

# American Expressions

Experiencing History and Culture Through Music



*A Collection of Integrated Lessons for Grades 4-6  
Centered on the Themes and Styles of Music in Preparation for  
The Memphis Symphony Orchestra  
Young People's Concert  
February 13, 2014*

**A Partnership of The Memphis Symphony Orchestra and Shelby County Schools**

# *American Expressions*

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MEMPHIS SYMPHONY ORCHESTRA  
Young People's Concert  
February 13, 2014



American  
Expressions:  
Experiencing History  
and Culture  
Through Music

Conner Gray Covington, Conductor

*Semper Fidelis* ..... John Philip Sousa

*Mississippi Suite*, mvt. 1, "Father of Waters" ..... Ferde Grofé

*American Salute* ..... Morton Gould

*John Henry* ..... Aaron Copland

*Afro-American Symphony* ..... William Grant Still  
mvt. 3, "Humor"

*Memphis Blues* ..... W. C. Handy

*Fascinating Rhythm* ..... George Gershwin

# Composers and Program Notes

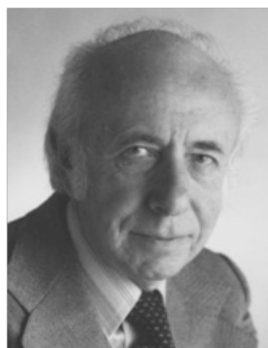


**John Philip Sousa**, (born Souza, November 6, 1854 – March 6, 1932) was an American composer and conductor best known for his stirring military marches. He is known as the “March King.” When he was only eleven years old, he conducted his own seven-piece band of adult musicians who played in Washington, D.C! Prevented by his father from running away to join the circus, he was enlisted at the tender age of thirteen in the Marine Corps Band. Sousa eventually made a name for himself as a conductor of that same band. Later in private life, he toured the United States as a celebrated composer-conductor for the New Marine Corps Band. He was the featured conductor at the dedication of old Ellis Auditorium in Memphis, the predecessor of the Cannon Center in which the *Revolution and Transformation* concert will take place.

*Semper Fidelis* is the title of the official march of the United States Marine Corps. Sousa thought it was his “most musical” march. The words “Semper Fidelis” (Always Faithful) form the motto of the Marine Corps.



Classical music ran for four generations in **Ferdinand Grofé’s** (1892-1972) family. The lad left home at age fourteen and supported himself as a milkman, truck driver, usher, newsboy, elevator operator, and as a piano player in a bar. The teenager, nicknamed Ferde (pronounced “Ferdie”), performed with dance bands and composed his first piece on commission at age 17. He wrote his most famous arrangement, *Rhapsody in Blue* by George Gershwin for Paul Whiteman’s jazz orchestra twice in the 1920’s and again in 1946. *Mississippi Suite (Tone Journey)* is an orchestral suite that depicts scenes along a journey down the Mississippi River from its headwaters of Minnesota down to New Orleans.



**Morton Gould** (1913-1996) was, like many other composers featured in this concert, a child prodigy. He was a published composer at the age of six. While Gould was a teenager, he played piano in vaudeville and movie theaters. He became the staff pianist at Radio City Music Hall at its opening in New York. At the age of 22, he was conducting and arranging programs of classical and popular music for a radio station in New York.

Gould based his composition *American Salute* on “When Johnny Comes Marching Home,” a song popular during the American Civil War. This work is in *theme and variations* form.



**Aaron Copland**, (1900-1990) was born into a Russian immigrant family. His parents never attended a concert! Copland learned to play piano from his older sister. During his twenties, he studied in Paris with Nadia Boulanger. Jazz rhythms influenced his compositions, as did American legends and folk music. He wrote music for ballet, (*Appalachian Spring*, *Billy the Kid*, *Rodeo*) movies, (*The Red Pony*) and the concert hall (*The Tender Land*, *Concerto for Piano*.) Forging a distinctly American style of composition, he became known as “the dean of American composers.” Copland was also a teacher, lecturer, writer, critic and conductor.

*John Henry* is a tone poem that celebrates the legendary “steel-drivin’ man.” Copland bases this orchestral theme and variations on the ballad of the same name. John Henry represents the multitude of laborers who built the railroad in the great westward expansion. In Copland’s music, one can hear the ring of the hammers as John Henry challenges the newly invented steam drill to a duel. He wins his contest over the machine, then, exhausted, dies “with his hammer in his hand.”



**William Grant Still**, (1895-1978) was born in Woodville, Mississippi. He was the son of two schoolteachers. But when he was very little, William's father died, so he and his mother went to live with her mother in Little Rock, Arkansas.

William grew up listening to his grandmother tell stories about her life as a slave on a plantation in Georgia. He also grew up hearing her sing spirituals that she learned as a child. Later on, those stories and spirituals found their way into his music.

When William was nine, his mother remarried. His stepfather loved music, too. He bought a phonograph, with which he introduced William to all kinds of music he'd never heard before, including opera. William took violin lessons when he was young, and then taught himself to play the cello, clarinet, oboe and French horn.

Still went to Wilberforce University in Ohio to study medicine, but that didn't last long. Still began his music career in Columbus, Ohio. Then the great blues performer W.C. Handy invited him to come to Memphis play with his band and to do musical arrangements for them. That's when the blues started finding their way into Still's compositions.

He was the first African-American to conduct a major American orchestra. But Still earned his living writing background music for radio and television -- shows like *Gunsmoke*, *Perry Mason*, and *The Three Stooges*. In addition to symphonies, Still's classical compositions include chamber music, operas, and ballets.

Still's *Afro-American Symphony* was the first symphony composed by an African-American to be performed by a major symphony orchestra. The third movement, entitled “Humor,” gives a playful nod to George Gershwin, his mentor W.C. Handy, and Harlem Renaissance poet Paul Dunbar.



**William C. Handy** was born in Florence, Alabama November 16, 1873, and died in New York, March 28, 1958. Handy grew up in a very religious family. His father was a minister of a nearby church. Handy showed early signs of great musical talent, but was forbidden to study secular music. When he was a teenager, Handy defied his parents' wishes by secretly learning to play the cornet and joined a blues band in his hometown. Soon after, he became a traveling musician, playing with various bands and minstrel shows. His travels took him to large cities such as Chicago and St. Louis, but also throughout the countryside

of the South. This gave Handy the opportunity to absorb and learn different musical styles including gospel, spirituals, ragtime, and the blues.

The Blues is a style of music based on a repetitive harmonic pattern, often in twelve measure units (Twelve-Bar Blues). Another key feature of the blues is the use of “blue notes”—itches that are slightly altered from the major or minor scale and used for extra expression. The Blues emerged slightly before the turn of the 20<sup>th</sup> century in African-American communities in the U.S. and often uses elements of gospel, spirituals, work songs, and call and response songs; all having roots in West African culture. The Blues were one of the most important influences on the origin of jazz.

In 1909, Handy moved to Memphis, Tennessee, where he regularly performed on Beale Street. Beale Street at this time was filled with clubs, restaurants, and shops, many owned by African-Americans. In the same year, Handy wrote a campaign song for the Memphis politician, E.H. Crump. In 1912, he published a new arrangement of the song, re-naming it *Memphis Blues*. It is recognized as one the earliest pieces of blues music to be published, garnering Handy the title, “Father of the Blues.” Because of the influence of W.C. Handy and others, Memphis has become a world center for blues music.

One day, in his eighties, when he was talking to school children, Handy patted his trumpet and declared: “Life is something like this trumpet. If you don’t put anything in it, you don’t get anything out. And that’s the truth.”



**George Gershwin** (1898-1937) was born in Brooklyn, the second of four children from a close-knit immigrant family. Gershwin’s first published song, “When You Want ‘Em, You Can’t Get ‘Em,” only earned him five dollars. Soon after, however, he met a young lyricist named Irving Caesar. Together they composed a number of songs including “Swanee,” which sold more than a million copies.

In 1924, George collaborated with his brother, lyricist Ira Gershwin, on a musical comedy “Lady Be Good”. It included such standards as “Fascinating Rhythm” and “The Man I Love.” It was the beginning of a partnership that would continue for the rest of the composer’s life. While continuing to compose popular music for the stage, Gershwin began to lead a double life, trying to make his mark as a serious composer.

When he was 25 years old, his jazz-influenced “Rhapsody in Blue” premiered in New York’s Aeolian Hall at the concert, “An Experiment in Music.” Gershwin followed this success with his orchestral work “Piano Concerto in F, Rhapsody No. 2” and “An American in Paris”. Serious music critics were often at a loss as to where to place Gershwin’s classical music in the standard repertoire. Some dismissed his work as tiresome, but it always found favor with the general public.

In 1935 he presented a folk opera “Porgy and Bess” in Boston with only moderate success. Now recognized as one of the seminal works of American opera, it included such memorable songs as “It Ain’t Necessarily So,” “I Loves You, Porgy,” and “Summertime.”

In 1937, after many successes on Broadway, the brothers decided go to Hollywood. After becoming ill while working on a film, he had plans to return to New York to work on writing serious music. He planned a string quartet, a ballet and another opera, but these pieces were never written. At the age of 38, he died of a brain tumor. Today he remains one of America’s most beloved popular musicians.





# Unit Planner

Concepts	Unit Themes	Grade Level	Time Frame
<ul style="list-style-type: none"> <li>• Cultural Diversity</li> <li>• Motif and Pattern</li> <li>• Style and Theme Variation</li> <li>• History and culture</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Reflect History and Culture</li> <li>• Influence of History on Culture in the Arts</li> </ul>	<p style="text-align: center;">4 – 6</p>	<p style="text-align: center;">4-6 Weeks</p>

**American Expressions**

**Social Studies**

- History and Culture
- Contributions of Artists
- Events That Shaped History
- Change/Transformation

**Music**

- History and Culture
- Inspiration and Expression
- Tone Poem
- Style
- Form
- Rhythm
- Pattern

**Theatre**

- Folk Dance
- Rhythm
- Pattern
- Composition

**Dramatics**

- Character
- Change/Culture
- Perception
- Storytelling

**Visual Art**

- Shape-to-Form
- Folk Art (Story Quilts)
- Illustration
- Color (Media, Techniques, and Processes)
- Perception
- Space

**Literary and Language Arts**

- Narrative
- Perception
- Storytelling
- Inspiration and Expression

**Technology Integration**

- Internet Research
- Word-processing
- CD/Video Equipment

## *A Letter from the Memphis Symphony Orchestra*

The Memphis Symphony Orchestra's Young People's Concerts are the result of a long-standing partnership between the MSO and educators. This relationship continues under the new Unified School District of Shelby County. Both the MSO and Shelby County Schools share this core belief: it is important for students to hear a symphony orchestra perform great music in a concert hall. For many years, the Memphis Symphony has collaborated with teachers on creating programs that are engaging, informative and entertaining, and which stress inter-disciplinary and cross-disciplinary learning. These concerts have become an annual learning experience for thousands of Shelby County students. The program repertoire and its accompanying curriculum guide demonstrate the power of music and the arts to engage students in active learning. The Young People's Concerts simultaneously present great music and provide an opportunity for thematic instruction.

The arts express and illumine history and culture. We express what we hold to be important about ourselves through literature, visual arts and the performing arts. In doing so, we come to a deeper understanding of our culture and ourselves.

Symphonic music has much to tell us about where we come from and who we are as a people. Composers through the ages have used folk tunes and other forms of musical expression to enrich their symphonic works, shining a spotlight on characteristics of national and regional identity. Music in all its forms expresses powerful emotions of identity; the connection between music and history is indissoluble. Symphonic music in particular connects us to our history in ways that are complex, nuanced and profoundly powerful.

This year's Young People's Concerts is entitled *American Expressions: Experiencing History and Culture through Music*. The program's symphonic compositions demonstrate the variety and power of American orchestral music. These pieces incorporate and integrate distinctly American musical idioms and styles.

It is with great joy that the Memphis Symphony Orchestra and Shelby County Schools, together, present this year's Young People's Concert -- *American Expressions: Experiencing History and Culture through Music*.

We look forward to seeing all of you at the concert!  
Community Engagement Team  
Memphis Symphony Orchestra

# American Expressions

An Integrated Unit for Grades 4-6

## ESSENTIAL UNDERSTANDINGS

The *Revolution and Transformation* concert celebrates a list of well-known composers and works that continue to inspire young people today. This unit has been designed so that students can recognize and explore themes, styles, and other aspects that establish commonalities among these selected composers.

### Essential Understandings:

- Art is a universal language that often reflects emotions, historical events, culture, and themes associated with particular geographical locations/regions.
- Similar themes can be interpreted in different types of art expressions.
- The elements and structures of the visual arts, language arts, dance, and music are similar in the *parts-to-whole* aspects of form and composition.
- A composer's perceptions and creative expressions are influenced by his/her personal lifestyle, emotions, ideas, historical events, and cultural surroundings.
- Folk artists and works are influenced by history, culture and geographic location.
- Artists living today may rely on folk materials (folk songs, literary works, dances, artworks, etc.) for inspiration.
- Composers use their understanding of musical elements to create melodies and larger compositions.

## GUIDING QUESTIONS

**Guiding questions** are used to challenge students to see the bigger picture, to identify commonalities in different themes and structures, and direct them toward higher levels of thinking. These questions are also designed to help students understand how the big ideas studied in this unit relate to everyday life.

### LESSON 1: Sousa

This listening lesson/warm-up activity enables students to follow an iconic score of Sousa's famous work. It clearly depicts introduction, interlude and coda, as well as thematic sections.

- How does band in Sousa's era compare to the modern day orchestra?
- Why was Sousa known as The March King?
- How did the listening map help you follow the music?

### LESSON 2: Gould and Copland

- What characterizes *theme and variations* form?
- How can folk songs capture the spirit of a historical event or an era?
- How do "When Johnny Comes Marching Home" and "John Henry" shed light on the Civil War and the Industrial Revolution?
- How do Gould and Copland use the techniques of *repetition* and *contrast* in the featured compositions?
- How can students my age use these techniques to create a composition in theme and variations form for classroom instruments?
- How do a composer's emotions, historical events, time periods, cultural aspects, and geographical locations influence song lyrics?

### LESSON 3: Grofé

- How does Grofé help you imagine/visualize the mighty Mississippi River through choice of tempo, dynamics, and instrumental timbre?
- What previously learned musical terminology can you use to compare and contrast the A and B sections of *Father of Waters*?
- How can singing and movement deepen understanding of an orchestral work like *Father of Waters*?

### LESSON 4: Handy

- What chords would you use to create a standard twelve-bar blues progression?
- What impact does the twelve-bar blues have on popular music?
- How do culture and geographical location influence certain styles of music like the blues?
- What cities in America are well-known for the blues?

### LESSON 5: Still

- How are composers influenced by other musicians?
- How can poetry influence a composer's music?

### LESSON 6: Gershwin

- What rhythmic effect is created by having a repetitive rhythmic pattern of 7 eighth notes in 4/4 time?
- How do the timbre, texture, and tempo changes in the orchestral version of *Fascinating Rhythm* affect the style and mood of the piece?
- How do the lyrics of *Fascinating Rhythm* relate to the orchestral version?

### LESSON 7: Story Quilts

- How do history and culture influence images in art?
- What kinds of art forms can be used to tell a visual story?
- How did quilts, used as codes during the 1800, impact events in history at that time?
- What kinds of art materials have been used in quilt-making throughout time?
- How do shape-to-form drawing techniques and color relate to quilt design?
- How do *unity* and *harmony* relate to quilt designing?

## A Note About Portfolio Evidence Collections -- PLEASE READ!

If you are preparing a fine arts portfolio for your TEM evaluation, please read this important information. The writers of this unit have provided suggestions about how each lesson may be used as documentary evidence – possible portfolio connections.

But it is up to you as a teacher to present two evidence collections for each domain of PERFORM, CREATE, RESPOND and CONNECT that **show student growth**.

For example, both the Grofé lesson and the Still lesson products fit this category RESPOND: Demonstrates an understanding of musical form.

It is not enough, however, to merely film a performance of the movement for either lesson and conclude that because the students move correctly, they understand the form. The teacher must also film students explaining, well or badly, verbally or in writing, how they understand the particular composition's form. Teachers must look to the scoring rubric to document where their students fall on the spectrum, from a 1: (Students are unable to recognize same and different sections) to a 3: Students are able to identify and label same and different sections of age-appropriate musical forms.

Both the Grofé and the Still lesson can serve as a pre-assessment. Depending on where your students start, however, you might want to create a post-assessment that shows “4: Analyze the musical form of an unfamiliar piece” or “5: Compare and contrast forms of music or create movement patterns to demonstrate different sections of complex forms of music, for example, student-created movement to *Semper Fidelis*. These tasks are much more challenging than performing a teacher-made movement sequence.

Portfolio preparers, use the lessons as guides to help you determine what students need to know, how you need to show their growth from one point in time to another, and if you need to change or extend the lessons in this curriculum, do so!

## LESSON GRID SYLLABUS

Lesson	Suggested Pairing of Activities	You May Wish to Add
1	<ul style="list-style-type: none"> <li>• Sousa Day 1 - Listening Map (5 min)</li> <li>• Gould/Copland - Motivate/Engage (10 min)</li> <li>• Gould/Copland - Day 1 Singing (20 min)</li> </ul>	Movement or Recorder (15 min)
2	<ul style="list-style-type: none"> <li>• Gould/Copland - Day 2 Sing, Discuss Theme and variation (15)</li> <li>• Still - Motivate and Engage Sing and Move (15 min)</li> <li>• Gershwin - Motivate and Engage (5 min)</li> <li>• Gershwin - Day 1 Move and Sing (10 min)</li> </ul>	Rhythm or Melody Reading (5 min)
3	<ul style="list-style-type: none"> <li>• Gould/Copland - Day 3 Listen and Discuss (15-20 min)</li> <li>• Gershwin - Day 2 Rhythmic Q &amp; A review (10 min)</li> </ul>	Singing, Movement (20 min)
4	<ul style="list-style-type: none"> <li>• Gould/Copland- Day 4 Instrument Identification (15 min)</li> <li>• Grofe - Motivate/Engage, Day 1 Partner Movement, describe tempo, mood and dynamics (25 min)</li> <li>• Gershwin - Day 3 Rhythmic Q &amp; A with partners (10 min)</li> </ul>	
5	<ul style="list-style-type: none"> <li>• Gould/Copland - Day 5 Cooperative learning groups (25-30 min)</li> <li>• Grofe - Day 2 Ear Training, vocalizing patterns, identifying phrases (15 min)</li> </ul>	Rhythm or Melody Reading (5 min)
6	<ul style="list-style-type: none"> <li>• Grofe - Day 3 Review Boatmen's Dance, Create Venn Diagram (20 min)</li> <li>• Handy - Day 1 Learn sequence of 12 Bar Blues (15 min)</li> </ul>	Singing or Recorder (15 min)
7	<ul style="list-style-type: none"> <li>• Grofe - Day 4 Teach coda lyrics, perform with teacher created movement (20 min)</li> <li>• Gershwin - Day 4 Symphonic Version Listen, Compare, Contrast (15 min)</li> </ul>	Instruments (15 min)
8	<ul style="list-style-type: none"> <li>• Still - Day 1 Review Melody, listen to Humor, Discuss/Compare, movement (20-25 min)</li> <li>• Handy - Day 2 Play Barred Instruments (20-25 min)</li> </ul>	
9	<ul style="list-style-type: none"> <li>• Handy - Day 3 Listen and predict (20 min)</li> <li>• Still- Day 2 Singing, Sign Language, movement (20-25 min)</li> </ul>	
10	<ul style="list-style-type: none"> <li>• Gould/Copland - Day 6 Compare and Contrast (15 min)</li> <li>• Still - Day 3 Movement, Sign Language (15-20 min)</li> </ul>	Instruments (15 min)

**Subject:** Music

**Grade:** 4 – 6

**Possible Portfolio Evidence:**

**RESPOND:**

**Standard 6: Listening and Analyzing**

Recognizes or identifies voices and age-appropriate instruments of the band, orchestra or ethnic instruments.

Demonstrates an understanding of musical form(s).

Recognizes and/or describes musical terms for expressive qualities.

**Common Core Connections:**

Reading: Writing W.4.1, W.5.1 Text Types and Purposes

Write opinion pieces on topics, supporting a point of view with reasons and information.

**Guiding Questions:**

- How does band in Sousa's era compare to the modern day orchestra?
- Why was Sousa known as The March King?
- How did the listening map help you follow the music?

**Vocabulary:**

- introduction
- interlude
- dynamics
- timbre
- A, B, C and D sections
- march
- band

**Resources/Materials:**

- Concert CD
- CD player
- *Revolution and Transformation* curriculum
- Listening map
- Access to the internet  
[http://www.whitehousehistory.org/whha\\_exhibits/marine\\_band/04\\_marine-band.html](http://www.whitehousehistory.org/whha_exhibits/marine_band/04_marine-band.html)

## Strategies/Activities/Distributed Practice/Intervention

**MOTIVATE/ENGAGE:**

The teacher plays excerpts from various pieces and has the students identify what person or group the music represents (examples: *Hail to the Chief*, *Sesame Street*, etc.). The teacher gives background information about John Phillip Sousa which can be found in the biography.

### DAY 1:

(20 - 25 minutes)

- The students look at the listening map and identify elements they recognize such as repeat signs, dynamic markings and instruments.
- Using the listening map key, the teacher explains each of the elements on the listening map.
- The students listen to the music and use their finger to track their progress on the map. The teacher walks around and helps students who are having trouble.
- The teacher and students discuss the different elements of the music.
  1. What form is this music in? (*AABBCDD*)
  2. What were some instruments you heard? What instruments were left out? (note: Show a picture of Sousa and his band and compare it to the instruments of the orchestra. A nice picture can be found at [http://www.whitehousehistory.org/whha\\_exhibits/marine\\_band/04\\_marine-band.html](http://www.whitehousehistory.org/whha_exhibits/marine_band/04_marine-band.html))
  3. Why do you think Sousa wrote music for band?
  4. Sousa was known as "The March King." After hearing this piece, why do you think he was given this nickname?
- Listen to the music again. The teacher assesses students' ability to follow the map.

**INTERVENTIONS/ACCOMMODATIONS:**

Students who are not able to follow the map can be paired with another student.

**EXTEND AND REFINE KNOWLEDGE:**

- Students may create movements that represent each section of the music.
- As a writing assignment, students may research the “life and times” of a fourth or fifth grader in Washington D.C. in the 1880’s and 1890’s.

**ASSESSMENTS:**

- E = 3 points      Student always engaged in following the listening map and discussion to the best of his/her ability.
- S = 2 points      Student sometimes engaged in following the listening map and discussion to the best of his/her ability.
- N = 1 point      Student rarely engaged in following the listening map and discussion to the best of his/her ability.
- U = 0 points      Student did not engage in following the listening map or discussion.

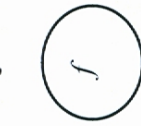
**CLOSURE:**

Students pair-and-share: How did the listening map help you follow the music?

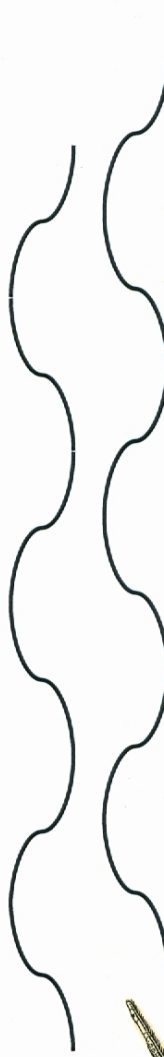
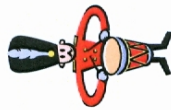


Sempre Fidelis By: John Phillip Sousa

Introduction:



Interlude:



**Subject Area:** Music

**Grade:** 4-6

**Possible Portfolio Evidence:**

**Perform:**

Standard 1: Singing

- Sings age-appropriate melodies and songs (Singing both songs after Day 2 could serve as either pre- or post- assessment for other singing activities.)
- Standard 2: Playing Instruments (The performance of student-created theme and variations at the end of this unit could be filmed as a post-assessment depending on what other instrumental work had been performed earlier in the year.

**Create:**

Standard 4: Composing

- Student composition(s) of theme and variations on a familiar melody (Extend and Refine Knowledge after Day 6 could be used as a pre/post assessment by giving examples of student compositions in early stages and after revision, or as part of a post/post assessment by comparing this to students' notated compositions earlier or later in the year.)

**Respond:**

Standard 6: Listening and Analyzing

- Recognizes or identifies age-appropriate instruments of the band or orchestra
- Recognizes and/or describes musical terms for expressive qualities (*American Salute* chart filled out by individuals and checked in class could serve as the pre-assessment; *John Henry* taken individually could serve as post-assessment. An alternative method would be for both pre- and post- charts to be filled out by the same cooperative learning groups.

**Common Core Correlations:**

CCSS,ELA,Literacy,CCRA.R.9 Analyze how two texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

CCSS.ELA.Literacy,CCRA.SL.1 Participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**Math Content Standards:**

Math Content 5.OA.B.3: Analyze patterns and relationships

**Curriculum Guide Objectives:**

- Sing the Civil War song "When Johnny Comes Marching Home" and the ballad "John Henry".
- Relate songs to historical context of Civil War and Industrial Revolution.
- Experience and analyze theme and variations, comparing/contrasting Gould's *American Salute* and Copland's *John Henry*.
- Create a theme and variations arrangement of a familiar song using classroom instruments.

**Guiding Questions:**

- What characterizes *theme and variations* form?
- How can folk songs capture the spirit of a historical event or an era?
- How do "When Johnny Comes Marching Home" and "John Henry" shed light on the Civil War and the Industrial Revolution?
- How do Gould and Copland use the techniques of *repetition* and *contrast* in the featured compositions?
- How can students my age use these techniques to create a composition in theme and variations form for classroom instruments?
- How do a composer's emotions, historical events, time periods, cultural aspects, and geographical locations influence song lyrics?

**Vocabulary**

- folk song, work song
- rhythm
- melody
- timbre
- pitch
- texture
- tempo
- dynamics
- pattern
- theme and variations

**Resources/Materials:**

- Concert CD,
- Notated songs “When Johnny Comes Marching Home” [Silver Burdett Making Music gr. 5, p. 180 ] and “John Henry”
- Copies available for students
- The story of John Henry included in this curriculum
- Student copies of the Theme and Variations form table
- A large Venn diagram for comparing/contrasting the two works

- Pencils
- Student Internet access
- John Henry Julius Lester/Jerry Pinkney Dial Books New York 1994. This Caldecott Honor book is in the Central Public Library and may be found in the school library. Imaginative re-telling of the famous tale with vibrant illustrations.
- Reproducible word find and listening guide/quiz for Gould’s *American Salute*  
[http://www.armyfieldband.com/pages/education/ed\\_supplements/students\\_worksheets\\_all.pdf](http://www.armyfieldband.com/pages/education/ed_supplements/students_worksheets_all.pdf)

**Strategies/Activities/Distributed Practice/Intervention****INSTRUCTIONAL STRATEGIES/ACTIVITIES**

- Students will experience and analyze a musical form called theme and variations in Gould’s *American Salute* and Copland’s tone poem *John Henry*.
- Outside class, they will research the two songs on the Internet to discover how they relate historically to the Civil War and the Industrial Revolution.
- They will explore how a composer uses melody, timbre, tempo, and dynamics to write theme and variations.
- After comparing and contrasting these two works, they will create a group composition in theme and variations form based on a familiar folk song.

**MOTIVATE/ENGAGE**

(20 minutes in the classroom; 10 minutes in the music room)

Prior to their music lesson, the classroom teacher reads the story of John Henry to the students. Selected students search the internet for information on John Henry, to find where the C & O railroad line ran, and/or to look for alternate versions of the John Henry ballad. Students may report their findings in the classroom during the next week at a time determined by the classroom teacher.

In the music room, students brainstorm facts about the Civil War. The music teacher plays the song “When Johnny Comes Marching Home.” Students sing the refrain, then talk about how people might welcome home military personnel today, and discuss vocabulary in the song.

**DAY 1:**

(20 minutes)

- Vocalize the students in C pentatonic scale. The students learn the John Henry ballad. An easy way to begin is for T to sing each verse with the students “chiming in” on the last line.
- Students review the refrain of “When Johnny Comes Marching Home.” They draw lines in the air to indicate musical phrases as T plays the melody. Notice how many phrases there are, if any are the same, melodic direction, etc.
- Why do the students think these songs were written? Pair and share.

**DAY 2**

(15 minutes)

- Students review singing “When Johnny Comes Marching Home” and “John Henry”.
- Students listen to Copland’s *John Henry* theme from the CD. The teacher compares this theme to the “main idea” of a written composition. They identify the “ring, ring” of John Henry’s hammers in the music.
- Students listen to the introduction (0:00 – 0:25) and theme (0:25 – 0:44) of Gould’s *American Salute*. Pair and discuss: Why does Gould use brass and snare drum in the introduction? What instrument family plays the theme? What lyric fragments from the song show up in the orchestral piece? (hurrah, hurrah)

### DAY 3

(15 – 20 minutes)

- Students listen to Copland's *John Henry*. Working in pairs, each person names at least three ways the theme changes during the course of the piece. Pairs share their findings with the class.
- During this activity, the teacher may review musical vocabulary.

**Melody:** a string of pitches

**Accompaniment:** background music for the melody

**Tempo:** the speed of the beat

**Timbre:** tone color of the instrument, family name: strings, woodwinds, brass or percussion, specific instrument playing at the moment

### DAY 4

(15 minutes)

- Students listen to Gould's *American Salute*.
- Teacher and students go over the listening guide/quiz for Gould's piece stopping after each variation. (This may delete "also" be used as a quiz for individuals, and checked as a group, or it may be filled in by cooperative learning groups as a pre-assessment for the RESPOND domain.)  
[http://www.armyfieldband.com/pages/education/ed\\_supplements/students\\_worksheets\\_all.pdf](http://www.armyfieldband.com/pages/education/ed_supplements/students_worksheets_all.pdf)

### DAY 5:

(25 – 30 minutes)

- The teacher organizes students into cooperative learning groups. One person in each group may act as recorder. (Note: This lesson also works as a whole class activity.)
- The teacher plays *John Henry*, stopping after each variation. Groups fill in the grid. After listening, the whole class checks its work.

### DAY 6:

(15 minutes)

Using a large Venn diagram on the board, the class compares and contrasts the two pieces of music: for example, compositional techniques used, subject matter, composers, etc.

#### EXTEND AND REFINE KNOWLEDGE:

Students learn to play a familiar folk song ("Twinkle, Twinkle, Little Star" or "Hot Cross Buns") on classroom instruments. Students then compose variations for their selected theme. Some elements that may be varied are: rhythm, key, tonality, tempo, dynamics, timbre.

#### CLOSURE:

Discuss or write an essay CONNECTING these two musical compositions and events in American history. PERFORM the student-composed theme and variations on a familiar tune for the classroom teacher, parents or a younger student group.

#### ASSESSMENTS: 4 points total

- Student sings the two songs to the best of their ability.
- Student participates by listening and speaking appropriately during class discussions.
- Student can name three ways Gould and Copland varied their themes.
- Student writes essay making at least three connections between these compositions and American history.

E = 3-4 points    S = 2 points    N = 1 point    U = 0 points

## Theme and Variations Analysis Table: John Henry

	Melody Instrument	“Hammer” Instrument(s)	Accompaniment Instrument(s)	Tempo	Dynamics
<b>Theme</b> (0:00)	clarinet solo	muted trumpet	bassoon plays “ring, ring” once	slow	quiet <i>p</i>
<b>Var. 1</b> (0:42)			sustained strings	Slow	a bit louder, more instruments
<b>Var. 2</b> (1:25 interlude 1:39 v2)	strings/altere melody	Metal spike			mezzo forte <i>mf</i>
<b>Var. 3</b> (2:04)		woodwinds	snare drum over woodwinds		
<b>Var. 4</b> (2:32)	woodwinds		drums, brass	still faster	
<b>Var. 5</b> (2:50)		full orchestra & metal spike			forte <i>f</i>
<b>Coda</b> (3:30)	ring, ring w/snare drum and final chord	-----	-----	-----	-----

## AMERICAN SALUTE CALL CHART

As your teacher calls out a number, choose “A” or “B” as your answer.

	A	B	
1.	flutes start alone	everyone starts together	0:00
2.	bassoons have the melody	trumpets have the melody	0:25
3.	melody in low winds, brass	melody in high winds, brass	0:57
4.	melody seems much faster	melody seems slower	1:59
5.	mood grows dark	mood grows cheerful	2:27
6.	cornets share melody	clarinets share melody	2:46
7.	cornets play louder	cornets add mutes	3:06
8.	snare drum solo	call and response	3:32
9.	timpani has melody briefly	marimba has melody briefly	3:49
10.	everyone ends together	tubas end comically	end

[www.armyfieldband.com](http://www.armyfieldband.com)

# John Henry



1. When John Henry was a little baby,  
Sittin' on his mama's knee,  
He \_\_\_ gave a long and a lone – some cry,'  
“This hammer'll be the death of me, Lord, Lord,  
This hammer'll be the death\_\_\_ of me.”
2. Well, the captain said to John Henry,  
“Gonna bring that steam drill 'round,  
Gonna take that steam drill out on the job.  
Gonna whop that steel on down, Lord, Lord,  
Gonna whop that steel on down.”
3. John Henry said to the captain,  
“Well, a man ain't nothin' but a man,  
But before I let that steam drill beat me down,  
Gonna die with my hammer in my hand, Lord, Lord,  
Gonna die with my hammer in my hand.”
4. Well, the man that invented the steam drill,  
He thought he was mighty fine.  
But John Henry drove his fifteen feet,  
And the steam drill only made nine, Lord, Lord,  
The steam drill only made nine.
5. John Henry looked up at the mountain,  
And his hammer was strikin' fire.  
He hammered so hard that he broke his heart,  
And he laid down his hammer and he died, Lord, Lord,  
He laid down his hammer and he died.
6. They took John Henry to the tunnel,  
And they buried him in the sand,  
And every locomotive comes a-roarin' by,  
Says, “There lies a steel-drivin' man, Lord, Lord,  
There lies a steel-drivin' man.

**Subject:** Music

**Grade:** 4 - 6

**Common Core Connections:**

Reading: Literature RL.5.5 Craft and Structure  
Explain how a series of chapters, scenes or stanzas fits together to provide the overall structure of a story, drama or poem.

Reading: Literature RL.4.3 Key ideas and details  
Describe in depth a character, setting or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words or actions).

**Possible Portfolio Evidence:**

**RESPOND:** Demonstrates an understanding of musical form(s).

**Guiding Questions:**

- How does Grofé help you imagine/visualize the mighty Mississippi River through choice of tempo, dynamics, and instrumental timbre?
- What previously learned musical terminology can you use to compare and contrast the A and B sections of *Father of Waters*?
- How can singing and movement deepen understanding of an orchestral work like *Father of Waters*?

**Vocabulary:**

- introduction
- interlude
- coda
- tempo
- dynamics
- timbre
- A and B sections
- mirror movement

**Resources/Materials:**

- Concert CD
- CD player
- *Revolution and Transformation* curriculum
- barred Orff instruments in D pentatonic
- Curwen solfege cards and/or pitch ladder
- empty Venn diagram
- open space for paired movement
- visual of form
- A section lyrics and melody
- B section melodic rhythm

**Strategies/Activities/Distributed Practice/Intervention**

**MOTIVATE/ENGAGE:**

“Native Americans called the Mississippi River ‘the Father of Waters.’ When the United States was young, boatmen used long poles to propel barges loaded with goods up and down the river. When you listen to this composition, titled *Father of Waters*, you can imagine the mighty Mississippi River rolling along, the heavy work the boatmen did and the fun they had when they took time off for dancing.”

**DAY 1:**

(20 - 25 minutes)

- T performs B section movement in air. Ss mirror. Clap R Clap L Clap Both Both rest. Say and do.  
**I need this notated. Betsy, Bethany, help! Starr (Minutes and Seconds)**
- Add Right Heel touch Step back Left Heel touch Step back (Say: Heel – Back – Heel – Back) Say and do.
- Perform the clapping pattern followed by the foot pattern. Repeat.

Pattern #1 Clap Right Clap Left Clap Both Both Rest | Heel – Back – Heel -- Back

- Now T models pattern 2 in the air.

Pattern #2 Clap Right Clap Left Clap Both Both \_\_\_\_ Clap Both Both\_\_ Heel \_\_\_\_ Back \_\_\_\_ Heel \_\_\_\_ Back \_\_\_\_

1. Ss discuss the difference between the two patterns. (Pattern #2 adds one set of Clap Both Both after the first set, then ends the same as Pattern #1) Perform the whole pattern with a partner.

CI R CI L CI B B – Heel Back Heel Back CI R CI L CI B B – Heel Back Heel Back  
CI R CI L CI B B – CI B B Heel Back Heel Back



“With your partner, predict what kind of orchestral music this movement could accompany.”  
Pair and share with the larger group.

“Now listen to this music by Ferdinand Grofé (0:00 – 1:21). Describe the mood, tempo and dynamics of this music. Does it match the hand jive you just did? What pictures do you see in your imagination when you hear this music?” Pair and share.

“Actually these two selections are parts of a larger musical composition called *Father of Waters* by Ferdinand Grofé. This kind of music is called a *tone poem* because it creates a musical story or paints a musical picture with sound.”

## DAY 2:

- Vocalize patterns in D pentatonic extracted from *Father of Waters* using pitch ladder and Curwen hand signals.
- Students draw phrase lines as T sings the A section. How many phrases are there? Are any the same?
- Students close eyes and show melodic contour of each phrase with hands levels. Informally assess students’ knowledge of when melody ascends or descends.
- Teach melody and lyrics of A section.
- Students pair up, one behind the other. Demonstrate how to hold a heavy barge pole. Mime dragging the pole on the right for four counts twice. Then switch to the left side for four counts twice.
- Sing the song, performing four 4-beat (whole note) movements for each phrase, two on the right followed by two on the left.

## DAY 3:

- Review the Boatman’s Dance (B section) the Motivate/Engage section of this lesson.
- Add a slow turn or a slow dishrag wring for the interlude.
- Students dance *Father of Waters* A B A.
- Using a Venn diagram, compare and contrast the A and B sections using previously learned musical terminology.

## DAY 4:

- Teach the coda lyrics. Students rehearse the song.
- Students may create simple movement for introduction and coda or use suggested movement.
- Sing and move with *Father of Waters*.

### INTERVENTIONS/ACCOMMODATIONS:

Students who are not able to do the whole note movement standing may remain seated with a designated partner for the B section. They can create an alternate slow movement performed together for the interlude.

### EXTEND AND REFINE KNOWLEDGE:

- Students may play barred Orff instruments in D pentatonic during the introduction.
- Classroom teachers may include this activity in a unit on the Mississippi River. Other possible topics include: Mike Fink, the legendary river boatman, excerpts from Mark Twain’s Adventures of Tom Sawyer or Huckleberry Finn, or “Memphis and the Mighty Mississippi.”

### ASSESSMENTS:

- |              |  |
|--------------|--|
| E = 3 points | Student always engaged in singing, movement, and discussion to the best of his/her ability.    |
| S = 2 points | Student sometimes engaged in singing, movement, and discussion to the best of his/her ability. |
| N = 1 point  | Student rarely engaged in singing, movement, and discussion to the best of his/her ability.    |
| U = 0 points | Student did not engage in singing, movement or discussion.                                     |

### CLOSURE:

- Students discuss or write a brief essay on the guiding question: How can singing and movement deepen understanding of an orchestral work like *Father of Waters*?
- Students perform their work for a younger class, their teacher, or a school assembly.

***Father of Waters***  
 by Ferdinand Grofé  
 Lyrics by T. Starr

**Introduction: 0:00** Two students face each other, performing mirror mvmt.

Waves: 0: 37 – 0:43 D pentatonic scale (barred instruments play with orchestra)

**A section: 0:43 – 1:21** “Boatman” sing facing same direction while pulling their barge poles through the water twice on the right side, then twice on the left (4 counts for each pull.) Put down barge poles and face partner on last phrase of A.

L, S, L, D _____	m'R D R L, _____	D	Mississippi, y'mighty river, you're
L, S, L, D _____	m'R _____		Rollin' down to ____th' sea,
L S L M _____	R D R L, _____	m'	Take me with you, Mississippi, oh,
R D R Lflat _____	S, L, D _____		How I long to be with you!

**B section: 1:22 – 1:36 Boatman's Dance (partners facing)**

4 e e e e e e q      q   q      q   q  
 cl R cl L cl B B | R heel back L heel back (one hand on hip, opposite hand shades eyes)

e e e e e e q      q   q      q   q  
 cl R cl L cl B B | R heel back L heel back (one hand on hip, opposite hand shades eyes)

e e e e e e q 2 e e q 4 q   q      q   q  
 cl R cl L cl B B | cl B B | R heel back L heel back (see above directions)

**Interlude: 1:37 – 1:47** Partners wring dishrag slowly, return to A section position.

**A section: same melody, lyrics and movement**

**Coda: Partners lean on their imaginary barge poles wistfully**

L S L M _____	R D R L, _____	Take me with you, Mississippi,
L, _____	S, _____	L, _____
D _____		Mighty river!

**Subject:** Music

**Grade:** 4 - 6

**Common Core Connections:**

**Generate and analyze patterns.**

- [CCSS.Math.Content.4.OA.C.5](#) Generate a number pattern that follows a given rule. Identify apparent features of the pattern that were not explicit in the rule itself.

**Analyze patterns and relationships.**

- [CCSS.Math.Content.5.OA.B.3](#) Generate two numerical patterns using two given rules. Identify apparent relationships between corresponding terms

**Portfolio Possibilities:**

**PERFORM:** Exhibits skill in playing simple orchestrations on pitched and/or non-pitched instruments using correct technique. (Orchestration with 12-bar blues bass line may be filled out with a swing rhythm on cymbal with brush, an off-beat woodblock tap, and/or a drum ostinato.

**CREATE:** Compose melodies and rhythms. If students compose their own original blues melodies and lyrics in the extension, the CREATE rubric may be used to score student compositions. Ideally, this

work would take place after the *American Expressions* concert.

**Guiding Questions:**

- What are the chords of the standard twelve-bar blues progression?
- How can music promote extra-musical purposes?
- What is the difference between a band and an orchestra?

**Vocabulary:**

- twelve-bar blues progression
- bass line
- band
- orchestra

**Resources/Materials:**

- YPC rehearsal CD
- CD player
- visual of 12-bar blues progression: I I I I | IV IV I I | V IV I I |
- Internet access (for researching Handy and famous Memphis blues artists)
- paper xylophone keyboard
- barred Orff instruments and mallets, B flats for barred instruments, woodblock, hanging cymbal with brush.

## Strategies/Activities/Distributed Practice/Intervention

**INSTRUCTIONAL STRATEGIES/ACTIVITIES:**

- Listening to music
- Singing chord roots
- Determining 12-bar blues progression aurally
- Playing 12-bar blues progression on barred classroom instruments with the A sections of *Memphis Blues*
- Discussing how music can promote extra-musical purposes
- Composing lyrics to a class blues

**MOTIVATE/ENGAGE:**

- During the next three lessons, we will study a form of music called “the blues.” We’ll learn about the Father of the Blues, W. C. Handy and other Memphis blues artists. In future lessons, this class will create its own blues song. First, we need to learn a bass line for the 12-bar blues.”
- Give brief historical background on W. C. Handy and *Memphis Blues*.

### DAY1:

- Ss listen as T sings chord roots on a neutral syllable while playing on piano or barred instrument a standard 12-bar blues bass line in F. “How many time did you hear the number I (8); the number IV (3), the number V (1).”
- Students put up 1 finger for the tonic, 4 fingers for the sub-dominant and 5 fingers for the dominant. They determine the sequence. I - - - | I - - - | I - - - | I - - - |

IV - - - | IV - - - | I - - - | I - - - | Jenny, place bar lines. DON'T KNOW  
WHAT THAT IS

V - - - | IV - - - | I - - - | I - - - ||

- Ss sing the whole progression on the scat syllable “daht.” (q qr qr qr ) then on “daba” (ee qr qr qr), then on “dabadaht.” (ee q qr qr )
- Ss listen as T sings progression substituting “daht” for all the I chords, “daba” for all the 4 chords, and “dabadaht” for all the V chords. They figure out the pattern and sing it.
- Students sing 12-bar bass line against A section of Handy’s *Memphis Blues*. In the A section of the MSO arrangement, (0:06 – 0:41) the actual progression of the last line is V - - - V - - - I - - - I - - - .)

## DAY 2:

(at barred instruments, if available)

- Students review singing the standard 12-bar blues progression on “daht,” “daba” and “dabadaht.”
- Students compare a B-flat pitched instrument bar with a B-natural. What is the difference? (B-flat is longer.) Ss predict whether B-flat will sound higher or lower than B-natural. (It sounds lower.) Substitute B flats for B naturals in barred Orff instruments.
- Students play 12-bar progression on barred Orff instruments on downbeats (“daht” or q qr qr qr)
- They repeat the 12-bar pattern with “daba” (ee qr qr qr), then again on “dabadaht.” (ee q qr qr)
- Finally, they work out the pattern in the last lesson, playing one quarter note on tonic chord, swing eighths on the sub-dominant and (ee q qr qr ) on the dominant.
- Play along with the two A sections of Handy’s *Memphis Blues*.

## DAY 3:

- Sing and/or the twelve-bar blues progression with the two B sections. Listen to the two B sections of *Memphis Blues*. Predict whether the twelve-bar blues progression will fit when sung/played during the B sections. Share your prediction with a partner. (B B 0:42 – 1:27)? (Ss play and discover that it does not.)
- Do the above activity with the C sections. (C C’ 1:35 – end.) Note: The C sections are in a different key: B flat major. Students may only sing to accompany these sections.

### INTERVENTIONS/ACCOMMODATIONS:

If students cannot play the whole progression successfully, the teacher may assign three groups, one to play only the tonic (I) chord root, one to play the sub-dominant (IV), and one to play the dominant (V).

### EXTEND AND REFINE KNOWLEDGE:

- Students compose their own lyrics and melody to a class 12-bar blues composition. This piece may serve an extra-musical purpose. For example, students could create a “Litter Blues” and perform it at a school assembly to remind everyone to keep their campus clean.
- Students could make a time line of Memphis blues composers, artists, and musicians in conjunction with Tennessee history or Black History month.

### ASSESSMENTS:

3 = Student sang and played chord roots to the best of their ability and participated fully in the lessons.

2 = Student sang or played chord roots and participated some in the discussion.

1 = Student participated rarely by singing, playing or discussion.

0 = Student did not participate at all in singing, playing or discussion.

### CLOSURE:

- Discuss how music can serve purposes that are not strictly musical.
- Perform blues play-along or original composition for teacher, parents or younger classes.

**Subject:** Music, Social Studies, Language Arts

**Grade:** 4-6

**Possible Portfolio Evidence:**

**PERFORM:**

**Standard 5: Reading and Notating**

Performs musical selections, correctly interpreting terms and symbols related to expressive qualities (i.e. tempo, dynamics, directional markings, and articulation markings)

**RESPOND:**

**Standard 6: Listening and Analyzing**

Demonstrates an understanding of musical form(s).

**CONNECT:**

**Standard 8: Interdisciplinary Connections**

Demonstrates a connection between music and disciplines outside the arts (science, math, language arts, etc.)

**Common Core Correlation:**

Reading: Literature RL.4.4, RL.5.4 Craft and Structure

Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

Reading: Writing W.4.1, W.5.1 Text Types and Purposes

Write opinion pieces on topics, supporting a point of view with reasons and information.

**Guiding Questions:**

- How are composers influenced by other musicians?
- How can poetry influence a composer’s music?
- How is the work of Still similar to/different from Handy, Sousa, or Gershwin?

**Vocabulary:**

- like and different phrases
- echo
- 12-bar blues
- poetry

**Resources/Materials:**

- CD recording of “Humor” from *Afro-American Symphony*
  - CD Player
  - Internet
  - Visual of “hallelujah,” “echo,” and “marching man”
  - Sign language of “hallelujah” (see <http://www.aslpro.com/cgi-bin/aslpro/aslpro.cgi>)
  - “An Ante Bellum Sermon” by Paul Lawrence Dunbar (see <http://www.dunbarsite.org>)
  - “*I Got Rhythm*” Share the Music, Grade 5, p. 63
- Examples of dance steps (see <http://www.rikomatic.com/blog/2009/10/interactive-shim-sham-line-dance-instructional-video.html>)

## Strategies/Activities/Distributed Practice/Intervention

### INSTRUCTIONAL STRATEGIES/ACTIVITIES

Student Tasks Include:

- sing (**PERFORM**) an AABA song by George and Ira Gershwin that is highlighted in the symphonic piece.
- **CREATE** movement/dance to reinforce the phrase structure of the music.
- **CONNECT** the dance and discuss its cultural and historical context by comparing it to the works of Handy, Sousa, or Gershwin.

### MOTIVATE/ENGAGE:

As a warm-up lesson, the students will learn *I Got Rhythm* by George Gershwin and Ira Gershwin.

- Have the students learn to sing the song.
- Students create a movement in the style of the song for the A section. (see <http://www.rikomatic.com/blog/2009/10/interactive-shim-sham-line-dance-instructional-video.html>)
- Students perform with the A section of *I Got Rhythm* and freeze for the B Section

## DAY 1:

(20-25 minutes)

- “Composers from all styles of music influence each other. Such is the case with Gershwin and Still.”
- Review the melody for the *I Got Rhythm* A section.
- Students listen to *Humor* and raise their hands when they hear the *I Got Rhythm* melody.
- “Does W. G. Still use the entire melody as is or does he change it? (**changes at the end**)”
- Students listen again and discuss what is the same and what is different about the melody (point out the instruments that are playing).
- Students review their A section movement for *I Got Rhythm*.
- Students perform their movement when the melody occurs (see form chart at the end of the lesson)  
\*Note: The students will probably need to perform their movement twice.

## DAY 2:

(20-25 minutes)

- Talk about the other movements of the symphony and their titles. Also talk about the poet Paul Lawrence Dunbar and his quoted lines at the beginning of *Humor*. (see composer’s biography and [http://en.wikipedia.org/wiki/Symphony\\_No.\\_1\\_%22Afro-American%22](http://en.wikipedia.org/wiki/Symphony_No._1_%22Afro-American%22))
- Students echo speak theme 1 (*Hallelujah*)



- Play the theme on the piano while the students speak the words. Add the sign language for “hallelujah”  
Hal – clap  
le – clap  
lu-jah – sign language: hold a “flag” in each hand and rotate it twice upward (see <http://www.aslpro.com/cgi-bin/aslpro/aslpro.cgi>)  
Glory, Glory – turn a circle in place for four beats
- Students listen to the recording and move when they hear the “Hallelujah” theme. (use the “hallelujah” sign as a guide)
- Students evaluate their performance:  
Were you able to complete the pattern or were you interrupted? Describe what happened.  
**(theme 1 is interrupted by theme 2 in the low brass and low strings)**
- Students practice marching from one end of the space to the other during theme 2. (use the marching sign as a guide)



## DAY 3:

(15-20 minutes)

- Review the movements for theme 1 and theme 2.
- Divide the class into two groups. Group 1 performs theme 1 and group 2 performs theme 2. Let the groups switch parts.
- Add the “hallelujah echo.” Group 1 does the first “hallelujah” with sign language. Group 2 echoes the “hallelujah” sign language. Repeat eight times.

- Perform all of the movements with the recording. Hold up the signs to help the students keep track of when they come in.

\*Optional: Divide the class into three groups and add the *I Got Rhythm* A section movement for group 3. Decide how to do the “hallelujah” echo section.

**EXTEND AND REFINE KNOWLEDGE:**

As a writing assignment in the regular classroom or for extra credit, students write about why they think the composer named this movement of the symphony “Humor.” Students should give a valid answer and defend it.

**ASSESSMENTS:**

- 3 – Students are able to perform their movements at the correct time with minimal help from the teacher and with 90% accuracy.
- 2 – Students are able to perform their movements with extensive help from the teacher and with 70% accuracy.
- 1 – Students are having trouble performing at the correct time and are not accurate.

<b><u>Form for “Humor”</u></b>	
0:00 – 0:12	Introduction
0:13 – 0:20	theme 1 and Gershwin (horns)
0:21 – 0:27	Gershwin continued (flute / oboe)
0:28 – 0:42	Gershwin inspired theme (whole orchestra)
0:43 – 0:50	theme 1 (oboe)
0:51 – 0:57	theme 1 (flute)
0:58 – 1:03	theme 2 (low brass / strings)
1:04 – 1:10	interlude 16 beats (strings)
1:11 – 1:26	echo (high strings / woodwinds / brass)
1:27 – 1:49	development of theme 1 (woodwinds)
1:50 – 1:57	echo (muted trumpet / horn)
1:58 – 2:01	theme 2 (low brass / strings)
2:02 – 2:08	echo (whole orchestra)
2:09 – 2:15	theme 1 (strings with flute accompaniment)
2:16 – 2:23	theme 1 (flute / oboe)
2:24 – 2:37	Gershwin inspired theme (whole orchestra)
2:38 – 2:44	theme 2 (low strings)
2:45 – 2:50	theme 1 variation (whole orchestra)
2:51 – 2:59	theme 1 variation (whole orchestra)
3:00 – end	coda

Hallelujah

echo





**Subject Area:** Music, Math (patterns)

**Grade:** 4-6

**Possible Portfolio Evidence:**

**Create:**

Standard 3: Improvising

- Improvise vocal sounds and/or rhythm patterns and/or melody. (Day 2 question and answer with teacher could be used as a pre-assessment with a post-assessment later in the year, or Day 3 could be used as a post assessment with a pre-assessment earlier in the year.)

Standard 4: Composing

- Compose melodies and rhythms. (Extension after Day 4 could be used as a pre/post assessment by giving examples of student compositions in early stages and after revision, or as part of a post/post assessment by comparing this to students' notated compositions earlier or later in the year.)

**Respond:** Standard 6:

- Recognizes and/or describes musical terms for expressive qualities. (Day 4 lesson could be used as a "post" if students have previously demonstrated success at describing music using musical vocabulary, as comparing two pieces using musical vocabulary would be a demonstration of higher order thinking.)

**Common Core Correlations:**

**Math Practice Standards**

- **Math Practice 7: Look for and make use of structure.** Mathematically proficient students look closely to discern a pattern or structure.
- **Math Practice 8: Look for and express regularity in repeated reasoning.** Mathematically proficient students notice if calculations are repeated, and look both for general methods and for shortcuts.

**Math Content Standards:**

- **Math Content 4.OA.C.5: Generate and analyze patterns.**
- **Math Content 5.OA.B.3: Analyze patterns and relationships**

**English/Language Arts Anchor Standards:**

**Integration of Knowledge and Ideas**

- **ELA Literacy CCRA.R.9:** Analyze how two or more texts address similar themes or topics in

order to build knowledge or to compare the approaches the authors take.

**Reading Informational Texts**

- **Craft and Structure: Literacy RI.4.6** Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.
- **Craft and Structure: Literacy RI.5.6** Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

**Curriculum Guide Objectives:**

- Read traditionally notated rhythmic patterns and perform them on body percussion and instruments.
- Perform rhythmic question and answer on unpitched percussion instruments.
- Identify the form of a piece and label its sections.

**Guiding Questions:**

- What rhythmic effect is created by having a repetitive rhythmic pattern of 7 eighth notes in 4/4 time?
- How do the timbre, texture, and tempo changes in the orchestral version of *Fascinating Rhythm* affect the style and mood of the piece?
- How do the lyrics of *Fascinating Rhythm* relate to the orchestral version?

**Vocabulary:**

- vocal
- instrumental
- introduction
- interlude
- coda
- A section
- B Section
- rhythm
- eighth note
- eighth rest
- swing style
- melody
- instrumentation
- texture
- style
- mood
- tempo
- timbre

**Resources/ Materials:**

- Concert CD
- Share the Music Grade 5, CD no. 2
- notated song *Fascinating Rhythm* in textbook (STM Grade 5), on visual or in PowerPoint
- rhythm sticks

- hand drums
- a double bubble map for comparing/contrasting the two versions of the song
- form charts for each song (included in lesson plan)

**Strategies/Activities/Distributed Practice/Intervention****STUDENT TASKS INCLUDE**

- Reading traditional rhythmic notation
- Using contrasting movement to show form
- Performing rhythmic question and answer on unpitched percussion instruments
- Comparing and contrasting two versions of the same song

## Fascinating Rhythm

Gershwin

Voice

Fas cin a ting rhy thm, you've got me on the go. Fas ci na ting rhy thm, I'm all a  
qui - ver. What a mess you're ma king, the neigh bors want to know, why I'm  
al ways sha king just like a fli ver.

**Form of Vocal Version (STM CD 5:2)**

Intro	24 bars (8 instrumental, 16 vocal)	(0:00 – 0:49)
A	16 bars	(0:50 – 1:06)
B	16 bars	(1:07 – 1:23)
A'	16 bars	(1:24 – 1:40)
B'	16 bars	(1:41 – 1:57)
A''	16 bars (instrumental)	(1:58 – 2:14)
B''	16 bars	(2:15 – 2:29)
A'''	16 bars	(2:30 – 2:48)
B'''	8 bars	(2:49 – 2:56)
Coda	20 bars	(2:57 – 3:19)

**Form of Symphony Version (MSO *Revolution and Transformation* CD)**

Intro	all sections layered	(0:00 – 0:14)
A	woodwinds	(0:15 – 0:25)
B	brass/woodwinds/harp	(0:26 – 0:36)

A'	strings pizzicato	(0:37 – 0:47)
B'	brass/strings pizzicato	(0:48 – 0:57)
Interlude	percussion/strings	(0:58 – 1:02)
A''	horn/tambourine/strings	(1:03 – 1:24)
B''	trumpet/piano	(1:25 – 1:39)
coda	all/ends with electric guitar	(1:40 – 1:53)

### MOTIVATE/ENGAGE:

This lesson builds upon students' previous experience with rhythmic question/answer as well as their experience analyzing and understanding musical form.

Tell the background of George and Ira Gershwin, brothers who wrote music and lyrics together for more than a dozen Broadway shows and numerous films. Legend has it that one day, George was at the piano, composing a new song, when his brother Ira came into the room. Ira said to George, "I don't know if that song has a name yet, but the rhythm is fascinating." So the song was called *Fascinating Rhythm*.

### DAY 1:

(10 minutes)

- Ss look at notation on visual, PowerPoint or in textbook (STM 5); ask students to identify the pattern (six eighth notes and "something.") Introduce eighth rest.
- Students read rhythmic notation, speaking syllables and patting rhythm.
- Echo "scat" swing-style of the rhythm of the words, reinforcing with body percussion.
- Echo rhythmic text (swung) while performing rhythm of the words.
- Ss listen to excerpt of Fascinating Rhythm (STM 5-2) from 0:16-0:32 patting steady beat (half note pulse.)
- Listen to A section (:50-1:07), performing rhythm of the words on alternating snaps.
- Listen to whole recording. Ss walk in free space with half note pulse in feet (optional snap on 2nd and 4th quarter notes). When they hear the A section, Ss freeze feet and pat rhythm of the words.
- What rhythmic effect is created by having a repetitive rhythmic pattern of 7 eighth notes in 4/4 time?  
(ex. It sounds like syncopation. Different notes in the pattern are accented each time.)

### DAY 2: Review Rhythmic Q & A

(5 minutes)

- Listening to recording of Fascinating Rhythm (STM 5-2) from 0-1:57, Ss perform 8 beat Q, teacher performs 7 beat A with final point of silence on beat 8.
- Repeat and swap roles (Teacher asks, Ss answer)

**Student Self-Assessment:** Show personal score on fingers

3- I understand question and answer.

2- I'm on the right track.

1- I'm not sure when to start and stop playing.

### DAY 3:

(10 minutes)

- List form of vocal version (Share the Music CD 5-2) on the board: Intro A B A' B' A'' B'' A''' B''' Coda
- Students form pairs and stand facing one another. Partner A will have rhythm sticks; partner B will have a hand drum.
- Ss perform the song with the recording.
- During the intro, partner A will improvise on rhythm sticks. (preparation for next section are the lyrics "I hope it listens when I say")
- During the A sections, partner B will hold up the hand drum and partner A will tap rhythm of the words on the rim.

- During the B sections, partner A asks an 8 beat rhythmic question using rhythm sticks. Playing hand drum, partner B gives a 7 beat answer with a final point on beat 8.
- During the coda, partner B will improvise on hand drum, incorporating decrescendo fade out after vocals (lyrics: "Won't you stop picking on me?")
- Reverse roles and repeat.

**Formal Assessment:** Observe as students perform rhythmic question and answer. Score on the following 3-point rubric, assigning a maximum of one point for each characteristic:

- Question was 8 beats in length; answer stopped on beat 7.
- Answer started on time after question.
- Answer borrowed something from the question but was not an exact replay of the question rhythm and body percussion.

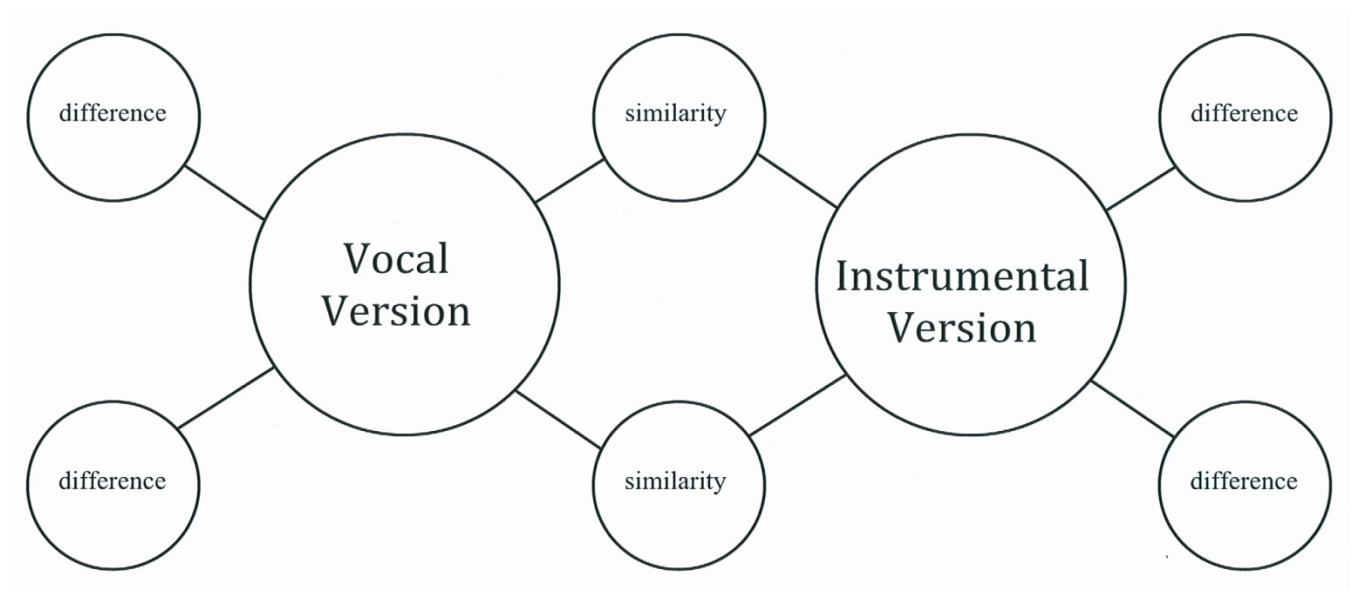
#### DAY 4:

(15 minutes)

- Warm-up: Standing in a circle, Ss listen to symphonic version of Fascinating Rhythm, performing imitative movement
- Intro: stand still
- A sections: walk in a circle CCW
- B sections: perform non-locomotor movements

Lead discussion:

- Where have you heard this melody before?
- Compare and contrast the two versions by considering the following musical elements: rhythm, melody, instrumentation, texture, form, interlude, style, mood, tempo.
- Use a double bubble map to show which elements were similar and which were different.



#### EXTEND AND REFINE KNOWLEDGE:

Students create and notate a pentatonic melody using the rhythmic figure from the A section of Fascinating Rhythm. Students then orchestrate it by adding an 8 beat (quarter pulse) unpitched percussion ostinato.

**Subject:** Visual Art

**Grade:** 4 – 6

**Possible Portfolio Evidence:**

**Perform:**

Standard 1: Media, Techniques and Processes (Related to Drawing and Quilt-Making)

- Applies age-appropriate drawing and quilt-making techniques, skills and processes to create a visual story. Teacher introduction and demonstration of steps on day 1 includes content and skill expectations related to quality work. The assessment checklist (located at the end of this lesson) can be introduced/reviewed throughout the activity and to assess the end product.

Standard 2: Structures and Functions (Related to Drawing People and Story Quilts)

- Applies shape-to-form drawing aspects to human body proportions for individual student quilt sections. Teacher review/demonstration increases understanding of drawing concepts and skills related to the quality work on day 4.
- Applies parts-to-whole aspects of quilt making to assemble individual student theme quilt segments/squares into a quilt/whole that suggests a unified story.

Standard 4: Historical and Cultural Relationships (related to quilt making throughout history)

- Applies historical & cultural information from teacher-led discussion/motivation to choosing a unifying theme, motifs and images for the individual/group components of a team generated story quilt.

Standard 5: Reflecting and Assessing (related to application of drawing concepts/techniques/skills and parts-to-whole aspects of quilt making)

- Applies individual ideas/feelings/emotions to selecting theme and content for individual student quilt segments. Teacher's discussion on day 1 establishes the respect of individual ideas to the overall success of the finished group product on day 4.

**Common Core Correlations:**

CCSS.ELA.Literacy.501.33 Create stories based on personal reflection, observation and experiences.

CCSS.ELA.Literacy.501.313 Compose clear, coherent and well-organized works.

Math Content Standards: GLE0506.44 Solve problems that relate to approximate and precision of measurement.

Social Studies Content standards: Compose works reflective of understanding history, individuals, groups and interrelationships.

**Curriculum Guide Objectives:**

- Create characters/objects by applying understanding of shape-to-form concepts & skills.
- Relate theme and content of story quilt to historical content of Civil War and Industrial Revolution.
- Create a story quilt as an individual and group project.

**Guiding Questions:**

- How do history, culture and specific timeframes influence the images in “visual stories” such as illustrated in American story quilts?
- How do aspects of structure and repetition influence the overall unity and harmony of a story quilt or related art forms?
- How is a story that is illustrated in a quilt similar/different to how it might be told in other art forms, i.e., literature, dance, theatre, or music?
- How did visual images and codes influence changes throughout history for people who could not read or write?
- How has availability of art materials influenced quilt making throughout time?
- How do shape-to-form drawing techniques and color choices relate to drawing and quilt design?
- How do aspects of unity and harmony relate to quilt designing?

**Vocabulary:**

- Faith Ringgold
- Harriet Powers
- Quilt-making
- Painting vs. Appliqué
- Motif
- Shape-to-Form Drawing Techniques
- Unity and Harmony

**Resources/Materials:**

- Drawing paper
- paint-acrylic or poster paint
- paint brushes or crayons, color pencils and markers
- masking tape
- cloth squares-muslin/bed sheets
- pictures of Faith Ringgold's
- story quilts and biography

**Strategies/Activities/Distributed Practice/Intervention**

Student teams will create a story quilt by first selecting a common theme that can be divided into individual components and then assembled as a unified story (parts-to-whole). The number of students in each team will vary according to the desired size of the overall quilt. Ss will apply math concepts to calculate size relationships of individual squares to overall size of quilt. While the instructions suggest the development of a paper quilt, some teachers may prefer to paint/appliqué using fabric squares.

Some examples of themes that might inspire a story quilt are:

- American legends and heroes
- Events that changed America
- American composers and contributions
- TN legends and heroes
- Civil War images

**MOTIVATE/ENGAGE:**

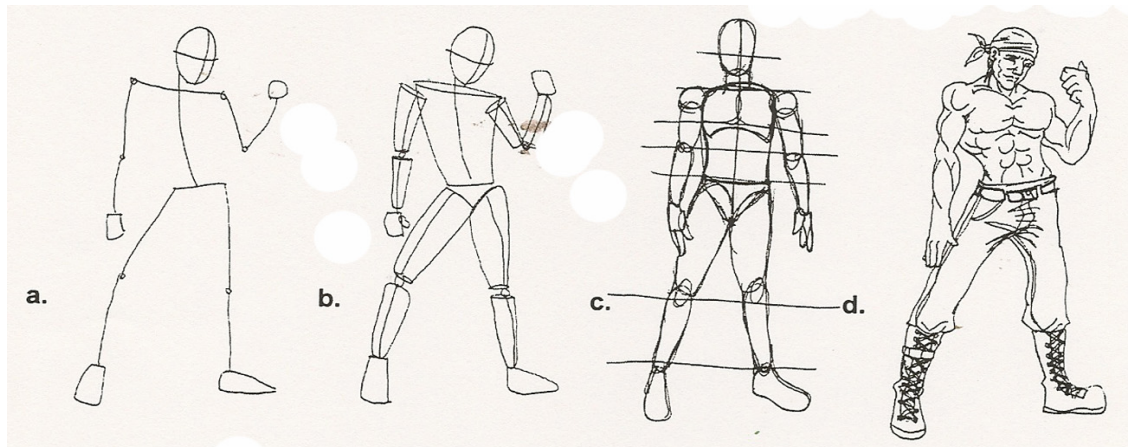
- Discuss how images/motifs/symbols were used to provide secret codes to slaves escaping by way of the Underground Railroad.
- Discuss the importance of story quilts in American history/culture by showing examples (information provided at end of lesson.)
- Relate art lesson to the composers and musical selections by giving an historical overview of timeframes in history that coincide with their lives/selected works.
- Ask students to share personal stories of people in their own family who have made quilts that have been passed down.
- Review/demonstrate drawing and color application techniques and processes relating to completing the assignment.

**DISTRIBUTED PRACTICE AND/OR SMALL GROUPS:**

Students brainstorm in groups of six/twelve to create a timeline of TN history events that coincided with timeframes associated with selected composers/works. Student teams generate a list of images/actions that could portray a unified story of selected theme. Students work individually to complete squares that will be assembled into a story quilt based on historical theme and reflective of a team effort.

**DAY 1:**

- Students discuss important events that coincide with the composer's lives and work presented in the Memphis Symphony performance. Ss review story quilts by Harriet Powers and Faith Ringgold.
- List suitable themes on the board (related to concert musical selections) and have students select one for each group of students.
- Student teams brainstorm a list of content images that relate to their selected theme and will give the best overall story sequence in the combined quilt squares.
- Students select a motif that will go in the margin on each of the individual squares. For example, a simple star or flag could be used to give a patriotic look to the overall quilt.
- Students review shape-to-form aspects/considerations relating to drawing people.



### DAY 2:

- Ss share their quilt theme and selected images with the class.
- Ss can sketch their initial images on scratch paper before drawing their quilt squares. Ss use a ruler to measure and outline a one-inch border on a 12" square piece of drawing paper (precut by teacher.)
- Ss can use a stencil or precut pattern to repeat the motif and enhance the overall appearance of the quilt. The following example relates to *John Henry*, one of the musical selections studied in this unit.

Use a stencil/precut pattern to create a border in the 1" margin of quilt square.



### DAY 3-4:

- Students use paint, color pencils, markers or crayons to finish the quilt squares.
- Quilt squares can be taped together from the backside with masking tape or stapled to strips of butcher paper and hung in the hallway.
- Student teams take turns sharing what they have learned about the people/events featured in their story quilt.
- Students refer to assessment guidelines to assess their finished products.

#### INTERVENTIONS/ACCOMMODATIONS:

- Team members will help individual students who are having difficulty drawing or painting his/her square.
- The lesson content and materials can be altered to match student abilities by using patterns.

#### EXTEND AND REFINE KNOWLEDGE:

The story quilt lesson can set the stage for the following activities:

- Writing narratives about the people/events featured in each quilt (SS & LA.)
- Creating one-act plays/reenactments inspired by the selected historical people/events (LA & Theatre.)
- Telling a round-robin story (form of storytelling) where one student starts telling a story, then passes to another student to add on to the same story. This continues until a student decides that an ending is appropriate, and the next student starts another story about a different person/event (LA, SS & Theatre.)



## ASSESSMENTS:

The story quilts can be evaluated using the following rubric. Use the 3 / 2 / 1 scale to rate each of the following aspects of quality work relating to drawing and quilt making.

Assessment Criteria: (E=3 points, S=2 points, N=1 point & U=0 points)

Each of the following can indicate a point earned toward 4 point/E

- Student demonstrates knowledge of shape-to-form concepts & skills in drawing activity.
- Student listens and participates in class discussions and follows teacher directions.
- Student completes individual and group responsibilities within scheduled times.
- Student shows respect for other team members when working together and assessing product efforts.

## CLOSURE:

Check for understanding through guided questions. Connect lesson objectives to what students are learning in their music class. Explain how they will use what they have learned in future activities.

This lesson can inspire other creative activities such as dramatic monologues, reenactments, or literary works.

# Story Quilts in American History

*The Quilt Encyclopedia Illustrated*, by Carter Houck, defines a story quilt as “any quilt that tells a story or depicts a portion of one’s life.” (p.160) Surviving quilts that date back to the 1800’s remind us that quilt making is an important part of our American heritage. The quilts produced by our ancestors told stories about their lifestyles, political views and religious beliefs. Quilts are usually thought of as being a type of American folk art created by both women and men.

A quilt is comprised of three layers:

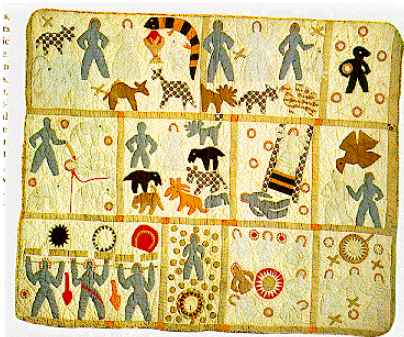
1. The top layer is either pieces of fabric stitched together in a pattern or a solid piece.
2. The center of the quilt containing batting or filler used to create warmth.
3. The final layer is the backing that is usually a solid piece, but some quilts do have pieced backings.

Quilting played an important role in the lives of African-American slaves in the early 1800s. Quilting bees were an important type of social gathering for the slaves. This was a time when they were not under the watchful eye of the master. They often spoke in codes. For example, “bugs in the wheat” meant “look out for patrollers” (Fry, 64). The colors and motifs/shapes were used to send messages to slaves who were traveling on the Underground Railroad. Quilts with the color black in them indicated a safe house. Triangles in a quilt indicated prayers for a safe journey.

A woman named Harriet Powers created one of the most famous story quilts. Harriet was born as a slave in 1837 in Georgia. Although she could not read or write, her two story quilts have impacted the world of women and quilting.

Faith Ringgold is one of the most famous quilt artists living today. She is especially known for her painted story quilts that have blurred the line between “craft” and “fine art” by combining storytelling, painting and quilted fabric. Her quilts are hung in major museums across the country. Students can find out more about Faith Ringgold by going to her website.

<http://www.faithringgold.com>



Harriet Powers Story Quilt (Stories from the Bible)



# **Instruments Of the Orchestra**

# INSTRUMENTS OF THE ORCHESTRA

## PERCUSSION



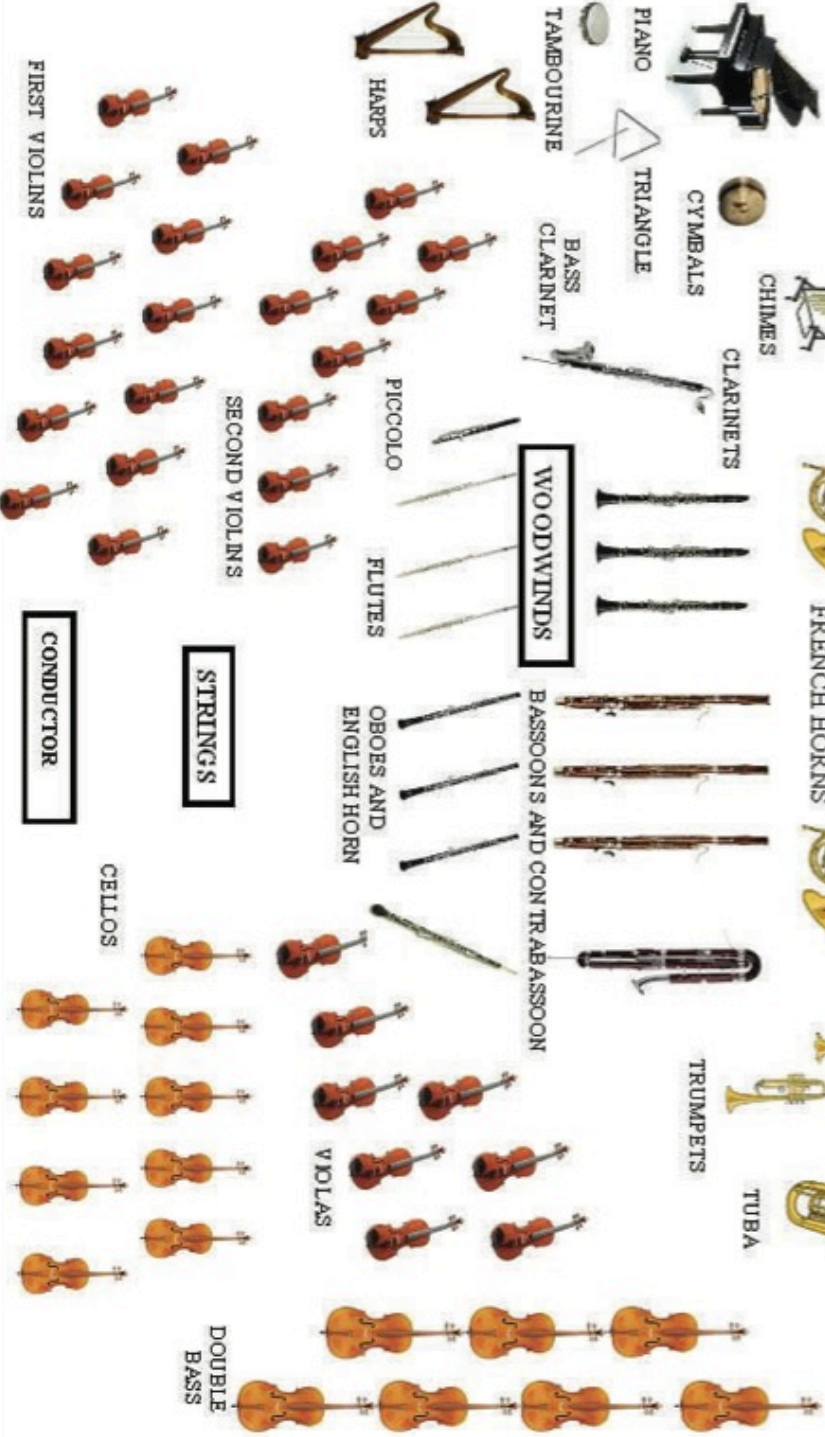
## BRASS



## WOODWINDS



## STRINGS



## CONDUCTOR

## INSTRUMENTS OF THE ORCHESTRA

### String Family

- WHAT:** Wooden, hollow-bodied instruments strung with metal strings across a bridge.
- WHERE:** Find this family in the front of the orchestra and along the right side.
- HOW:** Sound is produced by a vibrating string that is bowed with a bow made of horse tail hair. The air then resonates in the hollow body. Other playing techniques include pizzicato (plucking the strings), col legno (playing with the wooden part of the bow), and double-stopping (bowing two strings at once).
- WHY:** Composers use these instruments for their singing quality and depth of sound.
- HOW MANY:** There are four sizes of stringed instruments: violin, viola, cello and bass. A total of forty-four are used in full orchestras.

The string family is the largest family in the orchestra, accounting for over half of the total number of musicians on stage. The string instruments all have carved, hollow, wooden bodies with four strings running from top to bottom. The instruments have basically the same shape but vary in size, from the smaller VIOLINS and VIOLAS, which are played by being held firmly under the chin and either bowed or plucked, to the larger CELLOS and BASSES, which stand on the floor, supported by a long rod called an end pin. The cello is always played in a seated position, while the bass is so large that a musician must stand or sit on a very high stool in order to play it. These stringed instruments developed from an older instrument called the viol, which had six strings. The violin as we know it today was developed by master-craftsmen in 16th-century Italy.

There is one more member of the string family: the HARP. It is found at the end of violin section, and its forty-seven strings are plucked, not bowed.



## INSTRUMENTS OF THE ORCHESTRA

# Woodwind Family

- WHAT:** Wooden or metal tubes with holes in the tubing, to be covered or uncovered by the fingers and change the pitch.
- WHERE:** Find this family in the middle of the orchestra.
- HOW:** Sound is made by blowing across an open hole (flute, piccolo) or against a reed (clarinet, oboe, bassoon). This causes the column of air in the instrument to vibrate, and the musician can change the pitch by covering or uncovering certain holes on the body of the instrument.
- WHY:** Composers use this family for color and sparkle. Each woodwind has a unique and distinct timbre.
- HOW MANY:** There are four members: flute, clarinet, oboe, and bassoon. Eight to twelve are used in full symphony.

The woodwind family sits together in the middle of the orchestra, behind the violins and violas. The name "woodwind" originated because the instruments were once made of wood and are played using wind (by blowing). The FLUTE is now made of silver or sometimes gold. The flute has a cousin, very short and small, called the PICCOLO. This instrument plays the highest notes in the orchestra. The CLARINET sits directly behind the flutes and is long and black. It is descended from an instrument called the chalumeau. The OBOE sits to the right of the flute, is black in color, and has a wider opening at the end called the bell. The oboe is an ancient instrument, once called the hautboy, from the French. The oboe's big brother is the ENGLISH HORN, found to the right of the oboes. To the right of the clarinet, behind the oboes, is the BASSOON. The bassoon is a very long wooden tube that has been folded in half so you can see the bell from the audience.

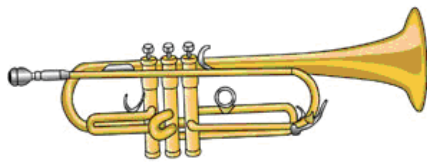


## INSTRUMENTS OF THE ORCHESTRA

# Brass Family

- WHAT:** Long brass tube that is curled around, ending in a bell
- WHERE:** Find this family in the back of the orchestra on the right side.
- HOW:** Sound is made by buzzing the lips into a cup-shaped mouthpiece. The valves are used to change the length of the tubing and alter the pitch. The musician can also control the pitch using lip pressure.
- WHY:** Composers use the brass family for big themes and brilliant passages.
- HOW MANY:** There are four members of this family: horn, trumpet, trombone, and tuba. Eleven to fourteen brass instruments will be found in the orchestra.

The brass family usually sits across the back of the orchestra. The HORN is in the back row of the orchestra, behind the bassoons and clarinets. The horn is a very long brass tube wrapped around in a circle several times. If you unwound a horn's tubing, it would be twenty-two feet in length! The TRUMPET sits to the right of the horns, and the TROMBONE sits behind the trumpet. The trombone is an ancient instrument that has not changed much since the early times when it was called the sackbut. Part of the trombone's tube, called a slide, is movable, sliding in and out to change the pitch. The last member of the brass family is the TUBA. The tuba was first used in a symphony orchestra by Richard Wagner.



Trumpet

Trombone



French Horn



Tuba

## INSTRUMENTS OF THE ORCHESTRA

# Percussion Family

**WHAT:** Various instruments of wood or metal that are struck with mallets.

**WHERE:** Find this family in the back of the orchestra on the left side.

**HOW:** Sound made by striking the instruments.

**WHY:** Composers use percussion instruments to give style and flair to a piece. This family provides the most noticeable rhythm to a piece.

**HOW MANY:** There are many instruments in this family. In orchestras, one musician is assigned to play the timpani, and then two to four additional musicians cover the remaining instruments.

Another family of the orchestra is the percussion family. This family is found on the far left side of the orchestra. Most of the percussion instruments are struck with mallets or sticks. One group of instruments in this family is the drums. TIMPANI, the pitched drums, stand alone and have one designated player. Other drums are the BASS DRUM, the FIELD DRUM, the SNARE DRUM and even the DRUM SET. You can hear other percussion sounds created by CYMBALS, TRIANGLES, WOOD BLOCKS, TAMBOURINES, SLEIGH BELLS and many others. Sometimes a composer uses tuned percussion instruments such as XYLOPHONES (tuned wooden bars), VIBRAPHONES (tuned metal bars) and the GLOCKENSPIEL (very high-pitched metal bars). The PIANO is also a member of the percussion family because its strings are struck with felt-covered hammers.



Piano



Triangle



Timpani



Tambourine



Bass Drum



Chimes



Glockenspiel



Snare Drum

**RETURN TO:**  
 Wincle Sterling  
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 Loc. 8539 Rt. 4

## *Young People's Concert*

### **American Expressions**

February 13, 2014

## **Evaluation**

Please take time to express your reactions by checking the appropriate column after each category and providing requested information.

SA-Strongly Agree

A-Agree

D-Disagree

SD-Strongly Disagree

NA-Not Applicable

	SA	A	D	SD	NA
1. The mission of this young people's concert was clear.					
2. The guiding questions and activities in the curriculum packet were useful for Fine Arts portfolio preparation.					
3. Activities/topics were relevant to most participants.					
4. Curriculum activities were presented clearly and accurately.					
5. Curriculum activities offered assistance for teaching to MCS standards.					
6. Questions and concerns were dealt with satisfactorily.					

**Transportation and on-site assistance at the concert were satisfactory. If not, explain:**

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**Please describe the most useful component(s) relating to the concert or the preliminary units.**

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**How can we improve this overall experience for next year?**

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**My overall assessment of this session (circle one)**

Excellent ..... Good ..... Fair ..... Poor