From the New World"

Dvořák called his *Ninth Symphony* "From the New World" because he wrote it while living in America. His arrival in America coincided with the celebration of Christopher Columbus's arrival in the "New World" 400 years earlier.

Dvořák tried to capture an American sound in the music he composed while in the U.S. Rumors were perpetuated for decades about his quotation of African-American and Native American music in the *New World Symphony*. It is now understood that, though he immersed himself in these styles of music while in America, the music he wrote was entirely his own.

Dvořák's New York City home was demolished in 1991 to build an AIDS hospice. A statue of the composer still stands in nearby Stuyvesant Square. The house where he stayed in Spillville, Iowa, is marked with a plaque, though the building is now a clock museum.

Listen for...

One of the musical clues that Dvořák was inspired by folk music in the composition of his symphony is his use of dotted rhythms in many of the important melodies.

In the first movement, listen for dotted rhythms in the first theme, played initially by the horns at 1:51, and in the second theme, played by the flutes at 3:56.

In the second movement, dotted rhythms occur in the famous melody played by the English horn.

Also, can you hear the main theme of the first movement coming back at the end of the second movement?

Suggested Activities

Activity 1: 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. Have your students plan a trip that takes them from New York to Iowa, with any number of stops or detours along the way. Provide them with resources to research what fun monuments, sites, or destinations they might be able to visit.

Have them plot their stops on the map and draw the route they would take. Then they can write a note home telling their family and friends all about their trip.

Standards: Social Studies: 4-G1.0.1, 4-G1.0.2

English Language Arts: W.GN.03.04, W.PR.03/04/05.01, W.PR.03/04/05.02, W.GR.03/04/05.01, W.SP.03/04/05.01, W.HW.03/04/05.01

Activity 2: Draw the Melody

Start by discussing with students the different possibilities of melodic direction and melodic contour. In terms of direction, the melody can move up or down, it can create arcs, it can stay still. Contours can be smooth curves, jagged zig-zags, or straight lines. Draw these possibilities for them to see. (You could even show examples of notated melodies and connect the dots of the note heads to show the direction of the lines.)

Distribute paper and drawing materials to students. Listen to the first three minutes of the 2nd movement of Dvorak's Symphony a few times. The first time, encourage them to just listen to the melody without drawing anything. With the second listen, have students begin drawing. Students could choose to draw just one part of the musical texture, or they could create a drawing that shows two or more different parts.

As they finish drawing contours, encourage them to decorate their pages with images that come to mind as they hear the music. When everyone is done, compare the drawings to see if similar contours, lines, and images are seen among their drawings.

Standards: Visual Arts: Art.VA.I, Art.VA.II, Art.VA.V

Music: Art.M.III, Art.M.V

Activity 3: Perform Largo from *New World Symphony* on recorder

Two recorder arrangements are provided on the following pages:

1. An easy version which includes only the A section of the melody
2. A more advanced one that includes the whole ABA form with piano accompaniment.

Standards: Art.M.I

Additional Resources

<http://youtu.be/M9smSP1dq-A>

William Arms Fisher, one of Dvořák's students, turned the theme from the 2nd movement into the song, "Goin' Home." Paul Robeson, an African-American singer involved in the Harlem Renaissance and the Civil Rights Movement, performs it here.

Largo from the *New World Symphony*

Easy Recorder Arrangement

Musical notation for the Easy Recorder Arrangement. It consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The melody is simple, featuring quarter and eighth notes with some slurs and a final whole note.

Largo from the *New World Symphony*

Advanced Recorder Arrangement

Musical notation for the Advanced Recorder Arrangement. It consists of three staves of music in 4/4 time. The first staff contains measures 1 through 8, the second staff contains measures 9 through 16, and the third staff contains measures 17 through 24. The notation includes dynamic markings: *p* (piano) at the start of the first staff, *pp* (pianissimo) at the start of the third staff, and *f* (forte) and *p* (piano) markings with slurs in the third staff. The melody is more complex, featuring eighth and sixteenth notes with various slurs and articulation marks.

Largo from the *New World Symphony*

Advanced Recorder with Piano Accompaniment

Piano

1. Recorder part: *p*

2. Recorder part: *p*

3. Recorder part: *pp*, *f*, *p*

About Charles Ives (1874-1954)

Charles Ives's father, George, was a band director in Connecticut and taught his children to experiment with musical sounds. George liked to play musical games that stretched Charles's musical thinking. For example, he'd set up two marching bands at opposite ends of the town square playing the same piece in different keys, just to see how they would sound as they marched toward each other. Charles became known for his unusual musical ideas.

For Charles Ives, music was just a hobby. He was a very successful businessman. He was the founder of Ives & Co., an insurance company. Ives stumped music historians for decades by purposefully mis-dating many of his compositions. He often wrote dates on his manuscripts that were years or decades earlier than when he actually wrote the pieces, tricking people into thinking that he was more musically innovative than he actually was. Ives stopped composing in 1927. He spent the rest of his life working to get his music published and performed.

About *Variations on America* (1891)

Charles Ives wrote this piece for organ when he was only 17. In 1963, William Schuman, another American composer, made an **arrangement** of it for orchestra. Ives, like many composers before and after him, chose the **theme and variations** form to explore a single melody: the **theme**. Theme and variations can be simple or complex. They can stand on their own or be a part of a larger piece. Ives's *Variations* take the well-known patriotic song "America" through a set of variations whose styles range from hymn-like to popular dance. He even included a section of **polytonality**, where dissonance is created by playing simultaneously in different keys.



Ives's other hobby, besides composing, was playing baseball. Here he is (left) as the captain of his high school baseball team.

Listen for...

- The introduction makes a dramatic change in the theme. Ives changes the rhythm and makes the notes short and staccato.
- Next, the theme is presented, sounding as we would expect the melody to sound.
- The first variation adds a **countermelody**.
- The **dissonance** in the first interlude sounds like the musicians are playing wrong notes. Ives created the impression of two separate orchestras playing in two different keys at the same time: **polytonality**.
- The meter changes in variation 3 from 3/4 to 6/8.
- A Spanish rhythm and Spanish instruments flavor the fourth variation.
- The fifth variation includes a **syncopated**, off-beat accompaniment.
- The **Coda** returns to the altered rhythm of the introduction.

Suggested Activities

Activity 1: Sing “America”

Prepare students to sing “America” along with the orchestra at the Youth Concert. Music is provided on page 20 and on page 10 of the student pages.

Standards: Art.M.I

Activity 2: Chart the Variations

Lead a discussion of the musical elements that might be varied, such as instrumentation, rhythm, tempo, dynamics, harmony, mood, and the addition of countermelodies. Then play through the piece one section at a time, prompting students to fill in the empty column on their listening charts. (A complete teacher guide is included so that you can further explore all the different layers of variation, highlighting in bold the musical elements included in the student guide.)

Standards: Art.M.III

Activity 3: Create a theme and variations on a dance movement

1. Cut out the variation cards on page 22.
2. Line up 9 students. Give all but the first student one of the variation cards. Instruct them that the first student will create a simple movement that takes 8 beats. Each subsequent student must repeat that movement with a variation, as indicated on their paper.
3. Have the first student perform their theme for everyone to see, and give them a few minutes to think about how they will vary it.
4. Set up a moderate beat with a metronome or drum and have the students go down the line, performing the theme and variations.

Standards: Art.M.V, Art.D.I, Art.D.II, Art.D.V

Additional Resources

Explore some other examples of Theme and Variations in classical music:

<http://youtu.be/BAuqxEMRapg>

Brahms, *Variations on a Theme by Haydn*

<http://youtu.be/3HhTMJ2beko>

Britten, *Young Person’s Guide to the Orchestra (Variations & Fugue on a Theme by Purcell)*

<http://youtu.be/bOXdAa-G4bo>

Mozart, *Twinkle (“Ah, vous-dirai je maman”) Variations*

<http://youtu.be/6rsElafMIuo>

John Williams, *Variations on Happy Birthday*

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;

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,

13

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

Variations on America - Teacher's Listening Guide

	Instrumentation	Melody	Rhythm	Tempo	Meter	Dynamics	Harmony	Mood
0:00	Full orchestra Xylophone at end	Fragments	New dotted rhythm	Moderate	Triple	Loud	F major	March-like
0:54	Brass melody Pizzicato strings Bell at end	Like original	Like original	Slow	Triple	Soft	F major	Solemn
1:35	Strings melody and brass accompaniment Drum rim shot at end	Winds and brass play countermelody	Like original	Slow	Triple	Moderate	F major	More playful
2:25	Muted trumpet melody	Like original, with some added notes	Like original	Slow	Triple	Moderate	Some dissonance	Sleepy
3:13	Woodwinds, trumpets and violins in F major French horns, trombones and viola in Db major	Like a round	Like original	Slow	Triple	Loud	Polytonal - dissonant	Tense
3:40	Woodwinds, strings, bass drum, triangle and cymbal Trumpet and piccolo have special ending	Like original, with some added notes String countermelody second time	Dance-like, skipping rhythm	Faster	6/8	Moderate	Db major	Playful, happy
4:32	Brass melody Tambourine and castanets rhythmic accompaniment	Like original	New "Spanish" rhythm	Moderate	Triple	Moderate	F minor	Playful
5:12	Brass melody	Like original	Like original	Slow	Triple	Moderate	F minor	Solemn
5:27	Woodwinds melody Trumpet, French horn and bassoon accompaniment Number of instruments increases	Trumpet countermelody	Off-beat accomp.	Very fast, slows down at end	Triple	Louder 2nd time	F major	Happy
6:23	Full orchestra	Fragments, like introduction	Return of dotted rhythm from introduction	Increasing speed	Triple	Very loud	F major	Exciting and showy

Vary the
Speed
of the movement

Vary the
Size
of the movement

Vary the
Direction
of the movement

Vary your
Posture
while doing the
movement

Vary the
Body part
that does the movement

Take away
a movement

Add
a new movement

You decide how to
Vary
the movement

Symphony No. 1: The Afro-American Symphony


William Grant Still



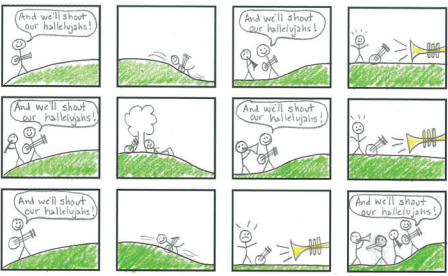
In this unit, students will:


- Listen for a form with repeated melodic themes.
- Hear American and African-American popular music styles incorporated into a symphonic form.
- Create a text set to the music of William Grant Still.
- Explore the Harlem Renaissance.

**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 1927, 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?

Student pages 13 & 14

William Grant Still (1895-1978)

William Grant Still grew up in Little Rock, Arkansas, where his mother was a high school English teacher. Still's stepfather encouraged his musical interest by taking him to see concerts and buying records. Still began studying violin when he was 15.

After completing medical school, he went to Oberlin College in Ohio to study music. He soon left school to work as a professional musician. He was hired to play and write musical arrangements for W.C. Handy (an important Blues musician) and Paul Whiteman (an early Jazz band leader). These jobs brought him to New York during the Harlem Renaissance.

About *The Afro-American Symphony* (1930)

In 1931, William Grant Still's *Afro-American Symphony* became the first work by an African-American composer to be performed by a major American orchestra. With this work, Still brought the African-American musical styles of **jazz**, **spirituals**, and the **blues** into the classical form of the **symphony**.

William Grant Still was one of the most important musical voices of the **Harlem Renaissance**, a literary and artistic movement celebrating African-American culture. Along with poets like Langston Hughes and jazz musicians like Duke Ellington and Billie Holiday, Still worked to break down the long-standing racial prejudice against black artists. By using the sounds of black music — the harmonies of the **blues**, the rhythms of **jazz**, the banjo of **folk music** — Still sought to prove the worthiness of his culture's music in an intellectual art form.



The Cotton Club and the Savoy Ballroom were two hot spots of the Harlem Renaissance. The Cotton Club was a night club with black performers and only white audiences where Duke Ellington became famous. The Savoy Ballroom invited people of all races to hear and dance to music that played all night long. They always had at least two bands at the ready so that when one needed a break, the other could jump up on stage and keep the music going.

Listen for...

At the top of each movement of his *Symphony*, Still included an epigraph from the poetry of African-American poet Paul Laurence Dunbar. The text associated with this movement is two lines (in bold below) from Dunbar's "Ante Bellum Sermon," a poem about the pre-Civil War South written in an African-American dialect. (Dunbar's original is on the right, a translation is on the left.)

But when Moses with his power
Comes and sets us children free,
We will praise the gracious Master
That has given us liberty;
**And we'll shout our hallelujahs
On that mighty reckoning day,**
When we're recognized as citizens --
Huh uh! Children, let us pray!

But when Moses wif his powah
Come an' sets us chillun free,
We will praise de gracious Mastah
Dat has gin us liberty;
**An we'll shout ouah halleluyahs,
On dat mighty reck'nin' day,**
When we'se reco'nised ez citiz'
Huh uh! Chillun, let us pray!

Suggested Activities

Activity 1: Sing the theme

The music of the first and second themes is provided. The lines of Dunbar's poem that Still chose as the epithet for this movement have been included, set to the music of the first theme. Work with students to come up with a text for the second theme. You could look to the complete text of Dunbar's poem for inspiration. (You can find the complete text here: <http://www.paullaurencedunbar.net/antebellumsermon.html>). Or maybe encourage students that they are the preacher giving this "sermon." What words would they use to inspire the slaves?

Standards: Art.M.I, Art.M.II, Art.M.IV

English Language Arts: W.GN.03/04/05.02

Activity 2: Listening Map

Help students follow the Listening Map on the first page. This movement has three main themes. The first (depicted by the walk up the hill) sounds happy and bouncy and features the banjo accompaniment (heard at 0:13, 0:43, 1:27, 1:50, 2:09, 2:45). The second, which sounds like a smoother answer to the first, is the downhill portion of the journey (0:28, 1:35, 2:24). And the third is a brassy interruption (0:58, 1:58, 2:38). All of these themes contain syncopation and all of them hint at the rhythmic motive that you might associate with the song "I Got Rhythm."

After spending time with this listening map, encourage students to come up with a different map or storyline to explain how they hear this piece.

Standards: Art.M.III

Activity 3: The Harlem Renaissance

Review the information about William Grant Still's life and work with the students. Together, fill out the Harlem Renaissance worksheet with information about William Grant Still. Then, have each student or pair of students choose another figure from the Harlem Renaissance to research and write about on their worksheet. Some examples include: Louis Armstrong, Josephine Baker, Cab Calloway, W.E.B. Dubois, Duke Ellington, Billie Holliday, Langston Hughes, Zora Neale Hurston, James Weldon Johnson, Alain Locke and Paul Robeson.

Standards: Social Studies: 3 - C5.0.1, 4 - C2.0.2, 4 - C5.0.1, 4

Additional Resources

There are many books for children and young readers that explore the topic of the Harlem Renaissance.

<http://www.hachettebookgroup.com/titles/labán-carrick-hill/harlem-stomp/9780316034241/>

Laban Carrick Hill, *Harlem Stomp: A Cultural History of the Harlem Renaissance* (Little, Brown Books for Young Readers, 2009). (Ages 12+)

<http://www.harpercollins.com/9780064407472/dave-at-night>

Gail Carson Levine, *Dave at Night* (Harper Collins, 2006). (Ages 8-12)

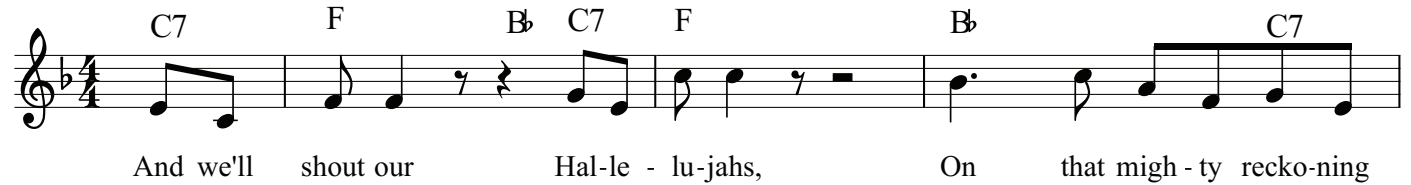
<http://www.randomhouse.com/book/212116/harlems-little-blackbird-by-renee-watson>

Renee Watson, *Harlem's Little Blackbird* (Random House, 2012). (Ages 3-7)

Afro-American Symphony

Main Theme

Dunbar's text, which William Grant Still printed at the top of this movement, is included here, set to the melody of the first half of the main theme. To mimic the banjo in the symphony, the accompanying chords should be played off the beat.



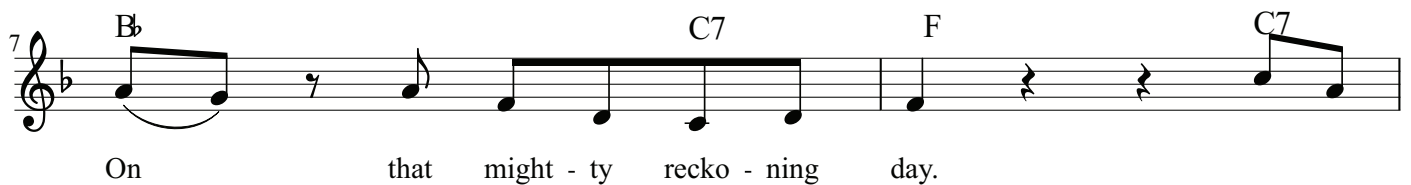
C7 F B \flat C7 F B \flat C7

And we'll shout our Hal-le - lu-jahs, On that migh - ty recko-ning



F C7 F B \flat C7 F

day And we'll shout our Hal - le - lu - jahs,

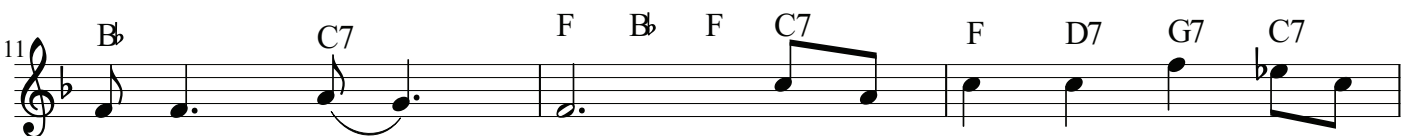


B \flat C7 F C7

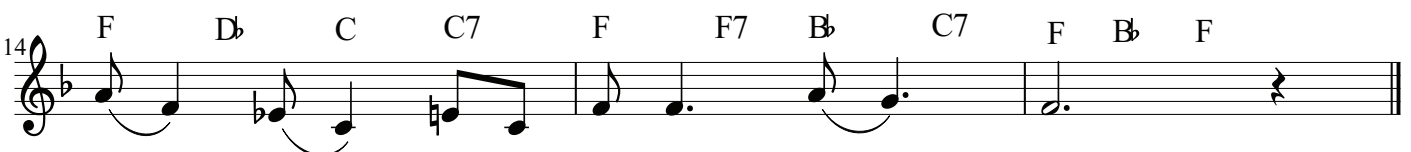
On that might - ty recko - ning day.



F Amin Dmin EbAug C7 B \flat 7 C7



B \flat C7 F B \flat F C7 F D7 G7 C7



F D \flat C C7 F F7 B \flat C7 F B \flat F

Clarinet Medley


George Gershwin (1898-1937)
arranged by Thomas Reed




In this unit, students will:

- Learn what a medley is.
- Explore the different types of music Gershwin composed.
- Understand how a reed instrument — such as the clarinet featured in this piece — works by creating their own instrument out of drinking straws.
- Experiment with the effect of instrument length on pitch.
- Learn about the elements of jazz.


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.




Walking The Dog
Movie Soundtrack
"Shall We Dance,"
starring: Fred
Astaire




performed by a
jazz band



Rhapsody in Blue
Concert Music
Aeolian Hall in Manhattan
"An experiment in modern
music"



Oh, Lady Be Good
Broadway Musical
"Lady Be Good," starring
Adele & Fred Astaire
Later recorded by the
famous jazz singer
Ella Fitzgerald



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.



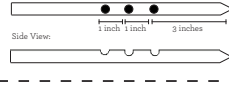
Step 2:
Once the straw is creased, cut the top of the straw into an upside down "V" shape.



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.



Extra Step: Adjusting the Pitch:
To cut holes into the straw, first slightly crease the straw. Use the hole punch on the crease to allow the punch to cut only the top layer. Cut the first hole 3 inches from top and each consecutive hole one inch below the first.



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	higher	lower
vibrate	uncover	air

Student pages 15 & 16



George Gershwin (1898-1937)

George Gershwin fell in love with music at age ten after attending a friend's violin recital. He dropped out of high school at age 15 to work as 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 three years later at age 18. In 1924 he started working with his brother, Ira Gershwin, a talented lyricist, and together they produced popular music for Broadway and Hollywood. George wrote "serious" music as well. He composed opera, concertos, symphonic music and jazz pieces. He died tragically in 1937 from a brain tumor.

About The *Clarinet Medley*

The medley is made up of three of Gershwin's popular jazz pieces. Each of the three pieces in the *Clarinet Medley* represents a different genre that Gershwin composed in.

Rhapsody in Blue was first performed in 1924. It was an orchestral piece meant for concert performance. Its first concert was titled an "Experiment in Modern Music," since it challenged classical musicians to play

Most of Gershwin's music was recorded on "long players," better known as LPs or vinyl records. At first these records could only hold 22 minutes worth of sound per side and could only be played on record players.

jazz music. Typical jazz involves many improvised sections. In this piece, Gershwin wrote out these phrases, making jazz more accessible for non-jazz musicians.

"Walking the Dog" was written in 1937 and used in the film, *Shall We Dance*, which starred the famous actor, singer and dancer Fred Astaire. This piece for piano and jazz band is representative of Gershwin's work in the film industry.

"Oh, Lady Be Good" was composed as part of the Broadway Show *Lady, Be Good* in 1924. It also starred Fred Astaire, along with his sister Adele. George worked with his brother Ira to compose this song. It was later recorded and made famous by the jazz singer Ella Fitzgerald.

Listen for...

Help familiarize the students with the three different pieces so that they will be able to hear them within the medley at the concert. Focus on listening for similar jazz elements present in all three pieces: syncopation, virtuosity (whether improvised or written out) and blues harmonies.

"Rhapsody in Blue" is the only piece of the three on the included CD. Links are provided below for recordings of the other pieces in the medley.

<http://youtu.be/t67SdkYubs4>
"Walking the Dog" Recording

<http://youtu.be/aEvsWBMVwIM>
"Oh, Lady Be Good" Recording

Suggested Activities

Activity 1: Science of Sound Worksheet

Use the instructions on the worksheet to help the students make their own clarinets out of straws. Explain that the clarinet's reed works in the same way as their straw instruments, vibrating against the mouthpiece of the clarinet to create the clarinet sound. Watch this video tutorial for assistance: <http://science.wonderhowto.com/how-to/build-reed-instrument-from-drinking-straw-296398/>

Troubleshooting: If students are struggling to get the straw to vibrate, try increasing the angle of the upside down V on the tip. Make sure the reeds are close together. If they are not, try to crease the straw again encouraging the reeds to rest closer together.

Standards: Math: M.UN.03.03, M.ME.04.03, N.ME.04.01, N.ME.05.10, N.MR.05.13, N.ME.05.23

Science: P.EN.03.31, P.EN.03.32

Art.M.V

Activity 2: Jazz Improvisation

To help students understand improvisation, have them “improvise” a story. Start the students off with a prompt such as, “I was on my way to the grocery store when...” Have each student contribute a sentence to the story. Explain that, just as the students came up with something on the spot that went with the theme of the story, musicians improvise melodies in jazz music.

Standards: Art.M.I, Art.M.II, Art.M.IV

Writing: W.PS.03.01, W.GN.04.01

Activity 3: Time for Jazz

1. Start the class stomping out a beat saying aloud “one, two, three, four, one, two, three, four” repeatedly as they stomp with each number.

2. After they feel comfortable with this, have them “subdivide the beat” saying “one *and* two *and* three *and* four *and*” while continuing to stomp on the numbered beats.

3. Once they have a strong beat going, challenge them to clap on the “*and*” of two. If they’re really getting it down, have half of the class clap on the “*and*” of 2 and the other half on the “*and*” of 3. Explain that the off-beats are the beats that don’t coincide with the main downbeats: the “*ands*” and the *claps*, and **syncopation** occurs when our ears have a hard time deciding where the beat is because of the emphatic off beats.

Step 1 $\# \frac{4}{4}$

1 2 3 4
stomp stomp stomp stomp

Step 2 $\# \frac{4}{4}$

1 + 2 + 3 + 4 +
stomp stomp stomp stomp

Step 3 $\# \frac{4}{4}$

1 + 2 + 3 + 4 +
stomp stomp clap stomp clap stomp

Standards: Art.M.I, Art.M.II, Art.M.IV

Stars and Stripes Forever

John Phillip Sousa (1854-1932)



In this unit, students will:

- Learn what a march is and hear an example of this form that exhibits repeating melodic motives and increasing instrumentation.
- Research the Presidents United States history during John Phillip Sousa's life time.
- Perform a simple march on classroom percussion instruments.

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: _____

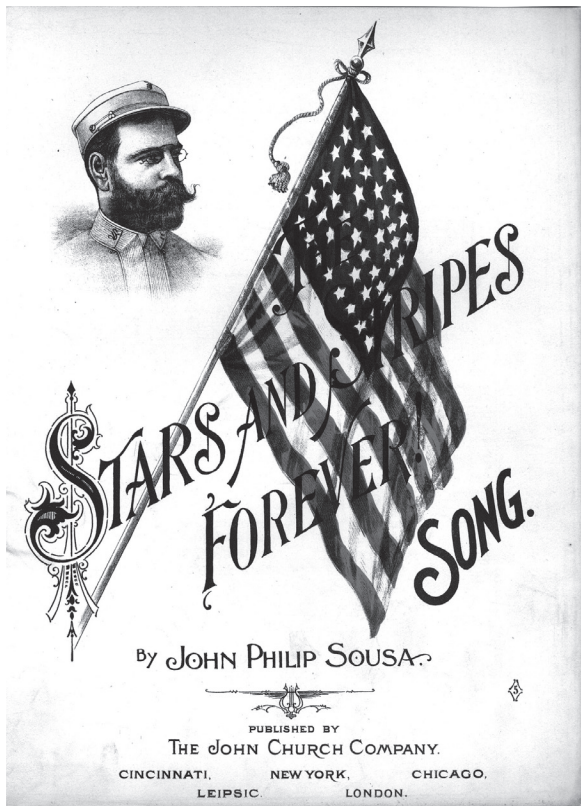
A Patriotic Time

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

Student pages 17 & 18



Sousa performed *Stars and Stripes Forever* at nearly every concert he gave. It is believed that it was the last piece he conducted during his final rehearsal on the day he passed away.

About John Philip Sousa (1854-1932)

John Phillip Sousa was born in Washington, D.C. in 1854. His father, John, played the trombone in the U.S. Marine band. John Phillip started playing violin at age six. He then went on to learn all of the wind instruments. When Sousa tried to run away to join a circus band at age 13, his father enlisted him in the Marine band in Washington, D.C. In 1879, after touring and performing across the globe as a violinist, Sousa returned home to conduct the Marine band for 12 years under five presidents. Sousa composed many different kinds of music, but more than anything he wrote marches. In his lifetime he composed over 100 marches, earning him the nickname “The March King.”

With the help of J.W. Pepper, Sousa invented a new tuba specifically for marching band. The new “marching tuba” could be played while standing or sitting and made playing the tuba while marching significantly easier. The instrument was named the Sousaphone after John Phillip Sousa.

About Stars and Stripes Forever (1898)

Sousa wrote *Stars and Stripes Forever* on Christmas Day in 1898 after learning that the manager of the Sousa Band had passed away suddenly. *Stars and Stripes Forever* was a hit and is still one of Sousa’s most famous pieces. In 1987, it became the official U.S. National March and is played at many patriotic and military events.

Listen for...

Listen for the repeating **strains** and **trios** throughout the music. When each phrase is repeated, it is played in a new dynamic or with changed instrumentation. Listen for the addition of the piccolo in the 2nd trio and extra brass in the 3rd trio.

Timings & Measure Numbers:

Intro: 4 mm

1st Strain: 0:04, 16 mm + 16 mm

2nd Strain: 0:33, 16 mm + 16 mm

Trio: 1:03, 16mm + 16 mm

Break Strain: 1:32, 16 mm + 8 mm

Trio: 1:55, 16 mm + 16 mm

Break Strain: 2:24, 16 mm + 8 mm

Trio: 2:47, 16 mm + 16 mm

Suggested Activities

Activity 1: Stars and Stripes Forever Listening Map

Have students listen to the recording of “Stars and Stripes Forever” while following along with the listening map. Review march form, helping them to recognize that repeated images on the map represent sections that repeat in the music. Ask the students to identify key musical concepts they hear, including dynamics, instrumentation and form.

Standards: Art.M3.1, Art.M3.III

Activity 2: A Patriotic Time Worksheet

Many notable events in American history occurred during Sousa’s lifetime. Have the students research the dates of the listed events. They can then cut and paste them in order on the time line.

Standards: History:4-H3.0.9

Math: N.ME.01.05

Activity 3: Let’s Play a March

With this activity you will recreate the concepts of march form. Refer to the following page for more instructions.

Standards: Art.M3.1, Art.M3.II

Additional Resources

<http://www.dws.org/sousa/blog/item/stars-and-stripes-forever>

Dallas Wind Symphony: Listen to an original recording of *Stars and Stripes Forever* on the gramophone

http://www.marineband.usmc.mil/kids_corner/kids.htm

U.S. Marine Band Kid’s Corner

Let's Play a March!

Like Sousa's *Stars and Stripes Forever*

Below is the score for the class march. Teach the individual parts to students by memory or copy this page, cut below the dotted line and distribute the parts to the students.

Start by having students play the un-pitched percussion parts only. Help them feel the rhythm and encourage them to march in time to the music. Then, one by one, introduce the melodic lines. Talk about how this is similar to the piece itself as instruments are added with each repeat of the trio sections. You may also encourage the students to play softer or louder to mimic the typical dynamic changes in repeated sections of a march.

All instrumentation markings are simply suggestions. Adapt to what is available and fits the level of your class.



Triangle

Tambourine

Snare Drum

Xylophone

Xylophone


The Orchestra



In this unit, students will:

- Learn about the many people and instruments that make up an orchestra like the Ann Arbor Symphony Orchestra, how they work and how they interact
- Learn about conducting patterns and how an orchestra is arranged on stage.

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.

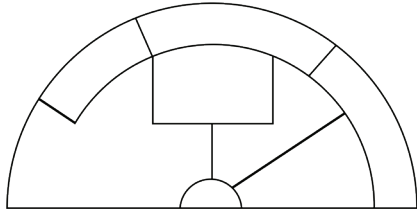
2
4

3
4

4
4

Orchestra Seating chart
Color the different sections of the orchestra seating diagram.

Violin: Orange	Viola: Purple	Cello: Brown	Bass: Blue
Woodwinds: Green	Percussion: Red	Brass: Yellow	Conductor: Black



Student pages 19 & 20

More About the Instruments of the Orchestra

The string family is the largest section in the orchestra. Violins are the highest-sounding string instrument. The viola looks like a bigger violin and sounds a little lower. Cellos have a peg that extends from the instrument and rests on the floor. The lowest of the string family is the double bass, an instrument that is so big it must be played standing up. Harps are played by plucking strings and using pedals to change the pitch of the strings.

Behind the strings sit the woodwinds. The highest of the woodwinds are the flute and piccolo. An oboe plays the note that the entire orchestra tunes to. The sound is made when a player blows and vibrates a double reed. Clarinets look similar to an oboe but use single reeds. The bassoon is the biggest and lowest woodwind instrument. It is a long, folded wooden tube and is also played with a double reed.

The brass family all use their lips to buzz into a metal mouthpiece. Trumpets are the highest brass instrument. The French horn makes a warm sound and is a coiled tube with a bell opening at one end that the players stick their hands into for support as well as to muffle the sound. Trombones are the second-lowest brass instrument, which are played by moving a slide to change the pitch. The lowest and largest of the brass family is the tuba.

Percussion instruments make sounds when struck with a mallet or drumstick, or when shook. Timpani have pedals to change the pitch of each drum. The snare drum has wires located under the drum head that make a rattling sound when struck. Triangles make a “ding” sound when struck by a little metal beater. The xylophone has specific pitches and is played with mallets. Other instruments you may see include: tambourine, glockenspiel, chimes, castanets, gong, and many more.

More About the Conductor

The conductor, or Maestro, is the leader of the orchestra. His or her job is to interpret what the composer wanted the music to convey. The music they use is called a score and has all the parts lined up like a graph.

The conductor uses many hand gestures and facial expressions to show the orchestra what the music needs. These gestures have to show a lot of information at the same time. For example, the conductor needs to let the musicians know the tempo, dynamics, entrances, style, and mood of the music all at once. It is a big job because everyone plays different parts at different times.

More About Composers

Composers create the music using notes, rhythms, tempo, dynamics, instrumentation, style, articulation, and form. The composer also decides what techniques the instruments use to make their sounds. The best composers are those who have studied music for a long time and know how to manipulate instruments to create the sounds they intend.

There are many different methods of composing. Some composers treat writing music like an equation, plugging in different formulas to create different sounds. Others base their music off of stories. A few even leave things up to chance, like letting the performer choose the next note, dynamic, and/or tempo.

Suggested Classroom Activities

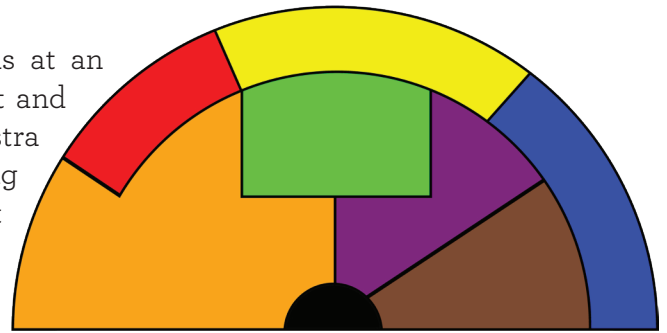
Activity 1: Conducting patterns

Teach students basic conducting patterns using their right hand. Have them trace the pattern on paper. Listen to examples of each meter and have students conduct along. Listening suggestions: Still, *Afro-American Symphony* (4/4); *America ("My Country 'Tis of Thee)* (3/4); Sousa, *Stars and Stripes Forever* (2/4).

Standards: Arts: ART.VA.V, ART.M.III, ART.M.IV, ART.M.V

Activity 2: Act out the orchestra

Have students brainstorm in pairs about what happens at an orchestra concert. Discuss proper etiquette for a concert and explain the difference between how you act at an orchestra concert vs. other concerts/sports events, etc. Dividing students into orchestra musicians and audience, act out an orchestra concert, including getting on stage, tuning, beginning/ending a piece and applause. Explain where it is and is not customary to clap and talk and have the audience display good behavior.



Orchestra Seating Diagram

Standards: Arts: ART.M.I, ART.M.III, ART.M.IV

Activity 3: Instrument-making

Discuss how instruments create their sounds (i.e. bowing/plucking strings, blowing air through a tube with a reed or buzzed lips, striking surfaces, etc.) As a class, brainstorm about materials that are suitable to make instruments. Gather those materials and create instruments from each family, or one specific family. Use the scientific method to record and track your hypotheses, questions, and results.

Standards: Science: S.I.P.E.1, S.I.A.E.1, P.EN.E.3 Sound, S.R.S.E.1

Additional Resources

DSO Kids: Dallas Symphony Orchestra kids website.

<http://www.dsokids.com/>

Lithgow, John. *The Remarkable Farkle McBride*. New York: Simon & Shuster, 2000

<http://books.simonandschuster.com/Remarkable-Farkle-Mcbride/John-Lithgow/9780689833403>

Maestro: Discover Conducting (BBC): Conducting resources and games, based on the BBC television series.

<http://www.bbc.co.uk/musictv/maestro/discover/game/>

New York Philharmonic Kidzone

<http://www.nyphilkids.org/main.phtml?>

Snicket, Lemony. *The Composer is Dead*. New York: HarperCollins, 2009.

<http://www.harpercollins.com/books/Composer-Dead/?isbn=9780061236273>

SFS Kids: Fun with Music: San Francisco Symphony kids website.

<http://www.sfskids.org/templates/home.as>


The Concert Experience



In this unit, students will:


- Reflect on appropriate concert behavior.
- Learn about Hill Auditorium.

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.

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



Student pages 21 & 22

CD Track List

1. *Fanfare for the Common Man* by Aaron Copland..... 2:54
Performed by Slovak Radio Symphony Orchestra
2. First Movement of *Symphony No. 9, "From the New World"* by Antonín Dvořák.....11:53
Performed by Baltimore Symphony
3. Second Movement of *Symphony No. 9, "From the New World"* by Antonín Dvořák 12:00
Performed by Baltimore Symphony
4. *Variations on America*, by Charles Ives 7:08
Performed by Seattle Symphony
5. Third Movement ("Humor") of *Afro-American Symphony* by William Grant Still..... 3:16
Performed by Fort Smith Symphony
6. *Rhapsody in Blue* by George Gershwin.....16:55
Performed by Slovak State Philharmonic Orchestra
7. *The Stars and Stripes Forever* by John Phillip Sousa.....3:20

Tracks provided courtesy of Naxos of America.