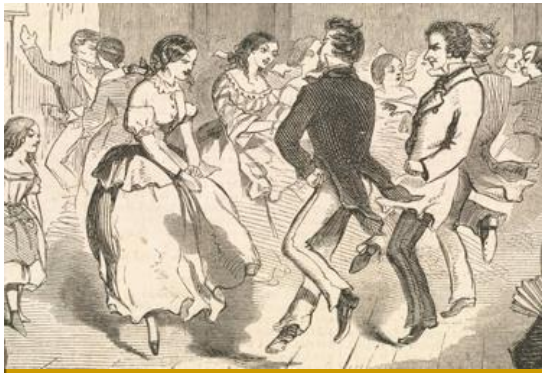




American Odyssey

TEACHER GUIDE

THIS BOOKLET BELONGS TO: _____

Dear Teachers: This year, the Arkansas Symphony Orchestra proudly presents *American Odyssey* to Arkansas students! The purpose of the orchestra's concert is for students to learn to integrate listening to music into their learning processes and into their everyday life. These materials will help you integrate the concert experience with content you may already be teaching in your classroom. This guide is an excellent resource that can help you collaborate with your music and art teachers to reinforce the curriculum you're teaching.

ABOUT THE CONTENT: The *American Odyssey* takes students on a journey with the immigrants that arrived on America's shores. Through the music, students will explore rhythms, customs and cultures the immigrants brought with them. Over time, all these intertwined with new music, customs and cultures with the result of a unique creation of the American Fabric of music. Although music has changed in style and format over the centuries, human's basic need to express themselves has not. Students will learn how music is used as a tool of expression and is a direct reflection of culture, of a moment in history or of a composer's emotions. Students will also learn that music can fulfill society's need for entertainment and contemplation.

ABOUT THE MATERIALS: The Teacher's Guide contains instructions for preparing students to listen. There is specific guidance in the Listening Preparations (found in purple bordered boxes) and various activities that link the music experience into the classroom lesson plans. Student Journals are provided for each student for you to distribute to the students. You may wish to collect them between usage if that seems appropriate.

BEFORE THE CONCERT: 1) Prepare the students in advance of the concert by completing the Listening Preparation exercise for each work. *Largo* by Dvorak is 13 minutes long so you might play a portion each day. Playing the piece at two different times provides reinforcement and recognition. The preparation for serious music is like teaching a child to swim before jumping in the pool.

2) Discuss appropriate etiquette (Music, Dance or Social Studies teacher) - Some teachers have given a grade for conduct. The music teacher can review information about the instruments, the conductor and about conducting (pages 3 and 6 in Student Journal. (PR.6)

3) The Social Studies teacher can review "What is an Odyssey?" and complete the exercise. Afterwards, the Music teacher can review the page about a musical odyssey and conducting.

IMMEDIATELY AFTER THE CONCERT: Have the students complete the "After the Concert" writing exercise on page 24 of the Student Journal. **We would love for you to send us a sample.** (RE.9)

DURING THE YEAR: Plan with other curriculum teachers when each piece or unit should be covered. **It is not necessary to complete all the activities prior to the concert.** In all cases, the Music and Art teachers can reinforce the teaching by the classroom teacher by completing the suggested music or art activities at the time the material is being covered in the classroom. Librarians can create a display of books about the sections being covered.

These materials have been prepared by volunteers and teachers under the auspices of the Hot Springs/Hot Springs Village Symphony Guild and in collaboration with Arkansas Learning Through The Arts. The materials are copyrighted but may be used and copied for non-commercial and educational purposes.

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EVOLUTION OF “AMERICAN” MUSIC

(RE.9) (not meant to include all kinds)

American “roots music” reflects America’s story, carrying our history and cultural identity in its songs. Much of the music reflects essential American values: freedom, democracy and diversity. It is the connection between “being an immigrant” and the process of “becoming an American.” Nothing expresses the tensions and triumphs of the immigrant journey like music. “Roots music” is the America’s sound. “Roots music” is a relatively new phrase that describes all music that has grown out of older folk traditions. It is sacred and secular, rural and urban, acoustic and electric, simple and complex, old and new.

American original “roots music” came from two groups: immigrants from the British Isles and slaves from West/Central Africa. These music traditions blended to create a variety of “roots music,” including folk ballads, country, blues and gospel. New waves of immigrants came to America adding their music traditions to the mix, both traditional classical and the folk tunes. Eventually, “roots music” would evolve into American popular music: jazz, bluegrass, rhythm and blues, rock and roll, rap and much more.

American Indian music: The music heard in the Americas was probably sacred song. For the Native Americans, it was first the chant of a human voice, the pulse of a drum. Music was communication with the Creator. In several Native American languages “to sing” is “to pray.” Typical drumbeats and rhythm can be heard in Movement 1 of the *New World Symphony* by Dvorak. The heart of the music is the “pow-wow,” a gathering of American Indians to celebrate pride and culture. The word “pow-wow” originally referred to healing ceremonies. Later, it meant a secular event with singing and dancing; then, it became a gathering of Indian nations.

Traditional Hymns: Early settlers coming from Europe arrived because of religious persecution. They brought hymns and songs that were steeped in their Protestant tradition. The first book published in the English colonies was the Bay Psalm Book (1640), a collection of psalms in a rhythmic verse that could be sung to familiar melodies.

Negro Spirituals: Enslaved Africans were first brought to North America in 1619 from West and Central Africa where music was the center of communication and expression. They worked to maintain their musical tradition: the use of drums and other percussion instruments for both sacred and secular expression. Negro spirituals evolved in the 1700’s and early 1800’s when Protestant missionaries attempted to convert the slaves to Christianity and taught them the traditional Protestant hymns. The slaves created their own songs which were sung with deep emotional intensity; spirituals cried out with the pain of slavery and the hope of freedom. When the *Underground Railway* developed to help slaves escape to freedom, the slaves created a code language in the spirituals that others could not understand, so their chance of escape was increased.

American Classical: Classical or serious music played in America was largely by European composers until the early 1900s. Most musicians and immigrants were steeped in the European tradition but were ready for the new sounds of America. So American classical music has its source in the European instruments and composition, but today’s composers draw their inspiration from many kinds of “roots music.”

The Beginnings of America

This section in the Student Journal describes in broad terms the waves of immigrants who came to America. The music deals primarily with the movement of 'new' Americans westward and the culture they created in the new territories. There is a Lesson Planning Guide that can be used to weave these materials into the classroom lesson plans. Other activities that do not fit directly into those guides, can be found with each work following the Listening Preparation.

POLITICAL MAP OF THE UNITED STATES AND CENTRAL AMERICA



What U.S. states border with:

the Pacific Ocean? _____, _____ and _____

the Gulf of Mexico? _____, _____, _____ and _____

the Great Lakes? _____, _____, _____, _____, _____ and _____

The Tropic of Cancer goes through what countries? _____, _____ and _____

What country forms the northern border? _____ the southern border? _____

Using your ruler and the legend, determine the distance between Little Rock and:

Mexico City _____ Washington D.C. _____ and Ottawa _____

BEGINNINGS OF AMERICA

Immigrants from all around the world brought their countries' customs with them. Their customs have had an influence forming what we call the American **culture**, including the music we play and sing, the art we create, the books we read, the movies we watch and the language we speak. American English contains many words that the immigrants brought with them. Many of these words have become a part of our everyday language.

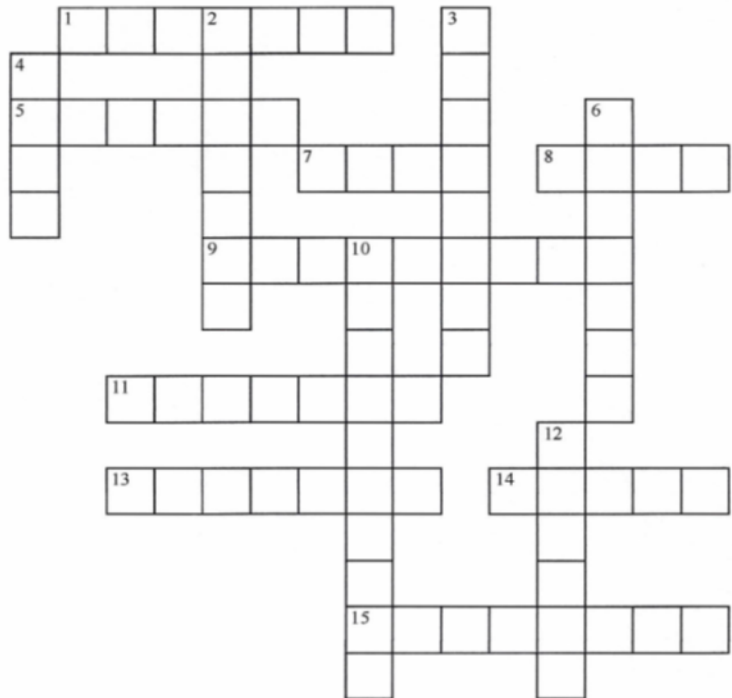
Directions: All the words in this crossword are highlighted on page 8 of the Student Journal. Use those words to complete the puzzle. Note that not all highlighted words are answers in the puzzle.

ACROSS

- 1 One hundred years
- 5 Able to pay expenses
- 7 To attract something towards a place
- 8 To move something away
- 9 One who comes from another country to live
- 11 Any long series of journeys
- 13 Move from one place to another
- 14 Search for something specific
- 15 Having to do with the financial means of living

DOWN

- 2 State of commotion or agitation
- 3 One who explores unknown regions
- 4 A surge or rush, resembling the ocean
- 6 Set of customs and traditions shared by people in a place or time
- 10 Bound to work for a period of time because of a contract
- 12 Longstanding habitual activity of people



WHAT AMERICAN ENGLISH WORDS CAME FROM ANOTHER LANGUAGE?

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

HoeDown from Rodeo Suite

by Aaron Copland

Who Wrote the Music? Read about the composer in the Student Journal. When Copland returned from his studies in Europe, he found that the United States gave him something he was not always aware of – a broad, imaginative landscape of expression – and that it combined well with his elegant European experience. His style was expressive while using the fewest notes possible to convey his meaning. He wanted his works to reach out to people who didn't traditionally relate to classical or modern music, so his themes were straightforward and appealing to the listener.

His works soon brought him recognition, and he went on to compose in all styles of music – from symphonies to film music – from ballets to chamber music – including *Appalachian Spring*, *The Heiress* (film), *Billy the Kid* (ballet suite), *Lincoln Portrait* and the well-known *Fanfare for the Common Man* which was the theme for the 1976 Montreal Olympics.

What is Music About? In 1942 choreographer Agnes de Mille asked Copland to compose a score for the ballet *Rodeo*. It premiered at the Metropolitan Opera House that year and was loved by the audience, as the performance received twenty-two curtain calls.

Copland later arranged the music as a symphonic suite for orchestra titled *Four Dance Episodes from Rodeo*, which consisted of removing "Ranch House Party." With the middle section removed, the composition resembled the symphonic form with an ambitious opening movement, slow movement, minuet and finale. The basic story of each section is in the Student Journal. Complete the Listening Preparation for *HoeDown*. If you have time, play each movement as you tell the story.

Listening Preparation for HoeDown: <https://www.youtube.com/watch?v=dYdDYSTEuWo>

Tell the story of *Rodeo*. Explain the listening map for *Hoedown* and listen together. (Practice listening to the music yourself in advance so that you can point at the symbols as the music plays.) **(PR.5) Following the map and the times:** Move from the bottom left corner of the map to and around the dance floor pathway, ending in the barn at the upper left corner of the map.

- Pictures of dancing couples, alphabet letters and symbols help identify the sections which have been highlighted in red
- Each star, stair-step shape, and spur represents 8 beats, as shown by the number of points on the symbol. Small horseshoes have 4 beats; large horseshoes have 6 beats and an uneven or jagged sound.
- Note the tempo markings – *ritard* is to slow down and *allegro* is at an earlier pace.

00:26 to 00:46 **Introduction** ~ First star (with 8 beats for each point) announces the fanfare which is symbolized by the 19 beats or arrows on the lasso. The fanfare ends with the 8 beats of the second star

00:47 to 01:05 The horses (horseshoes) clomp into the corral; the smaller horseshoes have 4 nails, and the larger horseshoe has 6 nails which sounds jagged.

01:06 to 02:01 **Theme A** ~ This is a bright, dancing section represented by a dark grey star. The last star is lighter to signal a transition is occurring.

02:02 to 02:28 **Theme B** ~ The shape is light grey, being a slower and quieter theme.

02:29 to 02:43 It turns darker when the mood becomes brighter and louder.

02:44 to 03:08 **Interlude** ~ a brief pause in the action – what's happening, romance maybe?

03:09 to 03:35 **Return of Theme A** ~ lively, dark grey stars return as the happy couple dances away.

03:36 to 03:44 **Coda** ~ dynamic finish to the piece, ending with three accented drum beats.

Listen to the piece a second time and discuss what instruments they hear. How does the mood of the piece of music change as different instruments perform and the music moves from one section to another? Then,

have them classify the instrument by families of the orchestra. Refer to Orchestra layout on page 2 of their journal. Which instruments in this piece are not pictured in the layout? piano, block, snare drum and the xylophone.

On 'Name the Instruments' on the Listening Map, have the students fill in the blanks

(P.4.4.1) Answers: (1) piano (percussion) (2) oboe (woodwind) (3) bass drum (percussion) (4) snare drum (percussion) (5) violin (string) (6) trombone (brass) (7) trumpet (brass).

Suggested Activities

Student Learning Expectations: 4th grade: G.1.4.1, G.1.4.2, G.1.4.6, G.1.4.7-G.1.4.9,

5th grade: G.2.5.2, G.2.5.3, G.2.5.4, 5.2.5.6, G.2.5.9, G.3.5.2, G.3.5.4

6th grade: G.1.6.1, 6.1.6.2

1) Social Studies and Geography: What is a rodeo? The origin of the rodeo is traceable back to early 1700's when the Spanish ruled the West. The ranchers (known as rancheros) brought their skills with them from Spain. They had a strong influence on the American cowboy, many of whom had not come from countries with ranching experience. They picked up the skills of roping, horse breaking, riding, herding and branding that were necessary for a successful ranch. The ranchers had to take their cattle to market and did so by organizing long cattle drives to Kansas City and Chicago. At the end of the trail rides, the cowboys would often hold informal competitions to see who had the best skills. This was the beginning of the modern rodeo which has truly developed into a sport. Show students the map of cattle drives on page 9 and compare to the topographical map in the Student Journal, page 11. Discuss the role of geographical boundaries, placement of rivers and railway lines. Have them determine the distance of a couple of the drives and estimate how long it would take for a drive to reach its destination, 15-25 miles per day depending on the trail and the weather. For a lesson plan 'Making a Brand for Ourselves the "Cowboy" Way,' see <https://learnaboutag.org/matrix/lessons/527/> for several suggested activities.

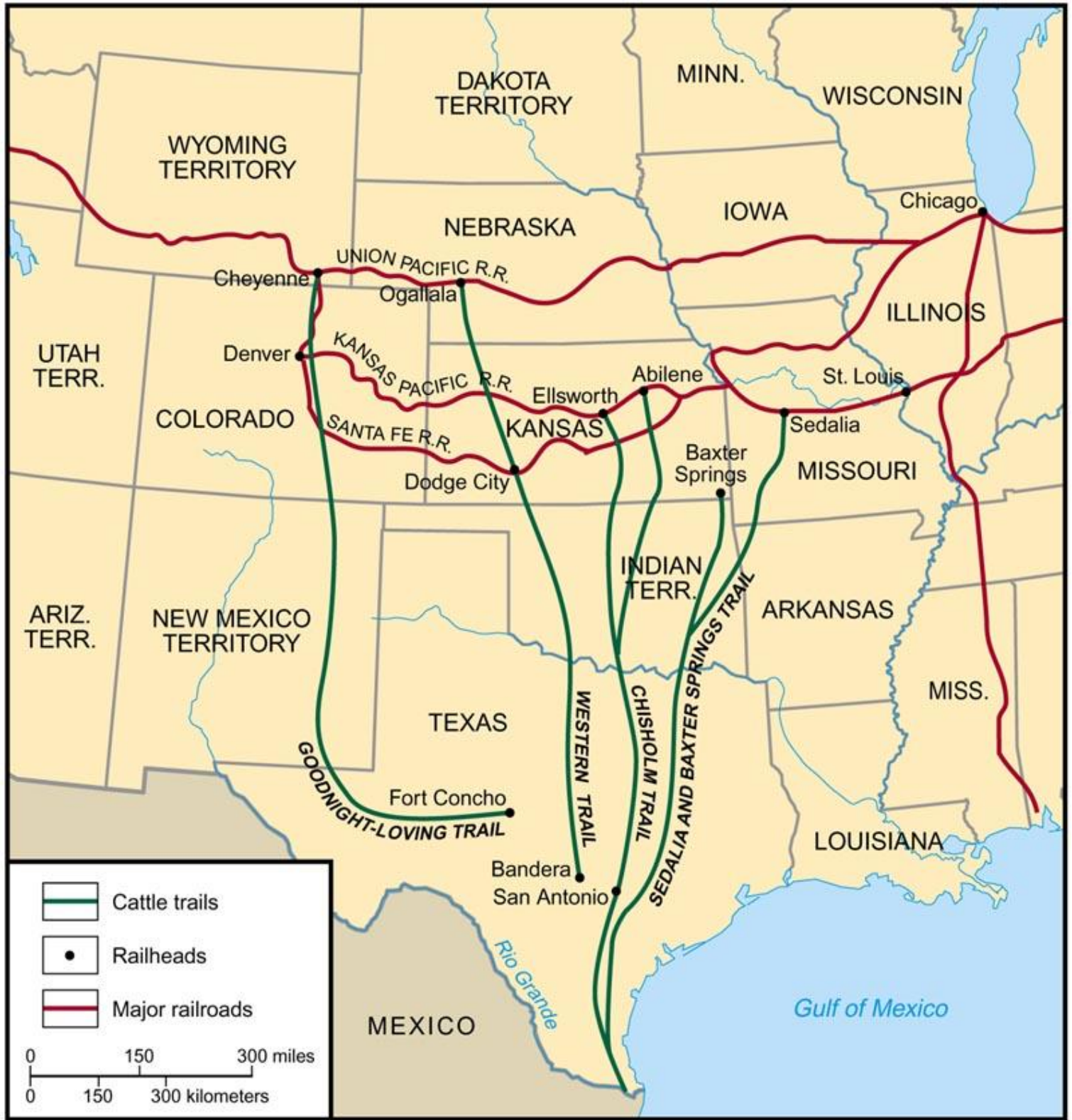
2) Tell students about how cowboys show off their riding and roping skills - for each other and potentially prizes, but probably for their women friends as well. **How might it have been different 150 years ago and today?** When rodeos first began, it was a form of relaxation and letting off steam. Then at the end of the day, the cowboys cleaned off all the dust, put their best shirts and kerchiefs on, and gathered for a hoedown, where they danced into the evening with these very same women friends. **Have any students attended a real rodeo? Have them share the experience with the class.** Students can create a story based on what they think might happen at the hoedown. Ask them to draw a picture to depict a scene in their story. (This might be a possible story for the multimedia lesson planning guide.)

3) Social Studies/Science: Have the students:

- complete the questions below the topographical map on page 11 in the Student Journal,
- explain why the river systems of the Midwest were critical to the farmers and ranchers,
- notice the latitude of various states, and
- point out the places where state boundaries follow either the mountain ranges or rivers.

Discuss the characteristics of the geography and ecosystem that made it suitable for raising cattle and herding them to market. **How might this have contributed to Westward Expansion?** It was open plains, and a rancher could own hundreds of acres to support the cattle. In certain areas, there was an abundance of water. At the time, there were still grasslands on which the cattle would feed. The cowboys could herd the cattle to market because settlements were few and barbed wire fences did not exist at the beginning. The original market destination was Chicago at first and then regional cities developed after the transatlantic railway was completed, opening new markets. There was a lot of opportunity for people to make their lives better. **Why was it necessary to brand cattle?** Without fences, ranchers could not otherwise identify their cattle, especially after starting on a trail drive. **What were some of the hazards to ranching?** Lack of water, predatory animals, predatory neighbors and severely hot and cold temperatures.

FURTHER CONNECTIONS TO THE CURRICULUM: Lesson Planning Guide -- **Essential Questions:** How Have Immigrants Influenced American Culture?



CATTLE TRAILS

Overture from Candide by Leonard Bernstein

About the Composer: With his success at being appointed the Music Director of the New York Philharmonic, Bernstein was able to influence the direction of music in America. He was known for championing American composers, such as Aaron Copland, so their music became part of the mainstream music in concert halls. He also premiered major composers around the world, particularly those that were newly arrived in the music world.

He made many recordings with the New York Philharmonic with the result of making music more accessible to a wider audience. He also traveled with them to other countries, 38 in total, sharing some of the most current symphonic works. His connection to New Yorkers increased with the launch of Concerts in the Parks in 1965 which became so popular that many other American orchestras made similar outreaches to their home community. Bernstein certainly had a significance on the growth of interest in music in America throughout the century.

Listening Preparation: <https://www.youtube.com/watch?v=ovFVC2ZsOc4&list=RDovFVC2ZsOc4&index=2>

Here's a **minute-by-minute analysis** of the performance you're hearing — *Overture to Candide*," conducted by Leonard Bernstein with London Symphony Orchestra

- 0:00 - 0:15 — Spark-Ignition Opening** -- Bright **brass fanfare** launches immediately — trumpets crisp, articulated. Strings answer with quick, sparkling figures. Bernstein sets a **fast, buoyant tempo**; the energy is unmistakable.
- 0:15 - 0:30 — First Whirlwind** -- Woodwinds begin the signature **whirling scalar runs**. Snare drum adds a martial snap. The orchestra feels like it's "leaning forward," riding Bernstein's momentum.
- 0:30 - 0:45 — Comic Brilliance** -- Rapid exchanges between strings and winds. Bernstein's trademark: **hyper-precise accents** that make the humor pop. Harmony stays bright.
- 0:45 - 1:00 — First Big Cadence** -- Brass reenters with heroic gestures. Percussion reinforces the cadence. Bernstein pushes the ensemble into a tight, unified punctuation.
- 1:00 - 1:20 — Lyric Waltz Emerges** -- Suddenly: **the famous lyrical waltz theme** in the strings. Warm, lush phrasing. Bernstein lets the line breathe. Clarinet and oboe add gentle counter-melodies.
- 1:20 - 1:40 — Waltz Expansion** -- Strings swell; winds decorate. Bernstein shapes the rubato subtly — never dragging, always dancing. Harmony becomes more chromatic and sentimental.
- 1:40 - 2:00 — Waltz Climax** -- Full orchestra joins; brass soften to blend. Bernstein's left hand visibly sculpts the phrasing. This is the overture's emotional "heart."
- 2:00 - 2:20 — Snap Back to Comedy** -- Sudden return to fast tempo. Woodwinds fire off quick, playful gestures. Percussion reasserts the comic, almost circus-like character.
- 2:20 - 2:40 — Virtuosoic Runs** - Strings and winds trade rapid scales. Bernstein drives articulation: crisp, never sloppy. The LSO responds with razor-sharp ensemble precision.
- 2:40 - 3:00 — Brass Heroics** -- Trumpets and horns take center stage. Big, bold statements — almost operetta-style swagger. Underneath, strings keep the motor running.
- 3:00 - 3:20 — Grand Build** -- Full orchestra layers in. Bernstein increases intensity without increasing tempo — classic technique. Harmony thickens; rhythmic density grows.
- 3:20 - 3:40 — Final Waltz Echo** - Brief return of the lyrical theme, now more triumphant. Winds shimmer above the strings. Bernstein shapes it with affectionate nostalgia.
- 3:40 - 4:00 — Acceleration to Finale** - Everything tightens: articulation, tempo, rhythmic drive. Percussion adds sparkle. Brass prepare the final fanfare.
- 4:00 - 4:29 — The Bernstein Finish** -- Explosive final flourish. Brass blaze; strings race; winds sparkle. Bernstein gives his signature "throw" gesture at the final chord. The ending is crisp, unanimous, and joyful.

Listen to the piece a second time and discuss what instruments they hear. How does the mood of the piece change as different instruments are used and it moves from one section to another?

Colonial Dance by Florence Price

About the Composer: Florence Price was one of the best tale-weaving composers of the twentieth century. This composer from Arkansas produced more than 300 original compositions, many that drew upon traditional music to trace the Black American experience. She made significant contributions to the classical music world during a time of racial segregation and discrimination. Many works were essentially 'lost' after she died and were not re-discovered until the 2009 renovation of her former summer home; this work is one of those discovered. Price's compositions are becoming a staple for many orchestras.

About Music: *Colonial Dance* is a lively and vibrant orchestral piece that captures the spirit of celebration and joy. It was inspired by African American folk music and dance, infusing elements of the past with Price's own unique compositional style. There is no record of the story that Price's dance tells, but she certainly knew that on many estates in the new nation, it was often enslaved peoples who were summoned to provide music for the dance galas their owners hosted - history is viewed through many lenses.

Listening Preparation: https://www.youtube.com/watch?v=Q_aj1A6HfWo&list=RDQ_aj1A6HfWo&start_radio=1

Here's a **minute-by-minute analysis** of the performance you're hearing — *Florence Price's "Colonial Dance," performed by the Minnesota Orchestra under Kensho Watanabe.*

0:00 - 0:20 - The piece opens with a bright, rhythmic gesture — a quick establishment of dance energy. Strings lead with light, bouncing articulation, immediately setting a playful, almost courtly tone. Woodwinds add color, hinting at Price's signature blend of classical structure with American rhythms.

0:20 - 0:45 - The orchestra settles into the main dance theme. You hear a clear, lilting melody passed between strings and winds. The harmony stays warm, evoking a genteel, "colonial parlor" aesthetic. The conductor keeps the tempo crisp, giving the music a buoyant lift.

0:45 - 1:10 - A slight thickening of texture: brass enter subtly, reinforcing the rhythmic drive. The dance becomes more animated — Price often uses syncopation to add sparkle, and you can hear that here. The orchestra's articulation stays tight and elegant.

1:10 - 1:35 - A contrasting section emerges. The melody becomes smoother, more lyrical, with winds taking a more prominent role. The strings provide a gentle undercurrent. This moment feels like a graceful turn in the dance — still lively, but more refined.

1:35 - 2:00 - The rhythmic bounce returns. Percussion (likely light timpani or snare touches) adds definition. The orchestra leans into the folk-inflected charm that Price often weaves into her dances. There's a sense of forward motion, almost like dancers re-entering the floor with renewed energy.

2:00 - 2:25 - A brief orchestral swell: brass and winds reinforce the theme with more confidence. The strings play with sharper articulation, giving the dance a more festive character. This is one of the most "public" moments — it feels like a celebratory gathering.

2:25 - 2:50 - The music relaxes again into a smoother phrase. Price's orchestration shines here — she balances warmth and clarity beautifully.

2:50 - 3:15 - The dance theme returns with full brightness. This is the "homecoming" of the main idea. The rhythmic bounce is crisp, and the ensemble sounds unified and lively. The conductor keeps everything light on its feet.

3:15 - 3:40 - A final push of energy: brass add sparkle, winds flutter around the main line, and strings maintain the rhythmic backbone. The music feels like it's spinning toward a conclusion, gathering momentum.

3:40 - 4:09 - (Finale) The orchestra delivers a cheerful, decisive ending. The articulation tightens, the tempo stays buoyant, and the final chords land with a clean, satisfying snap — very much in keeping with Price's elegant dance style.

Listen to the piece a second time and discuss what instruments they hear. How does the mood of the piece change as different instruments are used and it moves from one section to another?

Colonial Dances of George Washington's Mount Vernon

<https://www.mountvernon.org/library/digitalhistory/colonial-music-institute/essays/how-to-dance/country-dance>

The dances most often performed in the 1700's were the country dance, the cotillion, the minuet and the reel. Everyone seemed to know how to do country dances, from the maids to the masters. The way they did them might look different, but the elements of the dance were the same.

A country dance consisted of various figures such as hand-turns and circles, performed by dancers standing in longways sets: two lines, partners opposite each other. Here are the instructions for performing a country dance as described in the website listed above.

Form longways sets of six to ten couples.

First Figure: 16 beats

- First two couples at the top do right-hands-across.
- To do this, each of these four dancers take the right hand of the person diagonally opposite, making a "star" or X figure. Sing the tune as they go around, stepping on the beats.

"Yankee Doodle Went to Town, a-Ridin' on a Po-Ny"

- Change to left hands and dance back to place.
"Stuck a Feather In his Hat and Called it 'Maca-Ro-Ni.'"

Second Figure: 16 beats

- 1st (top) couple lead down the center, turn alone, come back, and cast off.
- To do this, the top couple takes inside hands and dances down middle for 4 beats, then drop hands and turn around towards partner and face up (4 beats).

"Yankee Doodle Keep it Up, Yankee Doodle Dan-Dy."

- Dance back to place (4 beats), go outside the set, each on his or her own side, turn down and go behind the 2nd couple and into their place. As the 1st couple passes them, the 2nd couple moves up to the top place.

"Mind the Music and the Step, and With the Girls be Han-Dy."

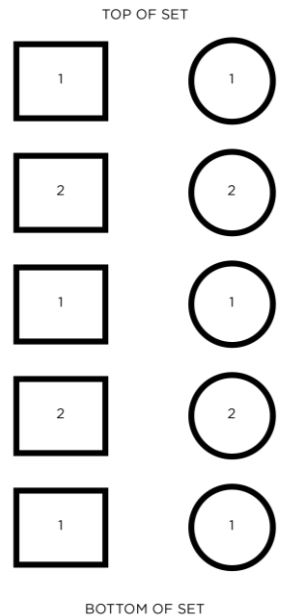
- The couples have changed places in the line of the dance.

This sequence is now repeated with the original 1st couple going through the figures with the next couple in line. At the end of this sequence, the 1st couple will be ready to dance with the couple below them and there will be two couples free at the top, who take the numbers 1 and 2 as in the diagram at the left.

These two couples now begin the dance with the right-hands-across, etc., at the same time the original 1st couple is dancing with the 4th couple down in the original line. There are now four couples active in the set during the dance sequence. Eventually, all the dancers become active. The original first couple dances to the bottom, waits out one turn, and begins again as a 2nd couple. Eventually, they are again at the top and the dance ends.

Once they reach the top or bottom of the set, couples must wait out one turn of the dance, change their numbers from 2nd to 1st or 1st to 2nd couple, and then join in on the next round.

Today, country dances are danced with all couples active from the start. As in the diagram on the left, couples number off, 1, 2, 1, 2, and all the 1s begin the dance together. In the eighteenth century, most country dances involved three couples with a neutral fourth standing below them. Dances began at the top, dancers in the line becoming active as the 1st couple came to them.



Yankee Doodle Lyrics of George Washington's Era

<https://www.mountvernon.org/library/digitalhistory/colonial-music-institute/essays/real-words-to-yankee-doodle>

The lyrics that George Washington probably heard sung to the tune of "Yankee Doodle" are not the words now known around the world. The earliest known appearance of the common words relating to "pony, feather, and macaroni" is in James Orchard Halliwell's *The Nursery Rhymes of England*.¹ No earlier reference to these lyrics has been found.

Washington probably did know the chorus about minding the music and the step. It comes from the Boston area in 1775 and was set to the tune we all know. The song must have struck home because by 1830, over one hundred more topical lyrics were printed, sung to the same tune and using the same basic chorus. In the twentieth century, this chorus was added to the "macaroni" verse from 1842, making up the song we know today.

After the battles at Lexington and Concord, the British controlled Boston from April 1775 until March 1776. In June 1775, George Washington arrived to take command of the patriot army that had assembled outside of the city to defend the rest of Massachusetts and lay siege to the British stronghold. The following song was probably written sometime after his arrival. It was created from story elements from three earlier New England-made lyrics.

These are only some of the lyrics that were sung. There were some uncomplimentary in nature stemming from the early months of Washington's command. The New England militia officers who were elected to their commands grumbled openly against the Virginian who was appointed by Congress. But by 1776, Washington was a hero in the eyes of most patriots and new songs lauded him as "God-like Washington."

1) The Farmer and his son's return from a visit to the CAMP. Father and I went down to camp, Along with Captain Gooding, And there we see the men and boys As thick as hasty pudding.	CHORUS AFTER EACH VERSE Yankey doodle keep it up, Yankey doodle dandy, Mind the music and the step And with the girls be handy.	2) And there we see a thousand men, As rich as 'Squire David, And what they wasted every day, I wish it had been saved.
3) The 'lasses they eat every day, Would keep an house a winter; They have as much that I'll be bound, They eat it when they're mind to.	4) And there we see a swamping gun, Large as a log of maple, Upon a ducid little cart, A load for father's cattle.	5) And every time they shoot it off, It takes a horn of powder, And makes a noise like father's gun, Only a nation louder.
6) I went as nigh to one myself, As 'Siah's underpinning; And father when as nigh again, I thought the duce was in him.	7) Cousin Simon grew so bold, I thought he would have cock'd it; It scar'd me so I shriek'd it off, And hung by father's pocket.	8) And captain Davis had a gun, He kind of clapt his hand on't, And stuck a crooked stabbing iron Upon the little end on't.
9) And there I see a pumpkin shell, As big as mother's bason, And every time they touch'd it off, They scamper'd like the nation.	10) I see a little barrel too, The heads were made of leather, They knock upon with little clubs, And call'd the folks together.	11) And there was captain Washington, And gentlefolks about him, They say he's grown so tarnal proud, He will not ride without them.

Growth of the Black Culture in America

Read the related section in the Student Journal on page 15. The language of slaves started evolving in Africa when people from many tribes tried to communicate. They developed their own auxiliary language or 'pidgin' language which became very useful upon their arrival in America. The pidgin changed with the assimilation of English words into what has been called "slave speak." One that emerged is called 'Gullah' and is found primarily on the South Carolina coast where rice was grown. Many of the slaves were from the west coast of Africa known as the Rice Coast so they already had skills in rice cultivation and tidal irrigation.

(Arkansas Anchor Standards for Information Reading -- 1, 2, 3, 4, 6)

Suggested Activities:

1) Literacy: Introduce the Gullah language and customs – see information on the Gullahs and their language at <https://glc.yale.edu/gullah-rice-slavery-and-sierra-leone-american-connection> and www.knowitall.org (select "Gullah Net, Gullah Traditions and Gullah History". for more in-depth information.

GULLAH TALK

'e in de bresh	He is cutting wood.
'e tief um	He/she stole it.
'e bex me tummuch	She makes me mad too much
Fo ah could wake up to know	Before my birth
'e leave good testimony	Good life
Each one pull 'e own hairpin	Does share of the work

The Gullah's rich story-telling tradition includes human trickster tales about clever and self-assertive slaves, including "Brer Rabbit" and "Brer Fox." They also had morality stories designed for their children.

2) Literacy and Social Studies: (H.12.3-4.4, H.12.5.5-7, SL.3-6.1) Discuss how one can communicate without using words which were necessary on plantations where slaves were often forbidden to talk. But communicating without words or through codes (sometimes secret) has been important to many cultures for a variety of reasons. Have students research in small groups and report back methods of non-verbal communication, including how they work, time period and circumstance. Lead a discussion on similarities and differences.

Indians - smoke signals (www.indians.org), dancing (www.ani-kutani.com), drums (www.powwow-power.com), Anasazi paintings (<https://ancientpottery.how/Anasazi-art>) for '20 Examples of Anasazi art that will blow your mind'

Deaf - American sign language (www.lifeprint.com)

Slaves - singing spirituals with code word meanings, body rhythms, tap dancing (www.osblackhistory.com)

Soldiers in WWII- Navajo Code Talkers (www.navajocodetalkers.org)

Sailors - semaphore flags (www.sacdelta.com, www.themeter.net, www.flagexpressions.wordpress.com)

Early electronic media - Morse Code (www.learnmorsecode.com interactive)

Viet Nam War POWs - The Tap Code (www.pbs.org)

Symbols of many origins - (www.symbol.net)

2) Work songs have been a part of many cultures over the centuries. The slaves developed their own to help them survive the hardships and monotony of their lives. Lead a discussion on the development of work songs and how they evolved to help people do their jobs, many of which were repetitive, boring or needing to be done in rhythm with others. Go to YouTube and listen to the elaborate work song developed by 4 postal workers in Ghana while cancelling stamps. (<https://www.youtube.com/watch?v=oXeOF5TRIhA>)

Largo (Second Movement), Symphony No. 9, (From the New World) **by Antonin Dvorak**

Who wrote the Music: Antonin Dvorak (an-tone-een duh-VOR-zhahk) (1841-1904) was born near Prague (now the Czech Republic). His father apprenticed him to a butcher at age 13. However, Dvorak was interested in music and loved to entertain guests at the local family inn by playing the violin. While studying organ and composition in Prague, he supported himself by playing the viola and violin in cafes and theatres.

Despite being a struggling composer with no money or piano, he wrote a great deal of music and finally won the Austrian State Stipendium prize competition which enabled him to produce several major compositions. One of the judges was composer Johannes Brahms who provided Dvorak with much encouragement and introduced him to his publisher. Inspired by the Bohemian, Slovakian, Serbian, Polish and Moravian dances of the region, his *Slavonic Dances* brought Dvorak immediate fame.

In America, Dvorak's main goal was to discover "American music" and to encourage young composers and musicians to develop an American style of music. He felt that through the music of the Native Americans and African Americans, American composers would find their national style.

After arriving in 1892 in New York, Dvorak worked very hard teaching and composing in New York which exhausted him. He began composing his famous *Ninth Symphony* and completed it in less than five months. He was not used to the hustle and bustle of a city like New York and all the social engagements required by the Conservatory. In the summer of 1893, he took a summer vacation to Spillville, Iowa which was a predominantly Czech village and gave him a chance to relax among his fellow countrymen. While there he composed two string quartets, one of which was called "American" and finished the Ninth Symphony.

The Ninth Symphony, nicknamed *The New World Symphony*, was presented at Carnegie Hall with great success. There was such continuous cheering that Dvorak felt obliged to stand and bow after each movement. Due to difficulties with his employer at the conservatory, his increasing recognition in Europe and intense homesickness, Dvorak and his wife left New York after three years, never intending to return.

Dvorak is best remembered as a nationalistic composer, for he resisted the influence of the Austrian Empire over his native land. He refused to abandon his native Czech language for German and kept Bohemian folk music alive through his compositions. [\(More information is in the Student Journal on pages 16 and 17\).](#)

Why was the music written? Dvorak was introduced to Negro spirituals by his young black copyist and student, Harry Burleigh, who often sang while he was working. This new sound of America was a strong influence on the *New World Symphony*; the work was also heavily dependent on the styles of music that Dvorak learned growing up in Bohemia. In the first movement, he incorporated some sounds of the Native Americans because of his fascination with the *Hiawatha* legend. The movement's principal theme resembles



Dvorak (far right) with his wife Anna (far left) and two children with friends in Spillville.

Swing Low, Sweet Chariot, reportedly one of Dvorak's favorite spirituals. In the second movement, he used a well-known Czech melody but presented it in the style of a Negro spiritual.

Often composers have an idea about a theme or a melody but creatively change its nature into a fresh presentation. While some critics claimed that he used actual Indian or African American tunes in this symphony, Dvorak said that he wrote "in the spirit" of Native American music. Leonard Bernstein (composer of *West Side Story*) commented that the only accurate assessment was to consider the work multi-national. Another critic said that the *New World Symphony* was distinctly American in the sense of being a composite, reflecting our melting-pot society.

What about the Music? The second movement of *The New World Symphony* is called 'Largo', which is an Italian word meaning "broad." The melody of a largo movement in a symphony is usually slow and simple. It is so similar in style to a Negro spiritual that one of Dvorak's pupils, William Arms Fisher, adapted and arranged the theme and added words, calling it *Goin' Home*.

With its haunting English horn solo, the music depicts Dvorak's own homesickness "with something of the loneliness of far-off prairie horizons, the faint memory of the red-man's bygone days, and sense of the tragedy of the black-man as it sings in his 'spirituals'."

Of interest, Neil Armstrong took a recording of *The New World Symphony* to the moon during the Apollo 11 mission in 1969, the first moon landing.

Listening Preparation: (PR.4, RE.7) This is a pleasant, quiet piece that has an introduction and four contrasting themes which weave together. Have the students listen for different themes as well as imagine scenes for each of them. <https://www.youtube.com/watch?v=ASlch7R1Zvo>

- 00:00 **Introduction:** Stately brass chords build and then soften as announcing arrival of
- 01:25 **Theme A:** *Goin' Home* Theme as played by the English horn.
- 02:14 A full woodwind chorale makes a long crescendo to a bold orchestral chord, highlighted by tympani and brass.
- 03:05 **Theme A** is developed and expanded by violins.
- 03:50 **Theme A** is finished by the English horn once more, with lush accompaniment.
- 04:32 Horns play part of Theme A as a distant fanfare.
- 04:55 Flute and oboes introduce **Theme B**, a plaintive melody.
- 05:29 **Theme C** in the clarinets is a long, sustained melody, accompanied by bass pizzicato.
- 06:24 **Theme B** is restated by the violins and developed.
- 06:38 **Theme C** is restated by the violins, interplay with the woodwinds.
- 07:25 Violins quote **Theme B**, transitioning to ~~
- 08:30 **Theme D** which sounds like a jig, played progressively by oboe, clarinet, flute and violins. Strings make a huge crescendo too ~~
- 08:57 Full orchestra which plays numerous themes at the same time. Some themes are from the first movement which has close ties thematically to this movement.
- 09:33 Return of **Theme A**, starting with the English horn.
- 10:00 Strings continue **Theme A**, in different combinations, including solo violin and cello duet.
- 11:47 to end at 12:44 The brass chorale from the very beginning returns to conclude the movement.

Suggested Activities:

1) Social Studies and Math: (G.1.4.1, G.1.4.3, G.1.4.8-9, 4.DA.1-2, G.3.5.7, G.4.5.1, 5.DA.1-2, G.1.6.1, G.1.6.3, 6.SP.7) Dvorak made the journey from Prague, Czechoslovakia to New York City. On a world map, plot the route he may have traveled - on land and ocean. Have them calculate the number of miles he traveled using the key. How long might it have taken? How long might it take today - by air or by boat - how fast did they travel over 100 years ago and then today?

2) Literacy: *Writing Activity* - In 1893, when the *New World Symphony* was written, the United States was considered part of the New World. Compare and contrast the United States 1893 to the United States today.

(Grade 4 and 5) Using a Venn diagram, have your students discuss and compare the United States of 1893 to the United States today. Discuss technology, geographical boundaries, population, economics and anything else students think of. Then have them complete a compare and contrast writing activity. (4.RC.10.RI, 4.RC.15.RI, 4.W.2.S, 4.CC.1.OL, 4.CC.4.P, 4.CC.5.P, 5.RC.R.RF, 5.RC.6.RF, 5.RC.10.RL, 5.RC.16.RI, 5.CC.1.OL, 5.CC.2.OL)

(Grade 6 extension) Using a Venn diagram, have your students discuss and compare the United States of 1893 to the United States today. Discuss technology, geographical boundaries, population, economics and anything else students think of. Then have them complete the writing activity. (6.RC.8.RL, 6.RC.15.RI, 6.W.1.S, 6.W.2.S, 6.CC.1.SLC, 6.CC.2.SLC, 6.CC.3.SLC)

3) Literacy: Negro spirituals are a part of our national heritage. What is a spiritual? The language is usually in the dialect of the African American slave. Analyze the words to *Goin' Home* and change the words as we would read and understand them today. Which way does it sound better ~ as it was written or in today's style?

Discuss the culture of slavery and how spirituals were both a means of communication and expression. Have the students complete the question about what *Goin' Home* might mean to the plantation worker. Have them share their answers. Use this discussion of dreaming of the future as a lead-in to talking about the 'dream' poems of Langston Hughes. (4.RC.10.RI, 4.RC.15.RI, 4.W.2.S, 4.CC.1.OL, 4.CC.4.P, 4.CC.5.P, 5.RC.R.RF, 5.RC.6.RF, 5.RC.10.RL, 5.RC.16.RI, 5.CC.1.OL, 5.CC.2.OL, 6.RC.8.RL, 6.RC.15.RI, 6.W.1.S, 6.W.2.S, 6.CC.1.SLC, 6.CC.2.SLC, 6.CC.3.SLC, 6.V.5, 6.V.6)

4) Music: (PR.4, CN.10,11) The English horn is the primary solo instrument in this movement. It is said that Dvorak used it because it resembled the quality of Harry Burleigh's voice when he sang spirituals. Refer to picture of English horn in student journal. Have students listen to and discuss the sound of this instrument. Have them compare it to other woodwind instruments. What do they have in common? Have the students learn a spiritual, such as *Goin' Home* or *Swing Low, Sweet Chariot*.

5) Art: (CR.1,2) Every culture has a style or many styles of homes. Have the students make a collage of homes, using pictures cut from magazines (e.g. old *National Geographics*). Encourage them to find unusual homes from other cultures and to identify the origin of country or assign each student a different culture or style of home. Prepare an exhibit of "Homes Around the World."

6) Literacy/Poetry: (RI.1,2, Writing 2) On page 17 of the Student Journal there is a worksheet on Langston Hughes that can be completed as a class or individually as an assignment. Compare the dream in 'Going Home' to 'I Dream a World' by Langston Hughes on page 18 of the Teacher Guide.

Langston wrote the poem, "I, Too" about discrimination and it can also be found on page 18. If you read this poem to the class, ask them how does the character in the poem responds to his treatment? Why does he respond this way? How might they respond if they or someone they knew were treated the same? What action could they take that might improve their position?

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

-Langston Hughes



Harlem:

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?



I Dream a World

I dream a world where man
No other man will **scorn**,
Where love will bless the earth
And peace its paths adorn
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor **avarice** blights our day.

A world I dream where black or white,
Whatever race you be,
Will share the **bounties** of the earth
And every man is free,
Where **wretchedness** will hang its head
And joy, like a pearl,
Attends the needs of all mankind—
Of such I dream, my world!

I, Too

I too, sing America
I am the darker brother
They send me to eat in the kitchen when company
comes

But I laugh and eat well and grow strong
Tomorrow, I'll be at the table when company comes
Nobody'll dare say to me, "Eat in the kitchen"

Then, besides
They'll see how beautiful we are and be ashamed
I, too, am America.

Caravan by Duke Ellington

About the Composer: Duke Ellington and his orchestra, *The Washingtonians*, traveled all over the world, performing in Europe, Asia, Africa, South America, and Australia. He was very active in the Harlem Renaissance movement in the 1920s and 1930s. He became one of the most respected composers of the 20th century and continued making music for more than 50 years.

Ellington received many honors, including the **Presidential Medal of Freedom** in 1969. He passed away on May 24, 1974, but his music is still played and loved today. Duke Ellington's life shows how creativity, hard work, and imagination can inspire people everywhere. His music continues to bring joy, excitement, and beauty to listeners of all ages.

What was the Harlem Renaissance? The Harlem Renaissance marked the emergence of New York City's Harlem neighborhood as a Black cultural mecca in the early 20th century—a center of social, artistic and intellectual flourishing. Lasting roughly from the 1910s through the mid-1930s, the era is widely regarded as a golden age of African American culture, expressed through literature, music, theater and visual art.

The Harlem neighborhood gained in population as part of the *Great Migration* when many Southern African American populations moved north and all over the United States looking for economic opportunity and a better life. After WWI, immigration from Europe slowed drastically and companies went South to find workers for their companies.

The northern Manhattan neighborhood of Harlem was originally developed as an upper-class neighborhood in the 1880s, but rapid overbuilding led to empty buildings and desperate landlords seeking to fill them. As a result, the cost of housing dropped, and the area became affordable for the newcomers as well as for writers, poets, artists and musicians who gravitated there.

The music that boomed out of Harlem in the 1920s was jazz, often played at illegal speakeasies during the period of Prohibition against the sale of alcohol. Jazz became a great draw not only for Harlem residents but attracted audiences from outside the area also. Some of the most celebrated names in American music regularly performed in Harlem — Louis Armstrong, Duke Ellington, Bessie Smith, Fats Waller and Cab Calloway, often accompanied by elaborate floor shows. Tap dancers like John Bubbles and Bill "Bojangles" Robinson were also popular.

What was the Cotton Club?

With the groundbreaking new music came lively entertainment venues. The Savoy opened in 1927, an integrated ballroom with two bandstands that featured continuous jazz and dancing well past midnight, sometimes in the form of battling bands. The Cotton Club was also very successful in attracting a diverse audience; it often featured Ellington and Cab Calloway.

The end of Harlem's creative boom began with the stock market crash of 1929 and The Great Depression. It continued for a few more years but then its final end was the end of Prohibition in 1933. Even though the Harlem Renaissance ended, its music, art and ideas continue to inspire people today.

Listening Preparation: https://youtu.be/n28qRrRGJ1M?si=XCU_kNemU29q22ni

Think of this song like a **desert adventure**. The music sounds like camels walking, wind blowing, and a group of travelers moving across the sand.

0:00 – 0:12 The desert appears. The drums make a soft "tom-tom" sound, like footsteps in sand. The String Bass and the Piano play quiet, mysterious notes that make you feel like something is about to happen.

0:12 – 0:26 The main tune begins. A trombone plays the melody. You can hear a saxophone. It sounds smooth and twisty, like a snake moving. The drums keep tapping the same pattern to make it feel steady.

0:26 – 0:45 The music gets a little louder. More instruments join in. The trumpet slides between notes, making Wah Wah sounds.

0:45 – 1:01 The whole band joins. The horns play short, punchy notes. Listen for the String Bass.

1:01 – 1:20 The Clarinet has a solo playing the main theme.

1:20 – 1:55 The trumpet gets dramatic. It slides between notes and makes wah wah sounds. The drums keep the steady "walking through the desert" beat. The whole band plays loudly together. It feels like the caravan is moving faster.

1:56 – 2:13 The main tune comes back. The saxophone plays the melody again, but now more instruments support it. Everything feels fuller and stronger.

2:13 – 2:23 The music builds up. The horns play more often. The saxophones swirl around underneath. It feels like the adventure is reaching its peak.

2:23 – 2:40 The journey ends. The caravan starts to fade into the distance. The music gets quieter. The trombone plays a soft ending line. The band plays one short, quiet chord. It feels like the travelers have disappeared over the sand dunes.

Music Standards: 4th-6th grade: CN.10, CN.11

Art Standards: 4TH -6TH Grade: RE.7, RE.8, CN.11

Literacy Standards: 4.RC.1.RF, 4.RC.2.RF, 4.RC.3.RF, 4.RC.4.RF, 4.RC.6.RF, 4.RC.7.RL, 4.RC.8.RL, 4.RC.9.RL, 4.RC.11.RL, 4.RC.13.RL, 4.RC.17.RI, 4.W.2.S, 5.RC.1.RF, 5.RC.2.RF, 5.RC.3.RF, 5.RC.4.RF, 5.RC.5.RF, 5.RC.6.RF, 5.RC.7.RL, 5.RC.8.RL, 5.RC.9.RL, 5.RC.11.RL, 5.RC.13.RL, 5.RC.17.RI, 5.W.2.S, 6.RC.1.RF, 6.RC.2.RF, 6.RC.3.RF, 6.RC.4.RF, 6.RC.5.RF, 6.RC.6.RF, 6.RC.7.RL, 6.RC.17.RI, 6.W.2.S, 6.W.3.S

Activity 1: Grade 4th-6th --After listening and/or reading about Duke Ellington, write an informative or explanatory paragraph(s) about what you learned about Duke Ellington supporting your claims with evidence. *Duke Ellington* by Andrea Davis Pinkney is available on the scholastic book's website with the read aloud disk included with the book and on DVD or you can go to https://www.youtube.com/watch?v=5_T5eyip_54&t=4s to watch and listen to the book read aloud.

Who Was Duke Ellington by M.D. Payne (Read aloud) is available on Audible

Duke Ellington: His Life in Jazz by Stephanie Stein Crease is available in book form only.

Activity 2: Grades 4th-6th --While listening to a song by Duke Ellington, write down the instruments you hear as they are played. Describe the sound each instrument makes. Then, listen to the same music again and use different colors to describe the sound the instruments make. (You might want to give students some help with descriptive words like smooth, shrill, choppy, happy etc...)

Activity 3: Grades 4th-6th -- Look at the illustrations in the book *Duke Ellington* by Andrea Davis Pinkney and describe how the illustrations are used to inform the reader of what is going on in the story and describe the culture of time. Then while listening to *Take the A Train* by Duke Ellington create your own illustration to music.

Starburst

by Jessie Montgomery

About the composer: At the core of Montgomery's work is a strong commitment to helping local communities and creating new opportunities for young artists. While working with the Chicago Symphony Orchestra, she started the Young Composers Initiative, a program that helps high school students write and share their own music. This initiative gives students regular lessons, group practice sessions, and chances to perform live for the public. She tries to highlight the work of underrepresented composers, helping to bring fresh perspectives and diverse experiences into the world of classical music.



Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence, the Leonard Bernstein Award from the ASCAP Foundation, and *Musical America's* 2023 Composer of the Year.

Listening Preparation: <https://www.youtube.com/watch?v=BeQFyayRhOM>

00:00 00:56	Starburst begins with low notes jumping to upper registers, establishing the placement of stars.
00:56-01:07	The strings establish a steady rhythm, like the pulsing of stars. Accents emphasize the stars blinking and bouncing.
01:20-0:2:14	The music becomes more pronounced; the plucking of strings combines with smooth melodies to create tension.
02:17-2:50	The opening motif rhythm returns.
2:59-3:09	The push to the end, instruments crescendo and build to a spray of light.
3:10	Final finish, calmness chord. New stars have been born.

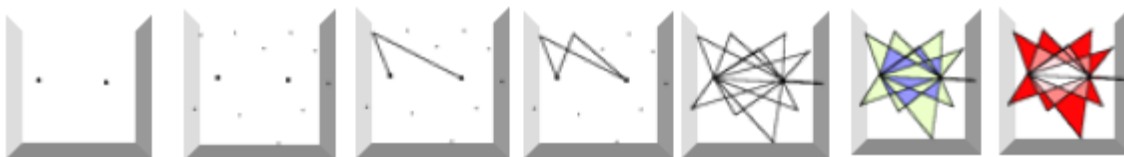
Making Starbursts

Student Learning Expectations: CR.1-CR.3, PR.5, CN.11

- 1) Have students take a square, plain piece of paper. Draw two LARGE dots anywhere on the paper.
- 2) Draw ten smaller dots around the paper. Draw straight lines from one dot to BOTH larger dots.
- 3) Repeat for another of the small dots - join it with straight lines to the two large dots.
- 4) Repeat for all of the other small dots. Do not join any small dots together, and do not join the two large dots together - just join the small dots to the large dots.
- 5) Now, they can color them. They could try to color it using two colors, so that colors do not touch each other, or using shades of the same color (with darker shades on the outside and getting lighter as you go in).

When students have mastered this technique, they can experiment by having more than two large dots or having more / less than ten small dots.

Experiment with the positioning of all the dots. What does the picture look like when you put both large dots together in a corner? Experiment with colors. Display the various Starbursts.



Influence of Hispanic Migration to America

- 1) Discuss how customs and culture change as people migrate to a new place.
- 2) Discuss how the Spanish culture affected people in South and North America.
 - What were the factors that effected native tribes under Spanish rule?
 - What factors caused European immigrants to move into the Texas Territory?
 - What are some reasons that people decide to make great journeys (or go on a odyssey) to new places
 - Who do you know that has moved from different places? Why did they move?
 - The students should reexamine the worksheet on page 5 of the Student Journal to see how and if their answers differ.
- 3) Using a Venn Diagram to compare and contrast the reasons the Spaniards wanted to explore the Southwest with the early European immigrants who wanted to live in Texas, and more recently with immigrants coming from Central America to the Southwest and Midwest United States.
- 4) Discuss Cesar Chavez' life and his contribution to the growing civil rights movement for migrant workers.
 - Information on Cesar Chavez can be found at <https://www.edutopia.org/blog/lesson-about-cesar-chavez-civil-rights-maurice-elias>

	Who migrated?	Where did they migrate from?	Where did they migrate to?	Why did they migrate
1.				
2.				
3.				
4.				

Student Learning Expectations:

4th grade: G.1.4.3, G.1.4.5, G.1.4.7, G.1.4.8

5th grade: G.2.5.2, G.2.5.4, G.3.5.2, G.3.5.4, G.4.5.1

6th grade: E.1.6.3, E.1.6.4, E.1.6.5, E.1.6.6, G.1.6.3, G.1.6.4, G.1.6.8, G.1.6.10

The Mestizo Waltz from Three Latin American Dances

by Gabriela Lena Frank

Who wrote the music? Gabriela Lena Frank was born and raised in Berkeley, California in September 1972 to parents who met in Peru where her mother's family had immigrated to from China. Her father was of Lithuanian/Jewish descent and was raised in the Bronx, New York. Gabriela's musical interest and talent may have derived from his family since his father and uncle were musically inclined, both being able to improvise easily on the piano. Transcribed from a video, Dr. Frank speaks of her life's journey becoming a composer:

"If you look at me, I don't look like most composers in classical music. I'm not white. I'm a woman. And I'm alive. Most composers that we think about: Beethoven, Mozart, you know, they're not alive, right? And: I'm hearing impaired. There are people that are amazed when I tell them that I was born with a hearing loss and I wear hearing aids. The first time I was fitted with hearing aids was when I was five years old. For the first few years of my life, I didn't speak. I vocalized strange sounds, but I really wasn't able to hear enough to be able to pick up speech. And when this was caught, I had just started kindergarten.....

When I began writing down music, and began thinking about composition as a career choice, as a vocational path for me, it was the summer before my last year in high school, when the San Francisco Conservatory..... was advertising a music composition program for pre-college students. So I went ahead and I signed up for this, and overnight it changed everything. I saw prodigies for the first time – little kids playing piano and violin like nobody's business – and I realized that the ability to extemporize, having perfect pitch, was something that was a bit more, perhaps, unique.....

So, I had no idea what life was going to be like, but I came home, I remember my heart was beating; I grew up in that day. I told my parents that this was something I felt like I needed to do and I had their support. And that's how I decided to be a composer..... I wanted to invent a new kind of music. I had people say, "you can't do that; that's not classical," or even Peruvians, people from Peru, said "you can't do that; that's not Peruvian music," and then I had some people go WOW, that's really cool! Detroit Symphony is one of them. They said, "come and write music for us."

Dr. Frank has been Composer in Residence for the Detroit Symphony Orchestra, Houston Symphony Orchestra and currently with Philadelphia Symphony Orchestra. She has received many commissions by those organizations as well as the Cleveland Symphony Orchestra. She has received many awards and has been the subject of several PBS documentaries. In 2017, she was included in Washington Post's list of the 35 most significant women composers in history.

In 2015, Dr. Frank and her husband moved to a farm near Boonville, California where two years later she founded her own school, the Gabriela Lena Frank Creative Academy of Music for emerging composers to work with renowned performers.

Listening Preparation: www.youtube.com/watch?v=XE1W1GzmMEs

- | | | |
|-------|-------|--|
| 00:00 | 00:37 | The work begins with brass that sounds like toreador fanfare overlaid with strings switching between pizzicatos (picked strings) and glissandos (sliding along the string) |
| 00:45 | 01:59 | The violins in unison lead the orchestra into strong dance rhythms, joined by percussion section providing an ever-present beat. |
| 02:00 | 02:36 | There is a brief break in the music and the dance continues more lightly with the woodwinds overlaid with strings providing pizzicato rhythms. |
| 02:37 | 03:19 | The strings join in and the dance becomes more rousing and quicker, building to an abrupt ending with the sound of a castanet. |



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Learning Through the Arts

A creative approach to arts-integrated learning

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Musical Compositions

Largo, New World Symphony	Composer	Dvorak
Caravan	Composer	Ellington
Mestizo Waltz	Composer	Frank

Discipline/(Grade)

Social Studies (4-6), Literacy (4-6),

ESSENTIAL QUESTION:

HOW HAVE IMMIGRANTS INFLUENCED AMERICAN CULTURE?

This concert theme of *American Odyssey* harks to the many nationalities that have populated the Americas. Students are asked to research, write, and share information on different immigrant groups that came to the Americas. They should include their impact on American culture as pertains to food, clothing, music, language (words), customs and traditions from their old country and attitudes about government and lifestyle. Immigrant groups might include: early Spanish exploration and immigration to the Americas, early Hispanic migration from Central America to North America, English and other European nationalities, forced migration of African slaves, and the current Hispanic migration from Central and South America. Of particular interest are the groups that populated Arkansas and why they came to the state.

Materials useful for all grade levels are: American and Family Traditions, Page 22 Map of the World, Page 23

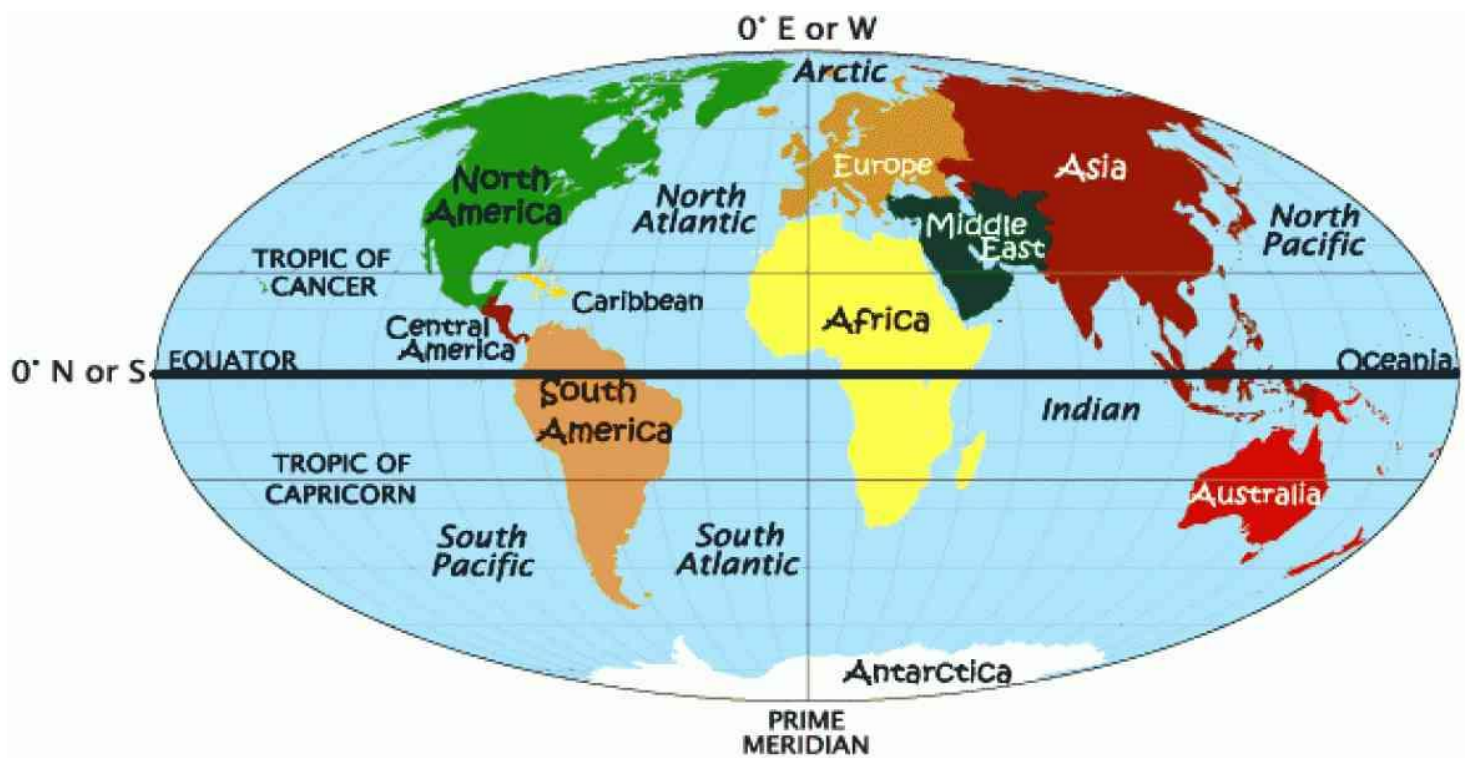
Have students select different countries, complete this table and share their findings

From What Country?				
When?				
What Continent?				
Weather				
Types of Economy				
Form of Government				
Primary Religion				
Type of Clothing				
Nature of Food?				
Reason for Moving				
Customs				
Language				
Type of Music				
Favorite Dance				

American and Family Traditions

We have customs and traditions that have come from all over the world as people have moved to America. Find out why they were done and in which country they originated. Compare with what we do today. Name a couple of your own traditions and research why you do them.

TRADITION	COUNTRY OF ORIGIN	What was done in the past?	What do we do today?
Giving of flowers			
Use of fireworks			
All Hallow's Eve			
Breaking of a piñata			
Graduations			
Cinco De Mayo			
Sports games			
Thanksgiving dinner			
Quinceanera			





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Musical Composition	All Compositions _____	Composer _____	Various _____
Grade Level/Discipline	Grades 3-6 Interdisciplinary: <u>Create a multimedia presentation of a story of an odyssey</u>		
Musical Composition	All Compositions _____	Composer _____	Various _____
Grade Level/Discipline	Grades 3-6 Interdisciplinary: <u>Multi-media presentation of an odyssey</u>		

ESSENTIAL QUESTION: HOW ARE STORIES TOLD IN THE 21ST CENTURY?

Essential Question: HOW ARE STORIES TOLD IN THE 21ST CENTURY?

Story-telling is an art form that involves all areas of learning and disciplines. Twenty-first century students are exposed to multiple forms of text, not just literature. In the *Student Journal*, there are many examples of text such as poetry, art, music as well as written fiction and non-fiction text. Students should be able to glean information from a variety of media and become comfortable with creating works in those media to be successful in the workplace.

This concert experience is a golden opportunity for teachers and students to collaborate and create stories incorporating different media and disciplines. In classrooms where all the core disciplines are taught, one teacher can more easily design an interdisciplinary approach to storytelling. When the disciplines are split between two or more teachers, some planning may be required to link, for instance, what is being taught in science and social studies to the creation of a story.

Students can use the research information in the previous lesson planning guides to create their own odyssey, either individually or in groups. Examples of different types of stories are reflected in *Rodeo and Candide*.

Have students use the *Writing a Story* worksheets on pages 29-31 to support development of their odyssey. Have them write the story, record a reading of the written text, prepare a PowerPoint (or other media) presentation including their artwork and music/sounds and then arrange to have them share their stories and finished product with others.



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TELL YOUR STORY OF AN ODYSSEY!

(Work solo or in groups of 3 to 4 students to collaborate on writing your story.)

From research you have done, develop a story about what you have learned about going on an odyssey. The story may be based on other stories you have read. Make sure the story is written down. (Use the worksheets in 'Writing a Story' to help structure the story.) If the story takes more than three minutes to read, shorten it by removing sections that are not critical to the plot of the story. Have your teacher review your worksheets before going ahead.

Introduction: (Overture) Choose a piece of music that sets the tone for your story.

Setting: Create a work of art that shows when and where the story takes place. Be sure to portray such things as weather, geography, time of day, etc. Include the main characters of the story.

Characters: Draw each of the main characters on a piece of paper about the size of a baseball card (use poster paper if you have it). Describe the characters on the back of the card. (Grades 5 and 6 include information about the era in which they lived.) Come up with a musical theme or a sound to represent each character.

Plot: Create a timeline of main events in the story. (Grades 5 and 6 include character motivations that influenced these events.)

Conflict/Problem: Create a work of art that shows the main conflict of the story and choose sound effects to go with it.

Climax: Create a work of art that depicts a big moment in the story and choose music or sound effects to go with it.

Resolution: Look at the artwork you created for each setting of the story at the beginning. Create a new work of art to show the resolution or ending of the story.

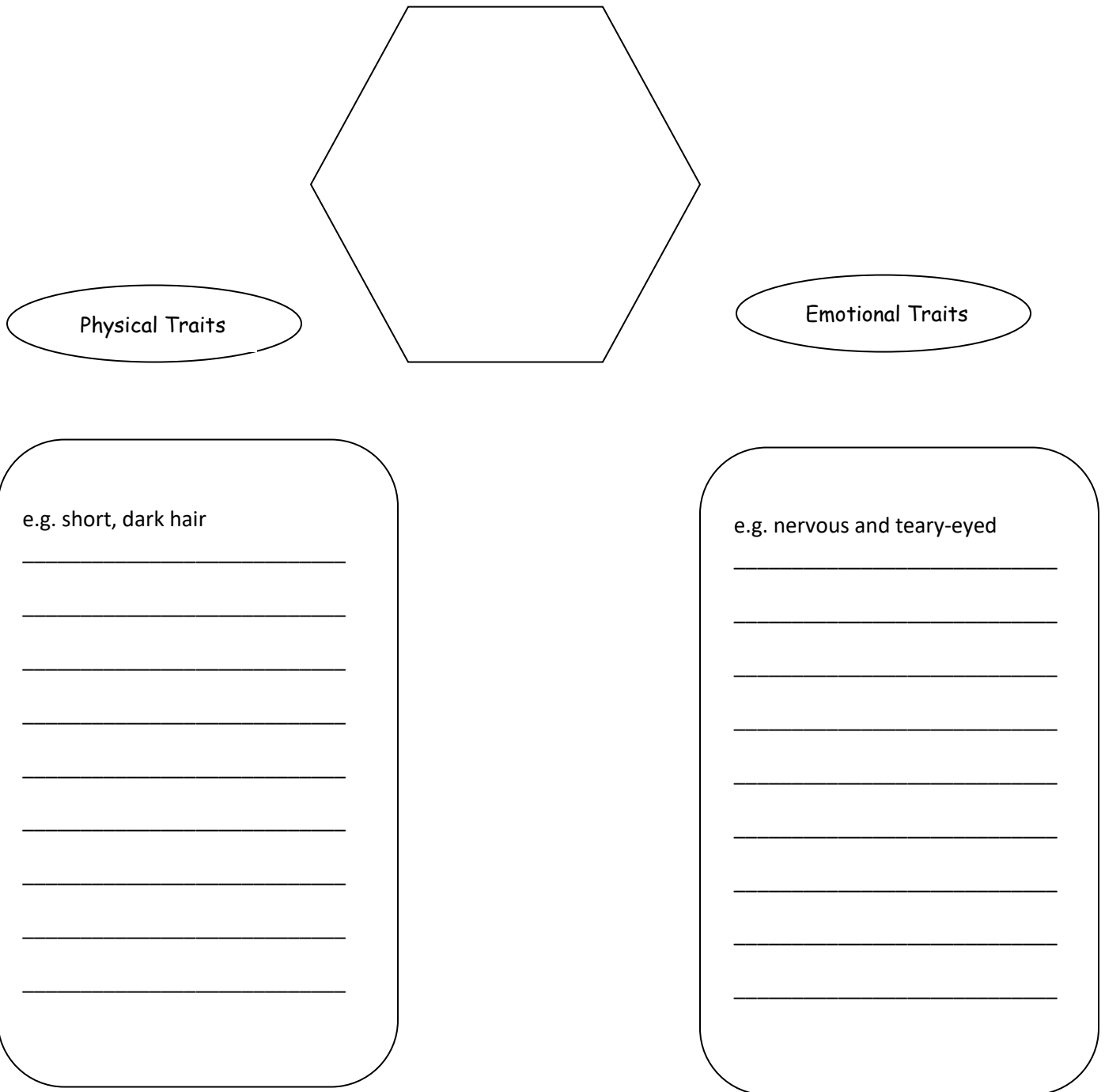
Making your Multi-media Presentation: Record yourself or your group reading the story aloud. Create a PowerPoint presentation that includes the artwork and music/sound effects that go along with your story.

Share your Multi-media Presentation with others: Work with you classmates to create a performance that you might invite your principal or family members to come see. Be prepared to tell how you created your story.

Writing a Story

Make a Character Map

Draw your character in the middle of the hexagon. Using single words (nouns and adjectives), fill in the boxes on the left and right of your picture. Complete a character map for each character in the story. Decide on a sound or music theme that represents the character.



The form is a character map template. It features a central hexagon for drawing a character. To the left of the hexagon is an oval labeled "Physical Traits" above a rounded rectangular box containing ten horizontal lines for notes, with the example text "e.g. short, dark hair" at the top. To the right of the hexagon is an oval labeled "Emotional Traits" above a similar rounded rectangular box with ten horizontal lines and the example text "e.g. nervous and teary-eyed" at the top.

Physical Traits

Emotional Traits

e.g. short, dark hair

e.g. nervous and teary-eyed

Make a Setting Map

Draw the setting of the story in the large box. In the box below, describe the setting in three sentences. Create a setting map for each setting of the story. Decide on the background music for the setting. Use adjectives and be descriptive.



Make a Plot Map

Draw the three most important parts of your story in each box. Then describe paragraphs next to each picture. Decide how the music theme changes during each part (louder, softer, faster, slower, different rhythm).

Beginning: Introduce setting, characters and conflict or problem.

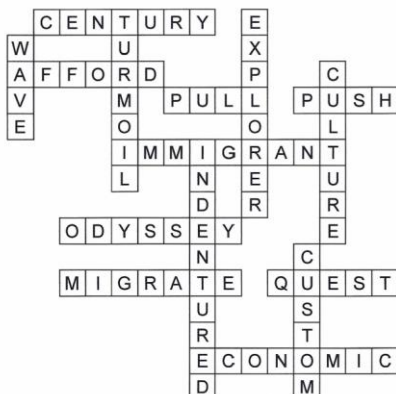
Middle: What happens next? The climax

End: How does the story resolve and end?



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BEGINNINGS OF AMERICA Burgan, Michael, <i>The Story of North America's First Explorers</i> Fleischman, Paul, <i>Weslandia</i> Freedman, Russell, <i>Cowboys of the Wild West</i> Freedman, Russell, <i>Immigrant Kids</i> Gibbons, Gail, <i>Cowboys and Cowgirls Yippee-yay!</i> Maestro, Betsy, <i>Coming to America</i> Martin, Joseph Plumb, <i>Yankee Doodle Boy: a Young Soldier's Adventures in the American Revolution</i> Pinkney, Andrea Davis, <i>Bill Picket: Rodeo-Ridin' Cowboy</i> Savage, Jeff, <i>American Cowboys</i> Urbigkit, Cat, <i>Cattle Kids: A Year on the Western Range</i>	GROWTH OF BLACK CULTURE IN AMERICA Branch, Muriel Miller, <i>The Water Brought Us: the Story of the Gullah-Speaking People</i> Cooper, Floyd, <i>Coming Home: From the Life of Langston Hughes</i> Giovanni, Nikki, <i>On my Journey Now: Looking at African American History through the Spirituals</i> Hughes, Langston, and David Myers, <i>This is My Dream!</i> Hughes, Langston, <i>Langston Hughes</i> Isaacs, Sally S., <i>Life on a Southern Plantation</i> Kalman, Bobbie, <i>Life on a Plantation</i> Merrell, Billy, <i>Who Was Langston Hughes?</i> Pinckney, Andrea Davis, <i>Duke Ellington: the Piano Prince and his Orchestra</i> Ringgold, Faith, <i>Harlem Renaissance Party</i> Walker, Alice and Catherine Deeter, <i>Langston Hughes</i>
INFLUENCE OF HISPANIC MIGRATION (and family traditions) Bontemps, Arna Wendell, <i>Boy of the Border</i> Collard, Sneed, <i>Cesar Chavez: the Farm Workers' Best Friend</i> Jones, Lynda and J. Wiley, <i>Kids Around the World Celebrate!: the Best Feasts and Festivals from Many Lands</i> Esche, Maria Bonfanti, <i>Kids Celebrate!: Activities for Special Days Throughout the Year</i> Harris, Zoe, <i>Pinatas and Smiling Skeletons: Celebrating Mexican Festivals</i> Kent, Deborah, <i>Migrant Farmworkers: Hoping for a Better Life</i>	IMMIGRATION AND EMIGRATION Benoit, Peter, <i>Immigration</i> Burgan, Michael, <i>A Changing Nation: Immigration and Industrialization from the Civil War to World War 1</i> DeMuth, Patricia Brennan, <i>What Was Ellis Island?</i> Green, Robert, <i>Immigration</i> Housel, Deborah, <i>Immigration</i> Landau, Elaine, <i>Ellis Island</i> Maestro, Betsy, <i>Coming to America: the Story of Immigration</i> Roza, Greg, <i>Immigration and Migration</i> Solway, Andrew, <i>Graphing Immigration</i> Wilson, Ruth, <i>Immigration</i>
ABOUT MUSIC AND THE ORCHESTRA Koscielniak, <i>The Story of the Incredible Orchestra</i> Levine, Robert, <i>The Story of the Orchestra</i>, with CD on the periods and instrument sections Venezia, Mike, <i>Aaron Copland</i>	



Answers to the crossword puzzle
'The Beginning of America'
on page 6 in the
Teacher Guide