



# AMERICAN JOURNEYS

2023.24  
Concerts  
for  
Schools

**M***S***O** MILWAUKEE  
SYMPHONY  
ORCHESTRA  
KEN-DAVID MASUR / MUSIC DIRECTOR



# WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to welcome you and your students to Allen-Bradley Hall at the Bradley Symphony Center for *American Journeys*. We can't wait to have you here for a fun, educational, and engaging musical experience. We are also thrilled to introduce our new assistant conductor, Ryan Tani, who will be conducting our youth performances this season!

To help prepare your students to get the most out of this concert, this guide contains key background information and activities for all the featured musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students to enjoy *American Journeys*. The lessons in this guide incorporate the NAfME (National Association for Music Education) standards. We invite you to review these materials and provide feedback – we want to know what you think!

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

Special thanks to our MSO volunteers for their support of MSO Education initiatives. We thank the docents and ushers who generously give their time and talents every season.

Thanks to the following people for their contributions to these concert preparation materials:

Nathan Hickox-Young, MSO Concerts for Schools & Education Manager, content author  
Courtney Buvid, MSO ACE & Education Manager, curriculum contributor  
Laura Huebner, graphic design

Again, we are so excited to welcome you and your students to the Bradley Symphony Center for this concert!

Sincerely,

**Rebecca Whitney**

*Director of Education, Milwaukee Symphony Orchestra*

## AUDIO GUIDE

The MSO uses Spotify as the Audio Guide to accompany this Teacher Resource Guide. A playlist for this concert has been created for your ease of use for listening to repertoire. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to each piece.

To access the Spotify Playlist for this concert, please follow these instructions:

Click **American Journeys\***

-OR-

Visit the MSO's Concerts for Schools webpage **here** and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at **edu@mso.org**.

*\*You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign-up.*

## GET TO KNOW US!



### About the Milwaukee Symphony

➤ Learn more about the MSO's mission and history!

### MSO Education Department

➤ Learn more about our wide variety of programs and initiatives!



### About Ryan Tani

➤ Learn more about our conductor for this concert!



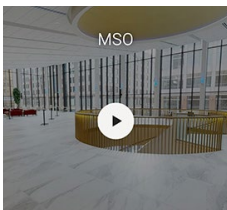
### About Alexander Bo

➤ Learn more about the 2023 Wisconsin Youth Piano Competition winner performing on this concert!



### About the Orchestra

➤ Learn more about all of our musicians in the orchestra!



### Bradley Symphony Center

➤ Discover the home of the MSO by taking a virtual tour!

# TABLE OF CONTENTS

Program

Program Notes

Lesson Plan 1 - “Buckaroo Holiday”: Soundscapes (**GRADES 3-6**)

Lesson Plan 2 - *Danzón No. 2*: *Danzón No. 2* and the Simple Clave Beat (**GRADES 3-8**)

Lesson Plan 3 - *Juba Dance*: Defining Form through Florence Price’s “Juba Dance” (**GRADES 3-8**)

Lesson Plan 4 - Florence Price: The Life of Florence Price (**GRADES 5-8**)

Lesson Plan 5 - *Dixieland Jamboree*: Improvise! (**GRADES 3-8**)

Print and Online Resources

Glossary

## CONCERT PREPARATION

We can’t wait to welcome your class to the Bradley Symphony Center to hear the Milwaukee Symphony Orchestra! Whether it’s your first symphony concert or you’re a seasoned audience member, here are some suggestions on ways to get the most out of the performance. There is always something new to learn and experience!

### Before You Go

#### Listen to the pieces

- ◊ Have you heard any of these pieces before?
- ◊ Do you have a favorite?
- ◊ Is there a piece you are excited to hear live?
- ◊ Make thoughtful observations as you listen to the pieces. What instrument families do you hear? Changes in dynamics? Tempos?

#### Go deeper

- ◊ Read the biographies and program notes.
- ◊ Were there any composers you had never heard of before?
- ◊ Did you learn anything new or interesting that you didn’t know before?
- ◊ Have fun in the [MSO’s Bitmoji Classroom](#)! Full of interactive elements including a virtual tour of the Bradley Symphony Center, rooms focused on the four families of the orchestra, and more!

### On Stage

#### Look around

- ◊ Have you been to the Bradley Symphony Center before?
- ◊ Are there any instruments you haven’t seen before?

- ◊ What observations do you make about the orchestra and the conductor?
- ◊ Watch the conductor. Can you figure out which instruments will play by where they are pointing or looking?

#### **Listen closely**

- ◊ Can you name which instruments are playing based on how they sound?
- ◊ How do the different pieces make you feel?
- ◊ What instruments are used to create different sound effects?
- ◊ Listen for the melodies and try to remember one you'll be able to hum later.

#### **Homeward Bound**

##### **Reflect**

- ◊ Was there anything that surprised you during the concert?
- ◊ Did you have a favorite moment you'd like to tell your family about later?
- ◊ Was your experience different from your classmates?
- ◊ Do you have questions for the musicians? Or want to say "Thank You"? Send us a letter!

Mail: Milwaukee Symphony Orchestra, Attn. Education Department, 212 W Wisconsin Ave,  
Milwaukee, WI, 53203

Email: [edu@mso.org](mailto:edu@mso.org)

#### **Rules and Reminders**

- ◊ No outside food or drink (except water) allowed in Allen-Bradley Hall.
- ◊ No flash photography or recordings.
- ◊ Visit the bathroom before the concert so you don't miss a moment of the action!
- ◊ Show your appreciation by clapping! When the conductor lowers their hands or baton, the piece is over. The orchestra appreciates your energy and support.
- ◊ If you get separated from your group, ask an usher for help.

#### **Accessibility Resources**

- ◊ **Social Narratives:** Visit our KultureCity Venue page [here](#) to access the Bradley Symphony Center social story. An *American Journeys* specific social narrative will be available on our website prior to the concert.
- ◊ **Sensory Bags, Weighted Lap Pads, & Noise Canceling Headphones:** Sensory bags containing special KultureCity VIP badges, fidget tools, noise canceling headphones and other resources are available for checkout, at no cost, on concert days. Noise canceling headphones and weighted lap pads can also be checked out individually. Find an usher or staff member on the concert day or make a request ahead of time by emailing Nathan Hickox-Young at [hickoxn@mso.org](mailto:hickoxn@mso.org). A photo ID will be requested as security.

- ◇ **Quiet Areas:** The Bradley Symphony Center has a Quiet Room located in the pre-theater lobby on the first floor. The Quiet Room, equipped with a sink, comfortable seating, and warm lighting is available for anyone who needs a private space to escape for a few minutes. Additional Quiet Areas are located in the Historic Exhibit on the lower level and in the Phone Booth Area on the second level. These spaces can be an escape for those feeling overwhelmed for as little or as long as they need. If you need assistance finding any of these Quiet Areas, please find an usher or Front of House staff member.
- ◇ **Hearing Loop & Infrared Listening System:** Allen-Bradley Hall is equipped with a tele-coil or T-coil Loop system. No additional assistive listening devices are required for patrons with compatible hearing aids or cochlear implants. Allen-Bradley Hall is also equipped with an infrared listening system. Assistive listening devices are offered free of charge and can be requested from an usher or staff member on the concert day or by making a request ahead of time with Nathan Hickox-Young at [hickoxn@mso.org](mailto:hickoxn@mso.org). A photo ID will be requested as security.

**Teachers** - We value your feedback! Be sure to review these materials and let us know how your concert experience was following the performance. We want to know what you think! Preview the concert survey [here](#).



The Milwaukee Symphony Orchestra has partnered with KultureCity to make the Bradley Symphony Center and all of the programs and events that the venue hosts to be sensory inclusive.



# AMERICAN JOURNEYS

**Milwaukee Symphony Orchestra** | **Ryan Tani**, *conductor*  
**Alexander Bo**, *piano* (2023 Wisconsin Youth Piano Competition winner)

**Aaron Copland**  
"Buckaroo Holiday" from *Rodeo*

**Florence Price**  
"Juba Dance" from *Symphony No. 1*

**Arturo Márquez**  
*Danzón No. 2*

**Camille Saint-Saëns**  
Concerto No. 4 in C minor for Piano and Orchestra, Opus 44  
II. Allegro vivace - Andante - Allegro  
**Alexander Bo**, *piano*

**Traditional**/arr. Bill Holcombe  
*International Dixieland Jamboree*

**Leonard Bernstein**  
"Times Square: 1944" from *On the Town*



*Concerts for Schools is also supported in part by grants from the Wisconsin Arts Board, with funds from the State of Wisconsin and the National Endowment for the Arts, the Milwaukee Arts Board, and Milwaukee County CAMPAC.*

# PROGRAM NOTES

Composers have always been inspired by the places that they love. Join the MSO for a musical journey across North America with some of the most beloved composers of the 20th century. We'll start our travels out West and continue our exploration with stops down South, in Mexico, and New Orleans, before finally arriving in Times Square in New York City. Along the way, we'll visit with composers including Aaron Copland, Arturo Márquez, Florence Price, and Leonard Bernstein in a celebration of the diversity of our landscape and our people.

*Note: Words in **bold** indicate that the definition can be found in the glossary.*



## AARON COPLAND (1900-1990)

One of the most important composers of the 20th century, Aaron Copland was nicknamed the “Dean of American Composers.” But he preferred to call himself simply “a good citizen of the Republic of Music.” He is perhaps the most honored and best-known composer and conductor of our time, writing music for over 50 years! Some people even say that he invented American classical music.

Born in Brooklyn at the turn of the century, Copland first learned to play the piano from his older sister. His parents were not musical and never went to concerts, but Copland loved classical music and went to as many performances as he could. By age 15, he decided to become a composer and began taking music classes. But becoming a composer wasn’t easy – in fact, his first teacher thought his modern-sounding chords were sour notes!

By 1936, he began concentrating on American folk themes that were much

simpler than the popular jazz sounds of the day. Copland believed that simple tunes could be beautiful and began to mix modern methods of composing with traditional American folk tunes to create musical pictures of his homeland. During the Great Depression, many musicians returned to the basics and wrote music based on common hymns, cowboy songs, and folk tunes. This became the signature sound Copland was searching for – a truly American style of composing.

Throughout his long career, Copland wrote a wide variety of musical works, including **ballet** scores, orchestral works, choral music, and movie music. He was also a great teacher of music, often giving lectures and working with young musicians. Like his good friend Leonard Bernstein, Copland was dedicated to teaching others what he had learned and worked to create appreciation for modern classical music.

### “Buckaroo Holiday” from *Rodeo* Spotify

In the early 1940s, famous dancer Agnes de Mille asked Copland to write a cowboy piece for her and the Ballet Russe de Monte Carlo. The result was the wildly successful ballet *Rodeo*. The story takes place on a ranch and follows a cowgirl who is trying to impress the self-centered head wrangler. To attract his attention, she dresses like a cowboy and shows off her roping and riding skills, but he still doesn’t notice her. Finally, she catches his eye when she puts on a red dress and goes to the evening square dance, where she falls in love with a sweet and kind-hearted cowboy.

Following the success of the ballet, Copland soon produced a four-movement orchestral suite of music from *Rodeo*. The piece you will hear on this concert is the first (“Buckaroo Holiday”).

In the first movement, we hear the sounds of an actual rodeo, with cowboys bouncing around, tossed by the bucking broncos—listen for the descending scales in the opening section.

This exciting opening soon gives way to a softer tune in the woodwinds. Next we hear variations on two old cowboy tunes: "If He'd Be a Buckaroo by His Trade" (introduced by a solo trombone about 3:20 into the movement) and "Sis Joe." This movement has lots of changing rhythms and musical ideas, which all come together to create a busy, bustling rodeo scene.

### **Activity Idea**

Hoedowns are Western events that have music, dancing, food, contests, and animals. Students will create a persuasive poster advertising an upcoming "hoedown" in your area. Use 2-D design elements (line, shape, texture, value, and color) when creating the poster. Be sure to include persuasive and interesting language to encourage participation in this big event!

Have students work in groups to research square dancing. Why is it called "square"? What are some different formations involved in the dances (running set, longways)? Who is the "caller"? What do the calls mean? Students will create short presentations or summaries of their research (speeches, posters, booklets, demonstrations). Students may describe the history/origins of square dancing and/or explain some of the variations found in different communities.





## ARTURO MÁRQUEZ (1950-)

Arturo Márquez was born in Mexico in 1950. His father was a **mariachi** musician and his grandfather was a folk musician in the northern states of Mexico. When Márquez was in middle school, his family immigrated to Southern California, and he began playing trombone and violin, as well as continuing the piano studies he had begun in Mexico. He began composing at age 16. Márquez decided to return to Mexico for college, where he studied composition at the Mexican State Conservatory. Following his time there, he was awarded a scholarship to study composition in Paris and then a Fulbright Scholarship to the California Institute of Arts, where he earned his master's degree.

Márquez infuses his orchestral music with the flavors of his homeland, often incorporating Mexican and Latin American folksongs, rhythms, and other influences into his works. He began to earn world-wide recognition with his series of Danzones in the early 1990s. The Danzones are based on the music of Cuba and the Veracruz region of Mexico. Arturo Márquez remains active as a composer of symphonic works, chamber music, solo works, and film music. He is a music professor in Mexico City, where he lives with his family.

### *Danzón No. 2* Spotify

Arturo Márquez was inspired to write the *Danzón No. 2* after a visit to the Veracruz region of Mexico in 1993. The danzón, a salon dance for couples, features prominent melodies and wild rhythms. It has roots in Cuba, but is a very important part of the folk culture of Veracruz. Márquez's *Danzón No. 2* opens with a lyrical clarinet solo, which is then passed to the oboe.

As the piece progresses, more restrained sections featuring solos or small groups of instruments alternate with the wild dance sections. Claves and other percussion instruments provide a rhythmic base. A central section features a rich, beautiful melody in the strings and a duet for clarinet and flute. The brass re-enters with the main dance theme, and the work comes to a climatic end.

To date, Márquez has written eight danzones, but No. 2 is by far his best known. It is one of the signature pieces of the Simón Bolívar Youth Orchestra of Venezuela, and their 2007 American and European tour under the direction of Gustavo Dudamel made the piece internationally popular. The *Danzón No. 2* has become so beloved in Mexico that it is considered a second national anthem.



## FLORENCE BEATRICE PRICE (1887-1953)

Florence Beatrice Price was born in Little Rock, Arkansas, in 1887. Her mother began teaching her music when she was only four years old, and she composed her first piece by age 11. Originally, Price wanted to study to be a doctor, but was denied admittance because of her race. Upon this rejection, she decided to pursue a career in music instead. She was accepted to the New England Conservatory of Music, where she studied piano, organ, and composition. After graduation, Price returned to Little Rock to teach music in schools and had a private studio as well. She taught for only a few years before the racial tensions in Little Rock forced her to leave and move to Chicago in 1927. It was in Chicago where she focused her career on composition and wrote a number of **orchestral**, vocal, instrumental, and **chamber** works.

In 1932, Price won the Wanamaker Prize for her Symphony No. 1 in E minor, and at the 1933 Chicago World's Fair, the piece premiered with the Chicago Symphony Orchestra. This was the first time that a major American **orchestra** had performed a piece by an African American woman. She was the first African American woman to receive international recognition for her compositions. Price is praised for her compositional technique of combining European classical music with the melodies and rhythms of African American culture and spirituals. Price's style had influences from Dvořák and Coleridge-Taylor, who both called upon folk songs and spirituals from their heritage to create their compositions.

### Symphony No. 1 in E minor, Mvt. III "Juba Dance" Spotify

Most often, the typical structure of a symphony is for the third movement to be a dance of some kind. Traditionally, symphonies have a **minuet**, a **scherzo**, or a **waltz**. Florence Price took the opportunity to draw upon her heritage and made the third movement of her Symphony No. 1 in E minor a "Juba Dance." Juba is a style of dance developed by enslaved people originating from the Kingdom of Kongo in West Africa. Music and rhythm is a large part of many West African cultures, sometimes even being used for communication. Enslaved people would use these traditions to communicate with each other while working on plantations, and when slaveowners became aware of this, they took away their instruments. There were dances in the Kongo that used a combination of stomping and slapping/patting your arms, legs, chest, and cheeks using intricate rhythms to keep time, so enslaved people continued to play music using these methods. The American version of this was nicknamed the "Juba Dance." Some of the steps have names like "Yaller Cat," "Pigeon Wing," and "Blow That Candle Out." It is believed that Juba may have even influenced traditional tap dance.

Price's "Juba Dance" features flowing rhythmic lines and **syncopation** that alternate throughout its **rondo form**. "Juba Dance" is considered a five-part rondo and is structured ABACA with a coda at the end that changes the tempos and plays with the themes to build to a **finale** of the movement.

### Activity Idea

Using [this recording](#), you can find where each theme begins and ends at approximately the following time stamps:

- A Theme - Beginning to 0:34
- B Theme - 0:35 to 0:52
- A Theme - 0:53 to 1:26
- C Theme - 1:27 to 2:07
- A Theme - 2:08 to 2:40
- Coda - 2:41 - End





## CAMILLE SAINT-SAËNS (1835-1921)

A child prodigy, Camille Saint-Saëns had his first recital at the age of 11. By 21, he had already had his first symphony performed. After studying both piano and organ at the Paris Conservatory, he befriended another famous pianist and composer of the time, Franz Liszt. Liszt is quoted as saying that Saint-Saëns was “the finest organist in the world.” Liszt was regarded as the best pianist in his time and so a compliment such as that meant a lot.

Camille Saint-Saëns was not afraid to be original. Believing that most French

composers were too conservative, Saint-Saëns set out to rejuvenate French music with his own composition and by founding the Société Nationale de Musique (National Music Society) to encourage new compositions and performances of new works. Also intrigued with the technological developments in French organ building, he included the organ in his Symphony No. 3 in C minor, a technique which had not previously been explored.

### Concerto No. 4 in C minor for Piano & Orchestra, Opus 44

#### Mvt. II Finale Spotify

Foreboding and dark, this piece starts with a melody fit for a supervillain! The next melody contains an interesting technique where the piano, which is normally a **harmonic** instrument, plays the **melody** one note at a time. This melody soars over the orchestra and depicts the ideas of hope and triumph. The piano and orchestra then trade the melody back and forth with one being the **accompanying** voice and the other having the melody. This happens several times between the piano and the orchestra but also between instruments within the orchestra.

This piece ends with a dazzling display of **octaves** from the pianist and a bombastic yet heroic theme within the orchestra. Notice how throughout the piece, Saint-Saëns will change how the entire melody sounds by just changing one note. He makes the same melody sound **major** (uplifting and joyful) and **minor** (scary and intense) just by changing a few notes!

### Activity Idea

The piano concerto will be performed by the 2023 Wisconsin Youth Piano Competition winner, Alexander Bo, who is only 15 years old! Learn more about Alex and his accomplishments to share with students [here](#). Lead a discussion with students on what their talents, hobbies, and/or dreams are for their life. The discussion could also be a written project for students to complete independently. Have students share out if they feel comfortable.



## BILL HOLCOMBE (1932-)

Bill Holcombe is an American composer and arranger that is most famous for his arrangements for wind orchestra and jazz band. He studied flute at The Juilliard School, but by the time he graduated, he had played many instruments and had a vast

knowledge of arranging and composing. He went on to play in many bands and orchestras around the world, including Metro-Goldwyn-Mayer's New York Broadcast Orchestra as well as composing several pieces for television and movies.

### *International Dixieland Jamboree* Spotify

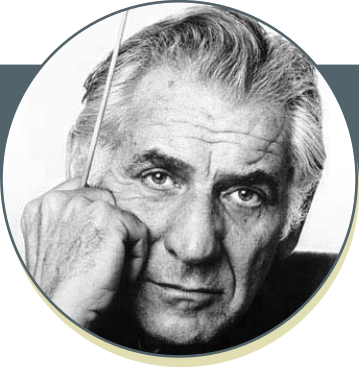
Throughout his arranging career, Holcombe has been fascinated by pieces from the heartland of America, often dubbed Dixieland tunes. In this piece, he explores three different tunes from this **genre** and weaves them together to form a wonderful **medley**.

The first tune, entitled "Bill Bailey (Won't You Please Come Home)" but often referred to as simply "Bill Bailey," has a lively feel that is very indicative of what someone might think of when **audiating** Dixieland or Big-Band Jazz. This part of the piece features solos in the brass section and a driving feel that will make any toe start tapping!

The second, slower part of the piece features the tune of "St. James Infirmary." This blues standard was made famous by Louis Armstrong. While still being in the broad genre of Dixieland music, this piece is much more somber, originally written to depict the loss of a loved one. Holcombe passes the melody around the orchestra to create a true shift of tone and mood.

The final section of this piece is a tune that most people will find familiar, "When the Saints Go Marching In." A trumpet solo begins this section and the player is encouraged to **improvise** above the orchestra. Everyone joins in for a **shout chorus** to finish off this wonderful medley.





## LEONARD BERNSTEIN (1918-1990)

Leonard Bernstein grew up in Massachusetts. He began studying piano at age 10. He attended Harvard University and later the Curtis Institute, where he studied piano, conducting, and composition. During his years at Curtis, he also studied at the Tanglewood Summer Festival. In 1942, he became the conducting assistant at Tanglewood. The next year, Bernstein became the assistant conductor of the New York

Philharmonic Orchestra and got his big break on November 13, 1943, when the principal conductor was sick. He began traveling and conducting many orchestras. While he was traveling, he composed music for theater and movies. He was the principal conductor for the New York Philharmonic for over a decade in the 1950s and 60s. He recorded more than 300 albums and won 16 Grammy Awards in his lifetime.

### "Times Square" from *On the Town* Spotify

*On the Town* is a Broadway musical written by Leonard Bernstein in partnership with choreographer Jerome Robbins. In the fall of 1943, Robbins and Bernstein collaborated on a new ballet. They created *Fancy Free*, a ballet about three sailors on a 24-hour leave from their ship in New York City. The set designer for *Fancy Free*, Oliver Smith, loved the ballet and suggested it be turned into a full-length Broadway musical. Smith and his friend Paul Feigay produced the new show *On the Town* with Bernstein and Robbins.

Bernstein took three of the dances from *On the Town* and combined them to create a concert work for orchestra. This piece was premiered by the San Francisco Symphony Orchestra in 1946. The third movement is "Times Square," taken from the **finale** of Act I in the musical. The movement opens with a clarinet solo. The melody of "New York, New York" is played by the clarinet and trumpet shortly after. The melodies are played by several instruments in a **canon**. The music has heavy jazz influences, featuring a saxophone solo and special effects with the trumpet.

### Activity Idea

The story behind this musical is that there are three sailors that only have 24 hours on shore before they must return to their ship and set sail for war! Discuss with your students about what they might do if they only had 24 hours before they had to "set sail" and what the soundtrack to that story might sound like.

## BUCKAROO HOLIDAY

### Lesson 1 – Soundscapes

#### Subject

Music/Visual Art

#### Level

3-6

#### Duration

10 minutes

#### Materials

- Paper
- Crayons/Coloring Utensil

#### Lesson Objectives/ NAfME Standards

MG3.R.6.i: Express musical ideas through verbal, movement, written, or artistic means.

MG.1.Cr.8.i: Identify musical ideas using standard or alternative notation through verbal, written, aural, or technological means.

#### Summary of Tasks

1. Distribute crayon/coloring utensils to the class. Introduce this as a quiet activity.
2. Tell the students that they will be listening to a piece of music and that this piece is depicting a scene of some kind, do not tell them it is depicting a rodeo.
3. Play the piece and tell them to draw what they think the music is trying to depict.
4. Have students share their drawings, stating what kind of scene the music makes them think of.
5. Teach them that this piece is from a ballet originally and that it is depicting the hustle and bustle of a rodeo.
6. Discuss the elements of the music that make it feel and sound like a rodeo. Utilize the program notes in this guide to help guide discussion.

#### Assessment

Completion of the activity will serve as assessment.

#### Take Home/Extension Tasks

Students can compose music to go with the scenes that they have drawn. This can be as simple as a single sound that they associate with their drawing or a full piece with lyrics.

## DANZÓN NO. 2

### Lesson 2 – *Danzón No.2* and the Simple Clave Beat

Subject	Level	Duration	Materials
American Journeys	3-8	30 minutes	<ul style="list-style-type: none"> <li>Speaker</li> <li>Rhythm Sticks or Claves</li> </ul>

#### Lesson Objectives/ NAFME Standards

MG1.Cr.5.i: Explore rhythmic, melodic, and harmonic phrases.

MG4.Cn.11.m: Categorize musical connections, similarities, and differences.

MG3.R.10.m: Express musical ideas through verbal, movement, written, artistic, or technological means.

#### Summary of Tasks

1. Listen to the beginning of the piece (0:00-0:35) and have students focus on the rhythmic pattern. Let them tap their feet or step quietly to each beat.
2. Describe the clave using this information:
3. In Latin American Music, both the instrument and the syncopated pattern it plays are called clave.
  - The clave rhythm pattern is a tool for organizing time in Afro-Cuban music.
  - The word *clave* is Spanish for “keystone.” Just as a keystone holds an arch together, the clave pattern holds the music together.
  - The clave is a five-stroke pattern. It can be played as a forward clave pattern of 3+2 strokes, or a reversed 2+3 pattern.
4. Display the clave rhythm pattern from *Danzón* utilizing the link in this guide. Ask students to display if it is a 2+3 or 3+2 pattern (2+3). Play the pattern with claves and rhythm sticks with the first 35 seconds of the music.
5. As another example, play the “Hand Jive” from *Grease* and model the clave rhythm (note: it’s played by the guitar, not claves). Ask students if they think this is 3+2 or 2+3? (3+2). Have students clap along.

#### Assessment

Students will be able to identify and play the simple clave pattern.

#### Take Home/Extension Tasks

What other pieces that you have heard utilize the clave rhythm? Clap along with them at home!

## JUBA DANCE



### Lesson 3 – Defining Form through Florence Price's "Juba Dance"

Subject	Level	Duration	Materials
American Journeys	3-8	25 minutes	<ul style="list-style-type: none"> <li>White/Smart Board</li> <li>Speaker System</li> </ul>

#### Lesson Objectives/ NAFME Standards

MG3.R.9.m: Define and demonstrate understanding of foundational musical elements in discussion and written reflections.

MG3.R.13.m: Reflect upon and critique performances using grade appropriate music vocabulary.

MG4.Cn.10.m: Explain how music relates to self, others, and the world using grade appropriate music vocabulary.

#### Summary of Tasks

- Teach students about form and how composers use it to organize their musical ideas in their pieces.
- Teach students about the specific form, rondo. It is an Italian word meaning round.
  - Rondo is an instrumental compositional technique where the main theme returns multiple times throughout the piece.
    - The main theme, also known as the "episode," "couplet," or "digression," is referred to as the A theme.
    - The A theme is contrasted with at least two different sections. The A theme returns between any of the contrasting sections.
    - The returning A theme creates the rondo pattern. Common rondo patterns are the Five Part Rondo – ABACA, or the Sonata Rondo Form – ABACABA.
    - As long as the A theme continues returning, the rondo form can have as many contrasting sections as the composer needs.
- Have your students listen to different examples of rondos. Below are a few samples you can use:
  - [Horn Concerto No. 4 in Eb major – Rondo, Allegro by Mozart](#)
  - [Violin Concerto in E major, 3rd mvt. by Bach](#)
  - ["Rondo a Capriccio" by Beethoven](#)
    - As students listen to the pieces, have them identify each time the A theme returns by raising their hand. What type of rondo are they?
- Compose a rondo with students.
  - Split students into three (or more) groups. One group will be the A theme, another will be the B theme, and the last group will be the C theme. If you have more groups, continue labeling them with more letters.
    - Instruct each group to develop their own simple four bar rhythmic pattern. Make sure everyone in the group can "play" the rhythm by clapping, patting, or stomping.
    - If you are short on time, you may create three contrasting rhythms and assign each group one of these rhythms to play.

## **JUBA DANCE CONTINUED**

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- b. Have students compile their rhythms to form a rondo as a class; the A group performing first, then the B group, then the A group again, then the C group, followed by the A group to end the piece.
    - i. After a successful performance, relabel the groups so that the A group is now the B group, the B group is now the C group, and the C group is the new A group. Perform the rondo again, this time with the new group performing their rhythm as the A section.
    - ii. Continue switching group labels until all groups have led the rondo as the A theme.
  - 5. Listen to Movement 3, “Juba Dance” from Price’s Symphony No. 1 in E minor.
    - a. Have students listen to the piece and use their detective skills to determine the form of the piece.
    - b. Guide students as necessary to help them discover that the rondo form is ABACA.
    - c. Listen to the piece multiple times to allow students to hear the main theme returning.
    - d. Have students raise their hand every time they think they hear the A theme return.
    - e. Write the rondo form of “Juba Dance” on the board and listen to the piece having students raise their hands each time they hear the A theme return.
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### **Assessment**

An assessment would include having the student compose their own individual piece in Rondo form.  
(MG.1.Cr.11.m)

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### **Take Home/Extension Tasks**

Find Rondo form in pieces that they hear at home!

## FLORENCE PRICE



### Lesson 4 – The Life of Florence Price

Subject	Level	Duration	Materials
Music/ELA/History	5-8	25 minutes	<ul style="list-style-type: none"> <li>Smart Board/Audio Visual Viewing Device</li> </ul>

#### Lesson Objectives/ NAFME Standards

MG4.Cn.9.m: Analyze the historical and cultural relationships between music and other disciplines.

MG4.Cn.10.m: Explain how music relates to self, others, and the world using grade appropriate music vocabulary.

MG4.Cn.11.m: Categorize musical connections, similarities, and differences.

#### Summary of Tasks

1. Ask students to name composers. (Most likely the answers will be male composers.)
2. Ask students if they know of, and can name, any female composers.
  - a. If students are having a hard time with this, discuss why they don't know any female composers.
  - b. Talk about the difficulties of being a female composer, the history of female composers, needing to use a pseudonym, gender issues, etc.
3. On this Youth Concert program, there is a composition by a female composer (Florence Price).
  - a. Reference Price and her piece found in the program notes. ("Juba Dance")
4. Split students into small groups to research other female composers. Assign each group a different composer.
  - a. Examples: Judith Weir, Clara Schumann, Fanny Mendelssohn, Amy Beach, Jennifer Higdon, Lili Boulanger, Joan Tower, Jessie Montgomery, etc.
  - b. Reference this link if you need a place to start and ideas of which female composers to have students research:  
<https://www.allclassical.org/10-contemporary-women-composers-you-should-know/>
5. Groups will research facts about their composer, while also looking for a piece that they wrote. Ask them to pay special attention if their composer faced any difficulties to becoming a composer.
6. Have groups create a short presentation for the class, including 3-5 facts about the composer and play a brief example of a composition they wrote.
  - a. Discuss similarities and differences between the composers.

## FLORENCE PRICE CONTINUED

### Assessment

Following their presentations, have students evaluate their preparation and presentation:

**We provided 3-5 important facts about our composer:**

Yes! 😊                      Kind of 😐                      Not really 😞

**We found a piece that our composer wrote and played a small part of it for the class:**

Yes! 😊                      Kind of 😐                      Not really 😞

**We stayed on task during the preparation and presentation of our project:**

Yes! 😊                      Kind of 😐                      Not really 😞

### Take Home/Extention Tasks

1. Introduce Price using music, video, and print resources either that you provide or that are found in this guide.
  - a. The following excerpt from the documentary, "The Caged Bird: The Life and Music of Florence B. Price," is a nice introduction to Price's life as an African American woman, composer, and musician and the struggles and triumphs she experienced. [Watch here.](#)
2. Start a discussion, asking students to share what they have learned and to describe the composer. What kind of life did she have? How did she struggle? How did she respond?
3. Teach students that Florence Price was the first African American woman to have a symphony performed by a major symphony orchestra.
  - a. Discuss with students why this is a significant achievement. Why were there not more accomplishments like this from other composers? How did being an African American woman affect Price's ability to study and compose music? What struggles did other women/African Americans face as composers?
  - b. Discuss the challenges and obstacles Price faced and how she overcame them.
4. Have students reflect on their own challenges in their lives. What are some times they may have to persevere? What are some of their goals in their lives? What are some obstacles they might have to overcome to achieve these goals?
5. Tell the students they are going to write a letter to Florence Price praising her and thanking her for her perseverance in becoming a composer.
  - a. Have students think about what Florence Price can be proud of, the impact she had on African American and female composers, what she might have been feeling during her struggles to get recognized, and how she paved the way for others after her.
  - b. Have students share with Florence in their letter about a time they may have had to persevere and what they did to overcome any challenges or struggles.
    - i. Students can also tell Florence about goals they have in their lives for things they want to accomplish and what they might need to do to accomplish those goals like Florence did.

## DIXIELAND JAMBOREE

### Lesson 5 – Improvise!

#### Subject

American Journeys

#### Level

3-8

#### Duration

30 minutes

#### Materials

- Drums/Other Instruments
- Video Screen/Speaker

#### Lesson Objectives/ NAfME Standards

MG1.Cr.6.i: Improvise rhythms and melodies with voice, instruments, and a variety of sound sources to add interest to a song.

MG3.R.7.i: Utilize appropriate music terminology in the evaluation and reflection.

MG2.P.7.i: Demonstrate expressive qualities in performance.

#### Summary of Tasks

1. Pass out drums/other instruments to everyone in the classroom.
2. Introduce the concept of improvisation to them and define the term.
3. Set up a steady background beat or tune depending on the level of the classroom. For younger students, having this be a drum and simple quarter notes would probably be the best. For intermediate students utilizing xylophones and glockenspiels, you can remove certain bars so that they may only play the note in a C major triad, CEG. Then have them play steady quarter notes or another rhythm. If you have done the lesson on the simple clave rhythm, this would be an ideal time to bring that out.
4. Once a steady beat/tune is established, review dynamics and practice this with the students. It can be helpful to establish a different hand motion designated to each of the dynamics, something as simple as arms spread meaning forte and arms more together meaning piano.
5. Signal to the group to play piano and have them continue playing while you model improvisation. This is intentionally broad so that students will feel comfortable.
6. Once you have established this, you may go around the room and have individuals begin to improvise over the group.
7. This is the moment in the lesson where you can take a moment to listen to sections of the piece and highlight when they improvise and when they come together for a shout chorus. [International Dixieland Jamboree](#) - Acadiana Symphony Orchestra.
8. Teach your students a "shout chorus," which could be spoken or played, even a switch to eighth notes vs the quarter notes could be a good way to do this. You can call this a shout chorus to introduce more vocabulary or not.
9. Practice this with your students, doing 8 or 16 bars of solo and then 8 bars of shout chorus.

## DIXIELAND JAMBOREE CONTINUED

### Assessment

Participation in the activity is the assessment and is judged based upon completion.

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### Take Home/Extention Tasks

Listen to one of your favorite pieces at home and improvise on top of it.



## PRINT AND ONLINE RESOURCES

### Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

[The Young Person's Guide to the Orchestra, by Benjamin Britten. Game](#). Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

[Utah Symphony/Utah Opera Instruments of the Orchestra Video Series](#) (short videos profiling musicians and their instruments in the orchestra).

[Milwaukee Symphony Orchestra Bitmoji Classroom](#). Interactive website.

### Composers, Pieces, and General Background

[Dallas Symphony Orchestra Kids website](#). Biographical information about composers.

[Classics for Kids Podcast](#) (short biographical episodes on Classical composers)

\*Available on Apple Podcasts

### **Buckaroo Holiday, Aaron Copland**

[Rodeo - Copland](#) - Los Angeles Philharmonic, Conducted by Zubin Mehta

["Buckaroo Holiday" - Copland](#) - Conducted by Leonard Bernstein

### **Danzón No. 2, Arturo Márquez**

[Danzón No.2 - Márquez](#) - L'Orchestre de Paris, Conducted by Alondra de la Parra

[Arturo Márquez Danzón No. 2: 'Nostalgia and Jubilant Escape'](#) - Alex Burns from *Classicalalexburns*. A good written resource about the life and works of Arturo Márquez. This is a blog, but the writer is a credited source.

### **Juba Dance, Florence Price**

[Juba Dance - Price](#) - The Philadelphia Orchestra, conducted by Yannick Nézet-Séguin

[Florence Price and the American Migration](#) - PBS, hosted by Scott Yoo. A movie available for purchase from PBS.

[Everything You Need to Know about Florence Price](#) - Portland Symphony Orchestra.

A short video about the life and works of Florence Price.

### **Concerto No. 4 in C minor for Piano and Orchestra, Camille Saint-Saëns**

[Short Biography](#) - Camille Saint-Saëns, Introduction To The Composer

[Concerto No. 4, 1st and 2nd Mov.](#) - Pascal Rogé, piano, Royal Philharmonic, conducted by Charles Dutoit

**International Dixieland Jamboree, Arr. Bill Holcombe**

[International Dixieland Jamboree](#) - Acadiana Symphony Orchestra

["Bill Bailey \(Won't You Please Come Home\)"](#) - Ella Fitzgerald

[St. James Infirmary](#) - Louis Armstrong

[When the Saints Go Marchin' In](#) - Louis Armstrong

**"Times Square" from *On the Town*, Leonard Bernstein**

["Times Square" from \*On the Town\*](#) - New York Philharmonic Orchestra, conducted by Leonard Bernstein

[On the Town - Three Movement Piece](#) - Funkhausorchester, conducted by Alondra de la Parra

[On the Town - Full Musical](#) - conducted by Michael Tilson-Thomas



## GLOSSARY

**Accompany:** To play an instrument at the same time as someone else but in a supportive role.

**Arranger:** Someone who takes existing pieces of music and modifies them.

**Arpeggio:** The notes of a chord played in succession, either ascending or descending.

**Audiating:** Hearing music in one's head.

**Ballet:** A story told on the stage with dancing and music. Typically, these do not include words or singing.

**Beat:** The unit of musical rhythm.

**Cadenza:** An ornamental and virtuosic solo passage in a concerto or other work.

**Canon:** Where a melody is duplicated and overlaps itself.

**Chamber Music:** Instrumental music played by a small ensemble with one player to a part.

**Chord:** Three or more musical notes played at the same time.

**Chorus:** A group of singers singing together.

**Classical Era or Period:** The time in music history from the early-1700s to early-1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

**Commission:** An order for something, especially a work of art, to be produced.

**Compose:** The act of writing music.

**Composer:** A person who writes music.

**Composer-in-Residence:** A program which involves the collaboration between the artist and the hosting organization.

**Composition:** An original piece of music.

**Concertmaster:** The first violin in an orchestra.

**Concerto:** A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

**Conductor:** One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

**Debut:** A person's first appearance or performance in public.

**Duration:** The time that a sound of silence lasts, represented by musical notes and rests with fixed values with respect to one another and determined by tempo.

**Dynamics:** Loudness or softness of a composition. The symbols in sheet music indicating volume.

**Ensemble:** A group of two or more musicians.

**Excerpt:** A smaller musical passage taken from a larger movement or work.

**Exposition:** The initial presentation of the thematic material of a musical composition, movement, or section.

**Fanfare:** An opening, prelude, or flourish, often triumphant or celebratory, usually played by brass instruments.

**Finale:** The last movement of a piece of music.

**Form:** The structure of a piece of music.

**Genre:** A category that identifies a piece of music as belonging to a certain style or tradition.

**Harmony:** The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.

**Hymn:** A type of song specifically written for the purpose of adoration or prayer.

**Improvise:** To make your own pitches while playing. There is no written music in improvisation.

**Instrumentation:** Arrangement of music for a specific combination of instruments.

**Interval:** The distance in pitch between two tones.

**Key:** The system of notes or pitches based on and named after the key note.

**Key signature:** The flats and sharps at the beginning of each staff line showing the key of music the piece is to be played.

**Major:** One of two modes of the tonal system. Music in major keys has a positive, affirming character.

**Melody:** A succession of pitches in a coherent line, the principal part.

**Mariachi:** A specific style of music that originated from west-central Mexico.

**Medley:** A collection of music pieces that are arranged into one piece.

**Melody:** A succession of pitches in a coherent line, the principal part.

**Minor:** One of two modes of the tonal system. Can be identified by a dark, melancholic mood.

**Minuet:** A slow ballroom dance, normally for two people and often written in  $\frac{3}{4}$  time.

**Motif/motive:** Primary theme or subject.

**Movement:** A separate section of a larger composition.

**Octave:** Two pitches that have the same either half or twice the frequency of each other.

**Opera:** A drama where the words are sung instead or spoken.

**Opus:** A musical work, abbreviated to Op. Often used with a number to designate a work in its chronological relationship to a composer's other works.

**Orchestra:** A large group of instrumentalists playing together.

**Orchestral:** Having to do with the orchestra.

**Orchestration (v. orchestrate):** Arranging a piece of music for an orchestra.

**Pitch:** The frequency of a note determining how high or low it sounds.

**Premiere:** The first official performance of a work.

**Prodigy:** A person, especially a young one, endowed with exceptional qualities or abilities.

**Repertoire:** A collection or body of standard works performed regularly.

**Rhythm:** Pertaining to time, played as a grouping of notes into accented and unaccented beats.

**Romantic Era or Period:** The time in music history during the early 1800s to early 1900s. Composers explored new realms of sounds to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

**Rondo form:** A structure of a piece of music where the music alternates between a theme and differentiating musical material. Ex. (ABACADAEA) - Theme A is repeated and B, C, D, and E are all different themes.

**Scherzo:** An energetic, light, or playful composition, typically comprising a movement in a symphony or sonata.

**Score:** The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically lined up. (V. Scored: To write or arrange for a specific instrument or instruments.)

**Shout chorus:** A staple in jazz, this is a repeated melody in which most if not all band members play.

**Soloist:** The person performing the solo line.

**Staff:** Five horizontal parallel lines and spaces between them on which musical notation is written.

**Suite:** A loose collection of instrumental compositions.

**Symphony:** Three to four movement orchestral piece, generally in sonata form.

**Syncopation:** Placement of rhythm accents or stresses where they wouldn't normally be.

**Tempo:** Indicating speed.

**Texture:** The way in which tempo, melody and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

**Theme:** A melodic or sometimes harmonic idea presented in a musical form.

**Timbre:** The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

**Time signature:** Numeric symbol in sheet music determining number of beats per measure.

**Tone:** A note or pitch. Also, the quality and character of sound.

**Tone poem (Symphonic Poem):** An instrumental composition intended to portray a particular story, scene, or mood.

**Waltz:** A dance performed by two or more people and must be in triple time.