

2020 Youth Concerts



TEACHER GUIDE

Music in the New World

EXPLORING THE MUSIC OF NORTH AMERICA THROUGH
THE TRAVELS OF ANTONÍN DVOŘÁK



Providing Educational and Engaging Musical Experiences for Young People for over 50 years.



Welcome to The Florida Orchestra

Dear Teachers,

Welcome to the 2020-2021 Florida Orchestra Youth Concerts! TFO has performed youth concerts for students in the greater Tampa Bay area for over 50 years, and we are looking forward to another exciting program this fall. TFO's Resident Conductor Daniel Black will be back this season to lead students through the concert.

Music in the New World will explore the music of North America through the travels of composer Antonín Dvořák. This guide includes rich musical information, context, and cross-curricular lesson plans. For the safety of your students, the concert this year will be available for streaming on-demand into your classrooms and other virtual learning platforms. The concert will be offered in two 25-minute parts to allow for streaming within the limits of class times. This guide has everything you need to help your students explore the repertoire and composers before AND after the youth concert. The lessons are created primarily for virtual learning platforms, but you are encouraged to enhance as needed to work for in-person or hybrid classrooms.

Thank you to the supervisors from Hillsborough, Pasco, and Pinellas County School Districts who worked side by side with us to create this program, as well as teachers Bethanie Collins and Jennifer Moats (Hillsborough County), Kori Barber and Mindy Simonds (Pasco County), and Maria Athanasulis and Kate Holmes (Pinellas County) for their amazing work creating this guide to the concert. An additional thank you goes out to the USF Viola Studio, Carol Byrd, and Mary Schlumberger for writing the composer bios and piece descriptions.

We hope you and your students enjoy the performance!

Sincerely,

A handwritten signature in cursive script that reads 'Daryn Bauer'.

Daryn Bauer
TFO Community Engagement Director

District Supervisors

Melanie Faulkner, Hillsborough County Elementary Music Supervisor
Jeanne Reynolds, Pinellas County PreK-12 Performing Arts Specialist
Thomas Viking, Pasco County K-12 Fine Arts Program Coordinator



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Concert Program

Music in the New World: Exploring the Music of North America through the Travels of Antonín Dvořák

Daniel Black, Resident Conductor

Excerpts from *Symphony No. 9*Antonín Dvořák (1841-1904)

The Walls of ZionArr. Aaron Copland (1900-1990)

Excerpts from *American String Quartet*Antonín Dvořák (1841-1904)

Swing Low, Sweet Chariot African American Spiritual

BamboulaLouis-Moreau Gottschalk (1829-1869)

The EntertainerScott Joplin arr. Schuller (1868-1917)

Variations on a Shaker MelodyAaron Copland (1900-1990)

StarburstJessie Montgomery (b. 1981)

Excerpts from *Black, Brown & Beige*Duke Ellington arr. Tyzik (1899-1974)

About the Conductor – Daniel Black

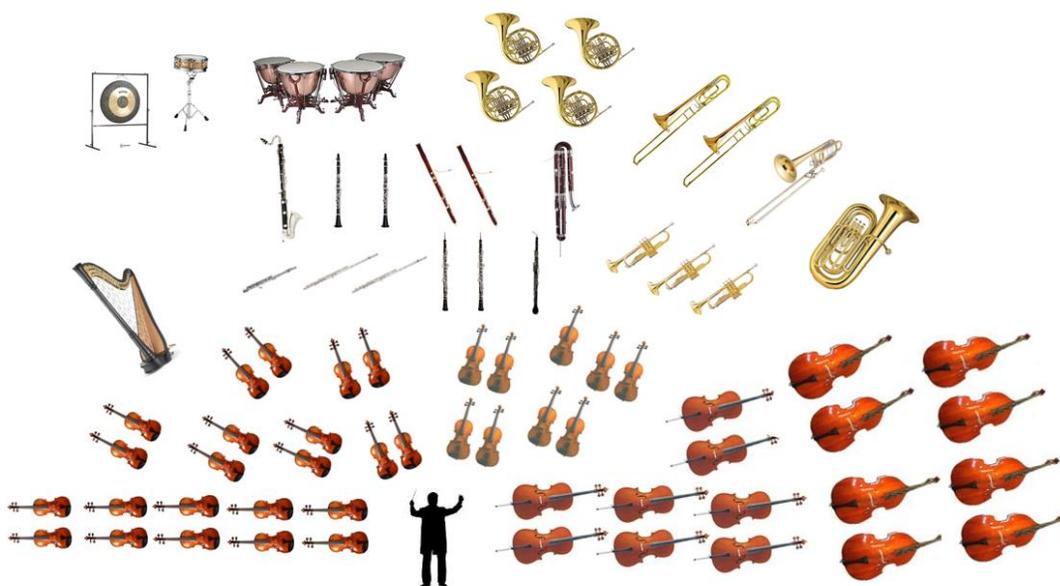
“Firm, decisive,” “vital and engaging” and “with a droll sense of humor on the podium,” Canada-based American conductor Daniel Black has begun to attract attention as a conductor who “makes music in a way that is meaningful to audiences in the 21st Century.” During the COVID-19 hiatus, Daniel added video and audio editing to his skill set, creating a series of "virtual orchestra" recordings for TFO and other ensembles, including *Daughters of Freedom*, *Inside the Music Online*, and *Thank you, Tampa Bay*. In the 2020-21 season, Daniel will appear on TFO's Masterworks, Coffee concerts, and Pops series, as well as the new Soundwaves concerts, Youth Concerts and more. Fluent in Russian, Black has studied conducting at the St. Petersburg Conservatory, Eastman School of Music, and Northwestern University, counting among his mentors Leonid Korchmar, Neil Varon and Victor Yampolsky.





Before the Concert

- Prepare your students for the fall 2020 youth concert by exploring the music through the lesson plans provided in this guide. The more familiar students are with the music before they watch the concert, the more they will enjoy it.
- Use the SQUILT (Super Quiet Un-Interrupted Listening Time) worksheets, with or without prompts, to encourage active listening in the classroom and the concert hall. You can also use this resource to review each piece before the concert.
- Deepen their connection with the orchestra by preparing them to participate in the classroom. Students are encouraged to dance during Gottschalk's *Bamboula*, and sing along to *Swing Low, Sweet Chariot*.
- Review the families of the orchestra and the individual orchestral instruments.
 - Create a K-W-L (What do I already **K**now? What do I **W**ant to know? What did I **L**earn?) chart and keep it posted in the classroom before and after the concert. Some things to explore on your K-W-L chart:
 - Which instruments belong in which family?
 - How does each instrument make its sound?
 - (After) What was your favorite instrument at the youth concert?
- Encourage students to watch and listen for their favorite instrument at the concert and see where the respective player(s) sit.





Name _____

S.Q.U.I.L.T

Super Quiet Un-Interrupted Listening Time

Directions: Listen to the piece. Fill in what you observe about each element in the appropriate box.

<p style="text-align: center;"><u>Dynamics</u></p> <p>Is the music loud or soft?</p> <p>Is the music forte or piano?</p> <p>Do the dynamics change or stay the same?</p>	<p style="text-align: center;"><u>Timbre</u></p> <p>Do you hear voices?</p> <p>Do you hear instruments? Which ones do you hear?</p> <p>What instrument families do you hear?</p>
<p style="text-align: center;"><u>Tempo</u></p> <p>Is the music fast or slow?</p> <p>Is the music largo or presto?</p> <p>Does the tempo change or stay the same?</p>	<p style="text-align: center;"><u>Mood</u></p> <p>What word(s) best describe the mood of the piece?</p> <p>How does the piece make you feel or imagine?</p>



Name _____

S.Q.U.I.L.T

Super Quiet Un-Interrupted Listening Time

Directions: Listen to the piece. Fill in what you observe about each element in the appropriate box.

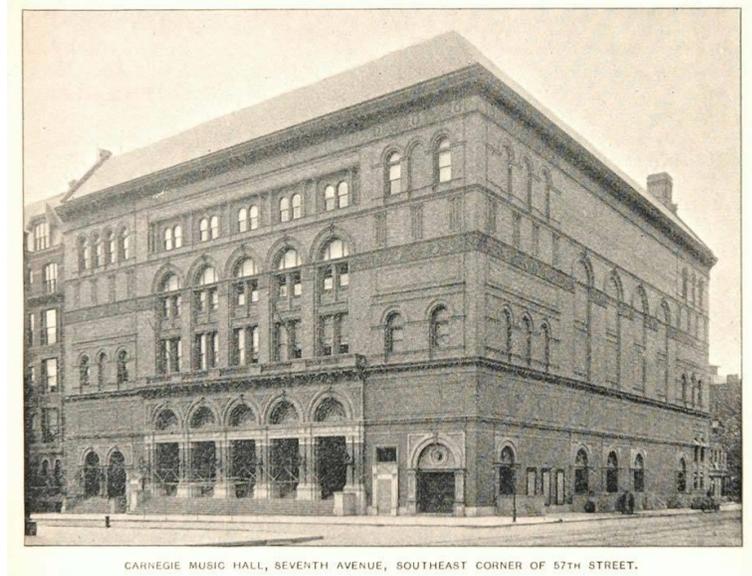
<p><u>Dynamics</u></p>	<p><u>Timbre</u></p>
<p><u>Tempo</u></p>	<p><u>Mood</u></p>



SYMPHONY No. 9 “NEW WORLD SYMPHONY”

By Antonín Dvořák

Antonín Dvořák worked to define “American Music” in his *Symphony No. 9*, better known as *New World Symphony*. The work is a reflection based on Dvořák’s time in New York City. It premiered in Carnegie Hall December 16, 1893. Jeanette Meyer Thurber offered him a position at the National Conservatory of Music in New York City, as his knack for teaching complemented his outstanding composition work. Inspired by African American spirituals and Native American melodies, he incorporated thematic material into the movements of the symphony. This work made him one of the first Bohemian composers to be recognized throughout the world.



Antonín Dvořák

Antonín Dvořák was born in 1841 in Bohemia, now the Czech Republic, and died in 1904 in Prague. The oldest of nine children, Dvořák began playing violin as a young child to provide music for guests staying at his father’s inn. At the young age of 12 he moved away to study music with his aunt and uncle but eventually studied in Prague. The beginning of his career was difficult due to financial insecurity. Dvořák’s career began to take off after he was awarded a state grant from Austria and began his friendship with Johannes Brahms.



Dvořák’s Playlist

Antonin Dvorak Lesson Plan

Materials Needed:

- Computer and Speakers
- Dvořák PowerPoint- <https://bit.ly/348AjEH>
- Discussion Board- Canvas
- Zoom (if you choose)
- Art supplies (crayons, markers, colored pencils)
- Dvořák’s Playlist (Guided Lesson Plan Sheet – page 10)
- Kahoot- <https://create.kahoot.it/share/c7b663a9-cb5b-4bc1-a4be-679f1978039b>
- Youtube- Links are embedded in the lesson

Main Objective:

- Students will explore the different styles of American National Music.

Music State Standard Benchmarks addressed:

MU.4.C.1.1 - Develop effective listening strategies and describe how they can support appreciation of musical works.

MU.4.H.1.3 - Identify pieces of music that originated from cultures other than one's own.

MU.4.H.1.2 - Describe the influence of selected composers on the musical works and practices or traditions of their time.

MU.5.C.1.2 - Hypothesize and discuss, using correct music vocabulary, the composer’s intent for a specific musical work.

MU.5.O.1.1 - Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.

Essential Questions:

- What kind of music was Dvořák listening to when he arrived to America in 1892?
- How did these styles influence his compositional works?
- What styles of music would Dvorak find if he were to travel to the US today?

Factual Knowledge – Students will learn about Dvořák and the different types of National Music he explored in America.

Procedural Knowledge – Students will explore the different styles of American National Music through various techniques of differentiated instruction.

Conceptual Knowledge – Students will understand that musical genres evolve over time.

Introduction	What are some styles/genres of music that are unique to the United States?
Instruction (“I do” – teacher models)	Talk about the composer Dvořák, when and why he came to America using the PowerPoint given or have students read the slides. - Take a short quiz on Dvořák using Kahoot



<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<p>Give Students the Dvořák’s Playlist (Guided Lesson Plan Sheet) *Note- This can be done individually by the students online, on their own device in the classroom, or guided by a teacher in class.</p> <p>Spirituals- Tell students- As you listen to Swing Low, Sweet Chariot think about the mood. How did it make you feel? https://youtu.be/Thz1zDAytzU Activity- Discussion: Have students answer the question above by doing a Turn and Talk or set up a discussion through canvas online.</p> <p>Native American Music Tell students- Listen to the Native American Chant https://youtu.be/YclOBPA4X-4 Activity- Discussion: Why do you think Native Americans used a strong steady beat in their music?</p> <p>American countryside- Irish/American Folk music Tell students that when Dvořák came to America, he was impressed by the expansive countryside. Listen to Symphony No. 9, 2nd mvt. Pay attention to the English horn solo: https://safeYouTube.net/w/r6Ehb How was Dvořák able to have his audience visualize the expansive countryside in his music?</p> <p>Activity- Option 1: Students have the option to write an individual written response or make a video of their response. Option 2: Draw a picture of the expansive countryside that Dvořák imagined and created with his music.</p> <p>Tell students that as they listen to Symphony No.9 Mvt. 4 , beginning to m. 25, to think about</p> <ul style="list-style-type: none"> • How did Dvořák incorporate American National Music into his symphony? What musical elements did you hear that supports this? • Turn and Talk- Have students discuss their thoughts about the question as the teacher monitors the students, guiding those students who need extra support.
<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<p>*This can be done in groups or individually. Activity- Students get to choose:</p> <p>Option 1: Have Students create their playlist of music for Dvořák using the Dvořák’s Playlist Worksheet. Create a playlist for Dvořák to listen to. What songs would you recommend to Dvořák and why?</p>



Option 2: Student can write their answer to the questions or submit a video response.
 What styles of music would Dvořák find if he were to travel to the US today? Why did you choose these styles of music?

Guided Lesson Plan:

American Spirituals	As you listen to <i>Swing Low, Sweet Chariot</i> , think about the mood. How did it make you feel? Listen to <i>Swing Low, Sweet Chariot</i> https://youtu.be/Thz1zDAytzU	Activity- Discussion (in person or online): Have students answer the question above by doing a Turn and Talk or set up a discussion through canvas online. What is the mood of the song and how does it make you feel?
Native American Music- Chants	Tell students- Listen to the Native American Chant: Native American Drum Group	Activity- Discussion: Why do you think Native Americans used a strong steady beat in their music?
Irish/American Folk-	Tell students that when Dvořák came to America, he was impressed by the expansive countryside. Listen to Symphony No. 9 2 nd mvt. Pay attention to the English horn solo: https://safeyoutube.net/w/r6Ehb How was Dvořák able to have his audience visualize the expansive countryside in his music?	Activity- Option 1: Students have the option to write an individual response or make a video of their response. Option 2: Draw a picture of the expansive countryside that Dvořák imagined and created with his music.
New World Symphony No. 9 Mvt. 4	Tell students that as they listen to Dvořák 's Symphony No.9 Mvt. 4 beginning to m. 25 to think about- How did Dvořák incorporate American National Music into his symphony? What musical elements did you hear that support this?	Activity- Turn and Talk- Have students discuss their thoughts about the question as the teacher monitors the students- guiding those students who need extra support.



Name: _____

Dvořák’s Playlist

It is __/__/2020 (fill in today’s date). Dvořák has just arrived in the U.S. and is looking for music that is unique to the country. Create a playlist for Dvořák. What styles of music or songs would you recommend to Dvořák and why?

Style of music or song

Why?

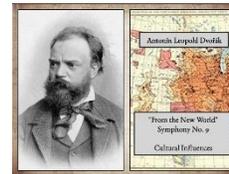


“New World Symphony” Symphony No. 9 and Cultural Influences

This is a two-week lesson plan

Materials Needed:

- Computer
- Paper/Pencil or Whiteboard/Markers
- Digital Book: <https://bit.ly/2RhKtN7> - open only using Google Chrome
- Seminole Native American Music Examples (also in Digital Book)
 - Hunting Song <https://bit.ly/3kft6cp>
 - Buffalo Song <https://www.loc.gov/item/flwpa000355/>
 - Song about the Departure of Seminole Indians from Florida for Oklahoma <https://www.loc.gov/item/flwpa000357/>
 - Indian Songs of Today: Seminole Duck Dance <https://www.loc.gov/item/2016655240/>



Main Objectives – Students will be able to:

- Identify the use of music elements in Native American music.
- Identify the use of elements in Dvořák’s *Themes from Movement 1* from “*New World Symphony*.”
- Compare the use of musical elements in Native American music to Dvořák’s use of elements and his ideas of Native American music.

Music State Standard Benchmarks addressed:

[MU.4.C.1.2](#) - Describe, using correct music vocabulary, what is heard in a specific musical work.

[MU.4.O.1.1](#) - Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.

[MU.4.H.1.2](#) - Describe the influence of selected composers on the musical works and practices or traditions of their time.

[MU.5.C.1.2](#) - Hypothesize and discuss, using correct music vocabulary, the composer’s intent for a specific musical work

[MU.5.O.1.1](#) - Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.

[MU.5.H.1.3](#) - Compare stylistic and musical features in works originating from different cultures.

Other State Standard Benchmarks:

[SS.4.A.3.8](#) - Explain how the Seminole tribe formed and the purpose for their migration.

[SS.5.A.2.2](#) - Identify Native American tribes from different geographic regions of North America (cliff dwellers and Pueblo people of the desert Southwest, coastal tribes of the Pacific Northwest, nomadic nations of the Great Plains, woodland tribes east of the Mississippi River).

Essential Questions:

- What was Antonín Dvořák’s influence on the “American Sound?”



Factual Knowledge – Definition of pitch, rhythm, tempo, form, and timbre.

Procedural Knowledge – Compare and contrast the use of musical elements in Native American music and the Themes in Movement 1 of “New World Symphony” Symphony No. 9.

Conceptual Knowledge – Students will understand Antonín Dvořák’s desire to create an “American Sound” and his influence on future composers/musicians.

Introduction	Any information the students will need before you model
<p>Instruction (“I do” – teacher models)</p>	<ul style="list-style-type: none"> • Direct students to define their understanding of the musical elements pitch, rhythm, tempo, form (repetition/contrast), and timbre (vocal/instrumental). <ul style="list-style-type: none"> ○ Direct other students to amplify or add on to the definition, perhaps giving examples. • Once complete (about 5 minutes), set a definition of those elements ~ pitch, rhythm, tempo, form (repetition/contrast), and timbre (vocal/instrumental) so all students have a common definition based on or amending their previous knowledge.
<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<ul style="list-style-type: none"> • Listen to the Seminole Native American music examples. <ul style="list-style-type: none"> ○ Identify how the musical elements of pitch, rhythm, tempo, form (repetition/contrast), and timbre (vocal/instrumental) are used in each piece of music. <ul style="list-style-type: none"> ▪ Identify the purpose of each piece. ▪ How do the elements differ in each piece? ▪ How do you think the purpose of each piece influenced the use of specific musical elements? • Read the Digital Book <u>“New World Symphony” Symphony No. 9: Cultural Influences</u> <ul style="list-style-type: none"> ○ There is a button in the top right corner (READ TO ME) that will read the book and track the words. Musical examples will have to be manually played. • Listen to the three (3) Themes in Movement 1 of “New World Symphony.” <ul style="list-style-type: none"> ○ 1st Listening: Overview: Just listen ○ 2nd Listening: Focus of the musical elements: pitch, rhythm, tempo, form (repetition/contrast), and timbre (vocal/instrumental)
<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<ul style="list-style-type: none"> • Jigsaw: Set-up and Work <ul style="list-style-type: none"> ○ Divide the class into Groups of 4 (for physically distanced learning, you can assign students numbers). ○ Each Group of 4 will be assigned a Theme (1, 2 or 3). Depending on the class size you may have a group or groups of 5.



	<ul style="list-style-type: none"> ○ Each person in the group will choose a letter: A, B, C, or D. (Groups of 5 will have double letter usage). ○ A will focus on pitch: B will focus on rhythm and tempo; C will focus on form (repetition/contrast) and D will focus on timbre (vocal/instrumental). ● 3rd Listening: Listen with intent to your Theme and musical element. <ul style="list-style-type: none"> ○ Explain, through writing, how Dvořák used that element in your specified theme (2 – 3 Minutes) ● 4th Listening: Listen and compare to your explanation <ul style="list-style-type: none"> ○ Extend or modify your explanation (1 minute) ● Jigsaw Share <ul style="list-style-type: none"> ○ Each person in the group will share their explanation of the elements with the others in the group. (3 minutes) <ul style="list-style-type: none"> ▪ A: 30 seconds ▪ B: 30 seconds ▪ C: 30 seconds ▪ D: 30 seconds ▪ Additional members/Wrap-up and overall emotion: 1 minute ○ Have one spokesperson from each Theme share the explanations of the musical elements and overall emotion for that Theme with the rest of the class. (3 minutes) <ul style="list-style-type: none"> ▪ Theme 1: 1 minute ▪ Theme 2: 1 minute ▪ Themes 3: 1 minute ● Compare Dvořák’s use of musical elements ~ as presented by the class ~ with the use of the musical elements on the Seminole Native American music examples. <ul style="list-style-type: none"> ○ Allow each Theme group to discuss and share. <ul style="list-style-type: none"> ▪ Similarities? ▪ Differences? ● How was the purpose and emotion of Dvořák’s Themes in Movement 1 of “New World Symphony” similar or different from the purpose and emotion of the Seminole Native American music examples? <ul style="list-style-type: none"> ○ Allow each Theme group to discuss and share. ● What was Antonín Dvořák’s influence on “American Sound?”
Digital Learning	<p>This lesson can be assigned to the students through digital learning.</p> <ul style="list-style-type: none"> ● Synchronous, live lesson. ● Nearpod <ul style="list-style-type: none"> ○ Book, questions and responses can be embedded.



	<ul style="list-style-type: none">• Assignment over two weeks.<ul style="list-style-type: none">○ Week 1:<ul style="list-style-type: none">▪ Defining the elements.▪ Questions regarding elements on the Seminole Native American music examples.▪ Digital Book○ Week 2:<ul style="list-style-type: none">▪ Listening<ul style="list-style-type: none">✓ Assign Numbers (Theme) and Letters (A or B) to students.✓ Each student will focus on 1 Theme✓ Each student will focus on 2 elements (A: pitch and timbre; B: rhythm/tempo and form) in that Theme and compare to the elements of Native American music.▪ Response mode:<ul style="list-style-type: none">✓ Students can write their answers or record their answers.
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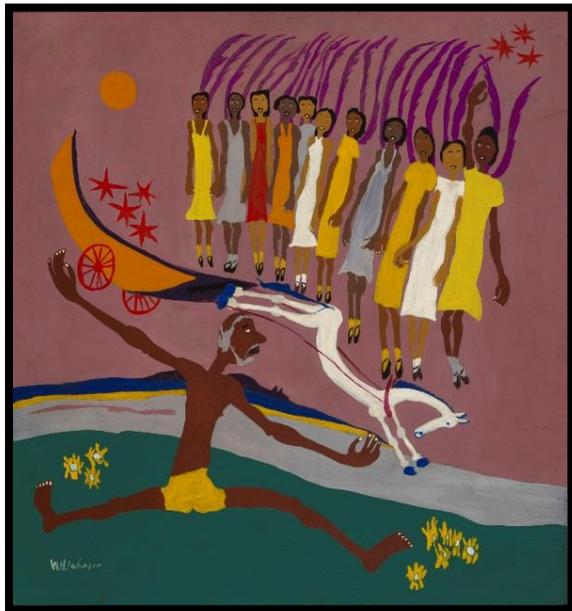
Extension:

- Opinion Writing: Why do you think Dvořák did not listen to Native American music prior to composing “New World Symphony?”
 - You may use evidence from the book and from your discussions.



SWING LOW, SWEET CHARIOT

African American Spiritual



William H. Johnson, *Swing Low, Sweet Chariot*, ca. 1944, oil on paperboard, Smithsonian American Art Museum, Gift of the Harmon Foundation, 1983.95.52

Swing Low, Sweet Chariot is an African American spiritual song. The Fisk Jubilee Singers at Fisk University created the earliest known recording in 1909. The historically Black university in Nashville, Tennessee was founded in 1866. *Swing Low, Sweet Chariot* is about a prophet by the name of Elijah being taken to heaven on a chariot. *Swing Low, Sweet Chariot* is one of the best-known and beloved African American Spirituals now firmly established in the canon of American folksong.

Gregg Baker, bass baritone, will be joining The Florida Orchestra to sing this piece. Baker has been performing with ensembles throughout the U.S. and Europe for 50 years. He is most well known for his many appearances with the Metropolitan Opera. Learn more about his career in the Orlando Sentinel:

<https://bit.ly/3icgpxo>

African American Spirituals

African American Spirituals make up a large part of the collection of American folk songs. They were developed by enslaved Africans in the South in the late 1700s through the mid 1800s until slavery was abolished. The singing of spirituals was banned by white slave owners, forcing the slaves to perform these songs in secret. The spirituals were likely used as a guide for slaves to escape using the Underground Railroad. A form of these spirituals evolved as freedom songs into the Civil Rights Movement of the mid-1900s. Many of these songs were adapted for orchestra by [Harry T. Burleigh](#), including the arrangement of *Swing Low, Sweet Chariot* you will hear at the youth concert.

Read more about [African American Spirituals](#) on the Library of Congress website.



Decoding Lyrics

Swing Low, Sweet Chariot Lesson Plan

Materials:

- Recording of *Swing Low, Sweet Chariot* - <https://youtu.be/oC1dWecDvi0>
- *Swing Low, Sweet Chariot* Lyrics and Decoding Guide – page 19

Main Objectives – Students will be able to:

- Understand the origins of spirituals and the inspiration of the lyrics
- Students will be able to decode the meaning of *Swing Low, Sweet Chariot*

Music State Standard Benchmarks addressed:

MU.4.H.3.1 - Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.

MU.5.H.1.1 - Identify the purpose for which music is used in various cultures.

Essential Questions:

- What is a spiritual?
- What could the lyrics mean in *Swing Low, Sweet Chariot*?

Factual Knowledge – The purpose and meaning of spirituals during the time of the enslavement of African Americans.

Procedural Knowledge – Students will be able to decode the meaning behind the lyrics of *Swing Low, Sweet Chariot*

Conceptual Knowledge – The importance of the spiritual when discussing the history of the lyrics and why slaves wrote and sang them.

<p>Instruction (“I do” – teacher models)</p>	<ol style="list-style-type: none"> 1. A spiritual is a style of music that follows three main rules. <ul style="list-style-type: none"> • Written by an African American • Contains religious words • Contains hidden messages/meanings within the lyrics 2. Ask the students - "What are some messages that slaves might have put within their lyrics and what was the purpose of hiding messages within those songs?" 3. For the student’s first listening of <i>Swing Low, Sweet Chariot</i>, project this art piece of the same name by William H. Johnson. Use the painting and description from Smithsonian to help the students understand the piece. https://americanart.si.edu/artwork/swing-low-sweet-chariot-12100
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<p>Guided Practice ("We do" – shared practice teacher and students)</p>	<ol style="list-style-type: none"> 1. "Let's listen again to the recording of the spiritual <i>Swing Low, Sweet Chariot</i>." 2. While you listen, fill out the decoding guide. 3. Let's take a break from decoding and learn to sing this very famous spiritual (use any method that works in your class to teach new songs...echo learn, learn through assimilation, etc.) 4. Move through the decoding guide together as a class while reading the lyrics of the song for the chorus as well as verse 1.
<p>Independent Practice ("You do" – practice collaboratively/independently)</p>	<p>Let's play detective:</p> <ol style="list-style-type: none"> 1. What do you think the words/phrases of verse 2 mean? 2. What are some alternate meanings that you and your partner thought of for the chorus and verse 1?

Extension: Select another spiritual that students can "decode" and follow the same steps as above.

Swing Low, Sweet Chariot

African American Spiritual

Swing low, sweet chariot _____ Com - ing for to car - ry me home,

5
Swing low, ___ sweet chariot - - - Com - ing for to car - ry me

8
home. I looked o - ver Jor - dan and what did I see, - -

11
- Com - ing for to car - ry me home, a band of an - gels

14
com - ing af - ter me, ___ Com - ing for to car - ry me home.



Lyrics:

Meaning:

Swing Low, Sweet Chariot	
Coming for to carry me home	
Swing Low, Sweet Chariot	
Coming for to carry me home.	

I looked over Jordan and what did I see	
Coming for to carry me home	
A band of angels coming after me	
Coming for to carry me home	

If you get there before I do	
Coming for to carry me home	
Tell all my friends I'm coming too	
Coming for to carry me home	



STARBURST & VARIATIONS ON A SHAKER MELODY

By Jessie Montgomery

By Aaron Copland

“Music is my connection to the world.”

JESSIE MONTGOMERY

Jessie Montgomery was born in Manhattan, NY on the lower east side in 1981. Her parents worked in music, theater, and neighborhood arts. She began violin studies at the Third Street Music School and went on to attend the Juilliard School where she received her Bachelor of Violin Performance. Earning her Master Degree in Composition for Film and Multimedia from New York University in 2012, she composed Starburst for string quartet.

Ms. Montgomery joined the non-profit, Sphinx Organization, and became their composer in residence. They support Black and Latinx string players.



Photo by Jiyang Chen



AARON COPLAND

Aaron Copland, born in Brooklyn, NY in 1900, learned piano from his mother. His parents provided him with violin lessons and introduced him to opera, ballet, and orchestra concerts. At age 15, he was inspired to become a composer at a recital given by the Polish pianist-composer Paderewski. He wrote his first solo piano composition at 20 years of age.

By blending American popular and folk music and expressing his musical voice in the simplest way, Copland became the voice of American music, composing into his 70s.





Creating America's Dream: How Modern Composers are shaping our Country's Sound

Starburst and Variations on a Shaker Melody Lesson Plan

Materials Needed

- Paper, Pencils,
- SQUILT Worksheets – pages 24 and 25
- Various Classroom Instruments
- Copland and Montgomery PowerPoint: <https://bit.ly/3bQvcMF>

Main Objectives – Students will be able to:

Compare two different composers and see how folk music influences their musical compositions.
Analyze a piece of music and use correct music vocabulary to describe the articulation of the notes.

Music State Standard Benchmarks addressed:

[MU.4.O.1.1](#) - Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.

[MU.4.S.3.4](#) - Play simple ostinato, by ear, using classroom instruments

[MU.4.O.3.2](#) - Apply expressive elements to a vocal or instrumental piece and using correct vocabulary, explain one's choices

[MU.5.O.1.1](#) - Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process

[MU.5.C.1.2](#) - Hypothesize and discuss, using correct music vocabulary, the composer's intent for a specific musical work

[MU.5.S.1.2](#) - Compose short vocal or instrumental pieces using a variety of sound sources

[MU.5.O.3.1](#) - Examine and explain how expressive elements, when used in a selected musical work, affect personal response.

Essential Questions:

- What is articulation? What is staccato? What is legato?
- Who is Aaron Copland? Who is Jessie Montgomery?
- How does American folk music influence each of these composers?
- What do both of these pieces of music have in common
- How does the use of articulation affect the mood of their music?

Factual Knowledge – The student understands the meaning of legato and staccato and can use them appropriately in describing and performing music.

Procedural Knowledge – The student will be able to create a short piece using simple ostinati to show changes in articulation from legato to staccato.

Conceptual Knowledge – The student will be able to explain how changes in articulation can affect the mood of a piece of music.



<p>Introduction</p>	<p>Introduce the composers by sharing a brief biography. Share historical information about the Shaker religion that influences the Shaker Hymn, <i>Simple Gifts</i></p>
<p>Instruction (“I do” – teacher models)</p>	<p>Teacher will review or introduce music vocabulary including articulation, staccato, legato, and ostinato. Teacher will model rhythms showing legato and staccato notes. Teacher will model singing <i>Simple Gifts</i> (if singing is permitted in classroom due to COVID-19). Music included in PowerPoint. Teacher will facilitate class discussions based on the questions posed: How do the lyrics of <i>Simple Gifts</i> reflect the Shaker’s beliefs? Why do you think Aaron Copland was inspired by the melody in the Shaker hymn, <i>Simple Gifts</i>? What do both of these pieces of music have in common? How does the use of articulation affect the mood of their music? How does American Folk Music influence each of these composers?</p>
<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<p>We will learn about Aaron Copland and discover his connection to the Shaker hymn, <i>Simple Gifts</i> We will clap rhythms showing legato and staccato. We will listen to <i>Simple Gifts</i> and clap on beat one during the A section and clap on beat 2 during the B section of the music. We will turn and talk with a partner based on questions posed by teacher We will add a legato ostinato to the A section and a staccato ostinato to the B section of <i>Simple Gifts</i>. We will use the <i>Variations on a Shaker Melody</i> Listening Map to identify which sections are legato and staccato. We will learn about Jessie Montgomery and listen for legato and staccato sections in her piece, <i>Starburst</i>. We will compare Copland and Montgomery’s pieces and see what they have in common.</p>
<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<p>Students will create a short performance piece:</p> <ol style="list-style-type: none"> 1. Break into small groups. 2. Choose a theme for your work. Copland’s (Pioneer Theme) or Montgomery’s (Space Theme). 3. Create and write down two or more ostinati (short repeated patterns) that represent your theme. 4. Use voices, body percussion, movement, and instruments to perform them in different combinations to create a performance 5. Experiments with adding staccato and legato articulation to enhance your performance. You can also vary the tempo, dynamics and tone colors to make your performance complete.



	6. Perform your work for the class and be ready to explain the articulation choices you made.
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Extension:

Watch BLAST perform *Simple Gifts*

<https://safeYouTube.net/w/ueNQ>

Watch a video performance of *Starburst*

<https://safeYouTube.net/w/yENQ>

Simple Gifts Shaker Hymn with Orff arrangement – Beth’s Music Classroom (Teachers Pay Teachers)

<https://www.teacherspayteachers.com/Product/Simple-Gifts-Song-Shaker-Song-with-Orff-Accompaniment-3384103>

Tone Color/ Mood Lesson –

Split into small groups and sort instrument pictures or flashcards into groups.

1. High Sounds / Low Sounds
 2. Pitched /Unpitched
 3. Woods/ Metals/ Membranes/ Shaker-Scraper
 4. Tone color word questions “Find all the instruments that make a warm fuzzy sound”
 5. How they make their sound – Instrument Families
- Identify what instrument families are playing in each section of music you are listening to (Copland or Montgomery).
 - Identify the main melodic instrument and the accompanying instruments in each section.
 - Describe the tone color of each instrument. (warm, bright, fuzzy, dark...)
 - Discuss how the tone color of each instrument chosen affects how we feel about the music we are listening to. What mood is the composer trying to convey?
 - Have students return to the ostinati they created in the main lesson and analyze their tone color choices. Have students make some changes to enhance the tone color of their piece and perform their piece again with an emphasis on creating a mood using tone color.



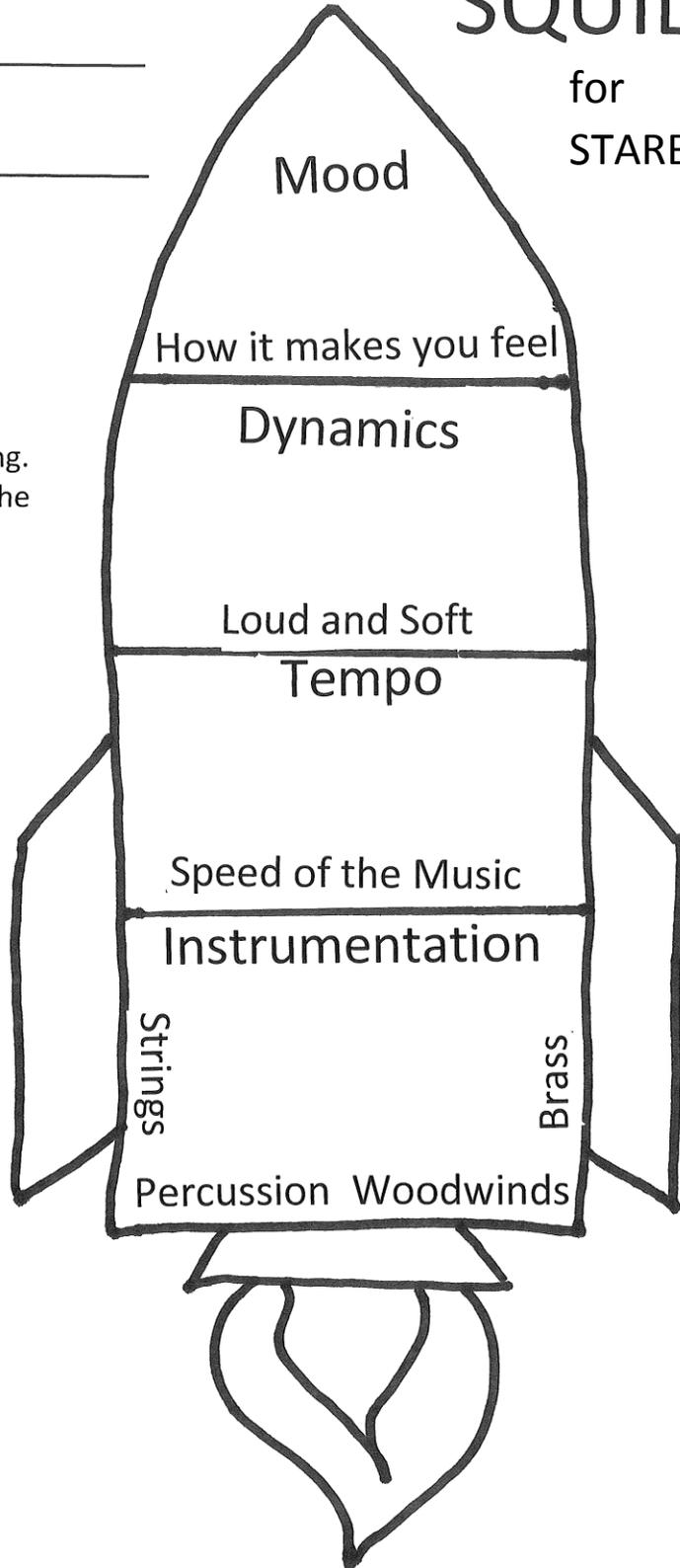
SQUILT

for
STARBURST

Name _____

Class _____

Directions:
As you listen to the music,
think about what you are hearing.
Write a few words to describe the
Mood, Dynamics, Tempo and
Instrumentation on the rocket.
Be prepared to share your work
with a partner.





Name _____ Class _____

Super Quiet Uninterrupted Listening Time

Variations on a Shaker Melody Aaron Copland

Theme Staccato or Legato	What instruments are playing?	Dynamics? Tempo?
Variation 1 Staccato or Legato	What instruments are playing?	Dynamics? Tempo?
Variation 2 Staccato or Legato	What instruments are playing?	Dynamics? Tempo?
Variation 3 Staccato or Legato	What instruments are playing?	Dynamics? Tempo?
Variation 4 Staccato or Legato	What instruments are playing?	Dynamics? Tempo?
Variation 5 Staccato or Legato	What instruments are playing?	Dynamics? Tempo?

Word Bank:

Orchestra

Brass

Trumpet
French Horn
Trombone
Tuba

Strings

Violin
Viola
Cello
String Bass

Woodwinds

Flute
Clarinet
Oboe
English Horn
Bassoon

Percussion

Snare Drum
Triangle
Timpani
Cymbals

Dynamics:

Fortissimo
Forte
Mezzo Forte
Mezzo Piano
Piano
Pianissimo

Tempo:

Largo
Adagio
Andante
Allegro
Vivace
Presto



BAMBOULA

By Louis-Moreau Gottschalk



Bamboula, part of Louisiana Creole pieces for piano that Gottschalk composed between 1848 and 1851, was premiered in 1849 at one of his own concerts in Paris. The piece is based on two Creole melodies that Gottschalk likely heard as a child from his Creole grandmother and nursemaid. A bamboula is a type of drum and a type of dance. Rhythm features prominently in the piece.

Louis-Moreau Gottschalk

Louis-Moreau Gottschalk was born in New Orleans, Louisiana in 1829. Gottschalk left for Europe at the young age of 13 to study classical music. Even though he was studying in Paris, the music he wrote was influenced by the Creole songs he heard as a child. He was also recognized as a talented pianist, predicted to become the “king of pianists” by Frédéric Chopin. He mostly traveled and performed throughout Central and South America for the remainder of his career, until he passed away at the age of 40 of complications from yellow fever.



Moving with Rhythm

Bamboula Lesson Plan

Materials Needed

- Projector, laptop, speakers
- Means to display the Bamboula rhythm 
- Access to YouTube videos
 - <https://youtu.be/IJs3gO6BX9A> - Live version of orchestra playing for students to see a visual of percussion instruments
 - <https://youtu.be/5sbBq4p7ozs> - Bamboula dance example in the Virgin Islands
 - <https://youtu.be/w2sa4lYHY5M> - Bamboula movement instruction video
 - <https://safeYouTube.net/w/7BEhb> - A Night in the Tropics, II. Allegro moderato. *Slower tempo to teach movements. *Stop/fade out at 3:18
- Percussion instruments for extension: Drums, claves, guiro, shaker, or found sounds if eLearning
- Scarves to go with movement (optional)

Main Objectives – Students will be able to:

- Discuss background of composer and piece as well as characteristics of Bamboula
- Perform a simple dance sequence with influences of Bamboula and Caribbean rhythms
- Identify percussion instruments associated with the piece

Music State Standard Benchmarks addressed:

[MU.4.H.1.2](#) - Describe the influence of selected composers on the musical works and practices or traditions of their time.

[MU.4.O.1.1](#) - Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.

[MU.4.H.1.3](#) - Identify pieces of music that originated from cultures other than one's own.

[MU.5.O.1.1](#) - Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.

[MU.5.H.1.1](#) - Identify the purposes for which music is used within various cultures.

[MU.5.H.1.3](#) - Compare stylistic and musical features in works originating from different cultures.

Other State Standard Benchmarks:

[DA.4.C.1.2](#) - Learn and produce short movement sequences, assisted by the teacher, using observation, imitation, and musical cues.

[DA.4.H.1.1](#) - Perform dances from different cultures, emulating the essential movement characteristics and traditions.

[DA.5.C.1.2](#) - Learn and produce movement sequences, assisted by the teacher, with speed and accuracy.

[DA.5.H.1.1](#) - Share and perform dances from diverse cultural or historical backgrounds and describe their significance within their original context.



Essential Questions:

- What is Bamboula?
- What are the main percussion instruments associated with Bamboula rhythms and dance?
- Gottschalk composed this piece during a delirium of Typhoid fever. In what ways can you use your music or art to help others during the current health crisis in our world?

Factual Knowledge – Bamboula refers to a rhythm played and the drum on which it is played. It is also a dance accompanied by music from these drums. Bamboula is central to the story of African slaves and their descendants who gathered in Congo Square during the 18th – 19th centuries to sing, dance, play drums/other instruments. Bamboula dancers most often performed in circle formations. The rhythms and musical characteristics Gottschalk worked into this composition are derived from the Caribbean, West Indies and Africa. He composed this piece during a typhoid fever pandemic.

Procedural Knowledge – Students will listen and discuss the musical characteristics of “Bamboula”. They will perform a dance using movements associated with original Bamboula dancing and other cultural rhythmic ideas.

Conceptual Knowledge – Students will understand how the traditions of different cultures influenced the composer and how he continued to be creative despite difficult circumstances.

<p>Introduction</p>	<p>-Tell students that today we are learning a new rhythm and dance called <i>Bamboula</i> and have them echo the rhythm below using varied body percussion (clap, snap, pat, hand brush, etc.). *Use this chant to help students with the rhythm: “Bam-bam-bam-bou-la”</p>  <p>-Instruct students to choose a body percussion movement to play the Bamboula rhythm along with the claves in the percussion section in the video (point out claves). *Teacher can choose when to have students discontinue body percussion or continue quietly as they listen. https://youtu.be/lJs3gO6BX9A *Fade out around 3:00</p> <p>-Ask students to see if they can find other percussion instruments as they watch and listen to the piece.</p> <p>-Tell students the brief background history of Gottschalk and Bamboula (see factual knowledge and composer overview).</p> <p>-Play Bamboula dance example video below and have students discuss https://youtu.be/5sbBq4p7ozs</p>
<p>Instruction (“I do” – teacher models)</p>	<p>Model each movement. Instructional video - https://youtu.be/w2sa4lYHY5M</p> <ol style="list-style-type: none"> 1. Hand brush/Clap (8 counts)–Brush hands together and clap to the Bamboula rhythm along with the claves in the percussion section during the intro. 2. Circle Step (8 counts) – Turn in a complete circle in place, taking one step for every beat. Repeat, turning the opposite way. 3. Swinging arms (2 counts)– Swing arms gently right to left every 2 counts during the transitions when you hear the horns. 4. Cha-cha step (4 counts) –*Think/say: “Step, step, cha-cha-cha” Right step <u>forward</u>, left foot together, 3 times in place



	<p>Left step <u>back</u>, right foot together, 3 times in place</p> <ol style="list-style-type: none"> Shoulder tap, hand brush (4 counts) – Tap right shoulder (1 count), left shoulder (1 count), brush three times (2 counts) Arm roll upward and starburst (8 counts) – Roll arms upward (4 counts) then starburst at the top (4 counts). Lap pat, hand brush (4 counts) – Pat right leg (1 count), left leg (1 count), then hand brush 3 times (2 counts) <p>Coda: Big arm circles (8 counts), Decrescendo hands (raining motion downward as music gets softer at the end).</p>										
<p>Guided Practice (“We do” – shared practice teacher and students)</p>	<p>Teach each section and have students practice with the recording.</p> <p>Movement Sequence</p> <table border="1"> <tr> <td data-bbox="565 674 755 1136">Introduction</td> <td data-bbox="755 674 1349 1136"> <p>Rest 8 counts</p> <p>Hand brush: Begin Bamboula rhythm, alternating sides every 8 counts (x 3 before 6 count rest below)</p>  <p>REST 6 COUNTS</p> <p>Bamboula rhythm on the left 8 counts</p> <p>Circle Step: 8 counts turning to the right, face center 8 counts turning to the left, face center</p> <p>Clap: 8 counts: Clap Bamboula rhythm, facing forward</p> </td> </tr> <tr> <td data-bbox="565 1136 755 1331">Transition</td> <td data-bbox="755 1136 1349 1331"> <p>Rest 8 counts</p> <p>Swinging arms: 2 counts swinging right 2 counts swinging left (x 4)</p> <p>Rest 8 counts</p> </td> </tr> <tr> <td data-bbox="565 1331 755 1514">A Section</td> <td data-bbox="755 1331 1349 1514"> <p>Cha-cha step: 4 counts: Right step <u>forward</u>, left foot together, 3 times in place 4 counts: Right step <u>back</u>, left foot together, 3 times in place</p> </td> </tr> <tr> <td data-bbox="565 1514 755 1709">Transition</td> <td data-bbox="755 1514 1349 1709"> <p>Rest 4 counts</p> <p>Swinging arms: 2 counts swinging right 2 counts swinging left (x 2)</p> <p>Rest 4 counts</p> </td> </tr> <tr> <td data-bbox="565 1709 755 1890">A Section</td> <td data-bbox="755 1709 1349 1890"> <p>Cha-cha step: 4 counts: Right step <u>forward</u>, left foot together, 3 times in place 4 counts: Right step <u>back</u>, left foot together, 3 times in place</p> </td> </tr> </table>	Introduction	<p>Rest 8 counts</p> <p>Hand brush: Begin Bamboula rhythm, alternating sides every 8 counts (x 3 before 6 count rest below)</p>  <p>REST 6 COUNTS</p> <p>Bamboula rhythm on the left 8 counts</p> <p>Circle Step: 8 counts turning to the right, face center 8 counts turning to the left, face center</p> <p>Clap: 8 counts: Clap Bamboula rhythm, facing forward</p>	Transition	<p>Rest 8 counts</p> <p>Swinging arms: 2 counts swinging right 2 counts swinging left (x 4)</p> <p>Rest 8 counts</p>	A Section	<p>Cha-cha step: 4 counts: Right step <u>forward</u>, left foot together, 3 times in place 4 counts: Right step <u>back</u>, left foot together, 3 times in place</p>	Transition	<p>Rest 4 counts</p> <p>Swinging arms: 2 counts swinging right 2 counts swinging left (x 2)</p> <p>Rest 4 counts</p>	A Section	<p>Cha-cha step: 4 counts: Right step <u>forward</u>, left foot together, 3 times in place 4 counts: Right step <u>back</u>, left foot together, 3 times in place</p>
Introduction	<p>Rest 8 counts</p> <p>Hand brush: Begin Bamboula rhythm, alternating sides every 8 counts (x 3 before 6 count rest below)</p>  <p>REST 6 COUNTS</p> <p>Bamboula rhythm on the left 8 counts</p> <p>Circle Step: 8 counts turning to the right, face center 8 counts turning to the left, face center</p> <p>Clap: 8 counts: Clap Bamboula rhythm, facing forward</p>										
Transition	<p>Rest 8 counts</p> <p>Swinging arms: 2 counts swinging right 2 counts swinging left (x 4)</p> <p>Rest 8 counts</p>										
A Section	<p>Cha-cha step: 4 counts: Right step <u>forward</u>, left foot together, 3 times in place 4 counts: Right step <u>back</u>, left foot together, 3 times in place</p>										
Transition	<p>Rest 4 counts</p> <p>Swinging arms: 2 counts swinging right 2 counts swinging left (x 2)</p> <p>Rest 4 counts</p>										
A Section	<p>Cha-cha step: 4 counts: Right step <u>forward</u>, left foot together, 3 times in place 4 counts: Right step <u>back</u>, left foot together, 3 times in place</p>										



	<p>Transition</p> <p><i>Rest 4 counts</i></p> <p>Swinging arms:</p> <p><i>2 counts swinging right</i></p> <p><i>2 counts swinging left</i></p> <p><i>(x 2)</i></p> <p><i>Rest 4 counts</i></p>
	<p>B Section</p> <p>Shoulder tap, hand brush:</p> <p><i>Tap right shoulder, left shoulder</i></p> <p><i>Brush three times</i></p> <p><i>(x 8)</i></p>
	<p>Arm roll upward and starburst:</p> <p><i>Right side: 4 counts rolling up</i></p> <p><i>4 counts starburst</i></p> <p><i>Left side: 4 counts rolling up</i></p> <p><i>4 counts starburst</i></p> <p><i>(Repeat)</i></p>
	<p>Lap pat, hand brush:</p> <p><i>Pat right leg, left leg</i></p> <p><i>Brush three times</i></p> <p><i>(x 8)</i></p>
	<p>Shoulder tap, hand brush:</p> <p><i>Tap right shoulder, left shoulder</i></p> <p><i>Brush three times</i></p> <p><i>(x 4)</i></p> <p><i>Rest 4 counts</i></p>
	<p>A Section</p> <p>Cha-cha step:</p> <p><i>4 counts: Right step <u>forward</u>, left foot together, 3 times in place</i></p> <p><i>4 counts: Left step <u>back</u>, right foot together, 3 times in place</i></p>
	<p>Coda</p> <p><i>Rest 8 counts</i></p> <p>Arm roll up and starburst (8 counts) x2</p> <p>Big arm circles (8 counts) x2</p> <p><i>Rest 8 counts</i></p> <p>Circle step (8 counts) x 4</p> <p>Rain down decrescendo (8 counts)</p> <p>Arm swings (8 counts)</p>
<p>Independent Practice (“You do” – practice collaboratively/independently)</p>	<p>Students practice the movement with the teacher calling the movements and modeling. As students become more independent, the teacher stops calling and just models the movements. As a final step, teacher steps to the side and students perform the dance without the teacher model, with teacher giving clues only as necessary</p>



Extension:

[MU.4.H.2.2](#) - Identify ways in which individuals of varying ages and cultures experience music.

1. Watch the videos below about Congo Square and discuss how this music was passed down by people who were suffering hard times. How have those individuals influenced us today? How can you positively influence others today with your own creativity despite the trials you may face?

<https://safeYouTube.net/w/HFEhb> “Freedom in Congo Square” – A read-aloud

<https://youtu.be/q5oKMNFmj7E?t=48> *Begin at :48. *Congo Square is still significant today and many festivals are celebrated there to remember Mother Africa through music and dance.

[MU.4.S.3.4](#) - Play simple ostinati, by ear, using classroom instruments.

2. Choosing from the Afro-Cuban percussion instrument group, demonstrate ostinati as a class. Use the main Bamboula rhythm below to lead the ostinato, then add other rhythms using varied instruments.





THE ENTERTAINER By **Scott Joplin** **BLACK, BROWN & BEIGE** By **Duke Ellington**

The Entertainer

Scott Joplin, composer and pianist, was born in 1868 in Texas. Best known for writing ragtime music, he later inspired new genres of music like jazz and swing. Joplin's "The Entertainer" was written in 1902 and became one of the most well-known ragtime pieces for piano. During Joplin's career as a musician, he wrote over 100 pieces of music, including two operas and a ragtime ballet. Though he only lived to be 49 years old, Joplin made such an impact on the music world that the end of mainstream ragtime music was marked by his death in 1917.



Left: Scott Joplin

Right: Duke Ellington



Black, Brown & Beige

Duke Ellington's "Black, Brown, and Beige" counteracted the expectations of his audiences. Before beginning the three-movement suite at its premier in Carnegie Hall in 1943, Ellington said "We would like to say that this is a parallel to the history of the American Negro. And of course, it tells a long story." The audience consisted of big names such as Frank Sinatra and Count Basie. Critics met the piece with mixed reviews, but it has ultimately gone down in history as a revolutionary work. Along with the composition, Ellington wrote a narrative that was representative of African American history and commented on the ongoing racial issues in the country.



Ragtime vs. Big Band

The Entertainer and Black, Brown & Beige Lesson Plan

Materials Needed:

- Teacher Computer and TV/Projector
- Nearpod: <https://share.nearpod.com/e/SbQ8Xjzvc9> OR PowerPoint: <https://bit.ly/3mUUL4k>
- Student computers/tablets OR worksheet – pages 34 and 35 (these worksheets can be printed back to back for in-person instruction)

Main Objectives – Students will be able to:

- Identify key elements of ragtime and big band jazz
- Compare ragtime and big band jazz

Music State Standard Benchmarks addressed:

[MU.4.C.1.1](#) - Develop effective listening strategies and describe how they can support appreciation of musical works.

[MU.4.C.1.2](#) - Describe, using correct music vocabulary, what is heard in a specific musical work.

[MU.5.C.1.1](#) - Discuss and apply listening strategies to support appreciation of musical works.

[MU.5.C.1.2](#) - Hypothesize and discuss, using correct music vocabulary, the composer's intent for a specific musical work.

[MU.5.H.2.1](#) - Examine the contributions of musicians and composers for a specific historical period.

Other State Standard Benchmarks:

[LAFS.5.L.2.3](#) - Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Essential Questions:

- What are the key features of ragtime?
- What are the key features of big band jazz?
- Who are some of the composers of both genres?

Factual Knowledge – Identify key features and composers of ragtime and big band jazz

Procedural Knowledge – Compare ragtime and big band Jazz

Conceptual Knowledge – Music tends to reflect the social and political climate of the time period

Introduction	This lesson utilizes Nearpod, an online presentation system that is free to use. It works best when students have devices such as iPads or computers. The teacher launches the Nearpod, which will generate a student code. Students enter the code on their devices, either on the Nearpod app or at nearpod.com and enter their names to join the session. There are interactive activities throughout the presentation that the students can participate in on their devices. However, if you do not have access to student devices, there is a
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	worksheet included that matches these activities. There is also a traditional PowerPoint that you can use instead of the Nearpod presentation.
Instruction (“I do” – teacher models)	<p>Distribute materials to students, either student devices or worksheets. If using student devices, have students join the presentation using the student code generated when you launch the presentation.</p> <p>Introduce the students to the basic features of ragtime. Show students the parlor of a historic home where ragtime was most commonly performed. Students with devices can look around the parlor in virtual reality. Introduce the students to Scott Joplin, who composed “The Entertainer” which will be performed on The Florida Orchestra’s concert. Then, listen to “The Entertainer.” Students using worksheets should complete Activity 1 as they listen. Students with devices will complete this activity once the piece is over. Have a quick discussion about the student drawings. Then have students complete the “Fill in the Blank” activity to check what they learned about ragtime.</p>
Guided Practice (“We do” – shared practice teacher and students)	Introduce the students to the basic features of big band jazz. Have the students complete activity 3: match the photos of jazz instruments with their names. Introduce the students to Duke Ellington, then listen to Ellington’s famous composition “Take The A Train.” Lead the class in a discussion about improvisation after the trumpet solo, and emphasize improvisation as a key feature of jazz. Students using devices will automatically be prompted to answer an open-ended question about the solo.
Independent Practice (“You do” – practice collaboratively/independently)	After the discussion on improvisation, give students time to complete activity 4, a written response comparing ragtime to big band jazz and which they prefer. Choose a few students to share their responses. If using student devices, students will be able to see each other’s responses and react to them. Make sure to select “approve student responses” on your teacher computer to prevent any inappropriate responses from being posted. Then, introduce “Black, Brown & Beige.” Listen to as much or as little of “Black, Brown & Beige” as time allows. The specific excerpt the students will be hearing from The Florida Orchestra starts at ~17:00. If time allows, facilitate a discussion with students about music they may know of that relates to political or social issues of our time.

Extension: Utilize the SQUILT activity to listen to and discuss other well-known ragtime or big band compositions.



Name: _____

Ragtime and Big Band Jazz

1. Draw a picture of what you think of as you listen to "The Entertainer" by Scott Joplin.

2. Use the words from the word bank to fill in the blanks

Scott	improvisation	piano	Joseph
African Americans	Morton	Ragtime	syncopation

_____ is a type of music that originated in St. Louis, Missouri in the late 1800's. The name comes from using rhythms that were "ragged," also known as _____. Ragtime was mainly written for _____ and did not usually have _____. _____ Joplin, _____ Lamb and Jelly Roll _____ are three famous Ragtime composers. _____ created Ragtime shortly after the Civil War.



3. Match the picture of each jazz instrument with the its name.



Drum Set



Alto Saxophone



Trumpet



Double Bass



Baritone Saxophone



Trombone

4. Write a paragraph to answer the following questions: How are Ragtime and Jazz the same? How are they different? Which one do you prefer and why?



Resources and Citations

Piece/Lesson	Resources and Citations
Dvořák's Playlist	Dvořák PowerPoint - https://bit.ly/348AjEH Kahoot Quiz - https://create.kahoot.it/share/c7b663a9-cb5b-4bc1-a4be-679f1978039b Recording of <i>Swing Low, Sweet Chariot</i> - https://youtu.be/Thz1zDAytzU Native American Drum Group - https://youtu.be/YclOBPA4X-4 Symphony No. 9, mvmt 2 English horn solo - https://safeYouTube.net/w/r6Ehb Symphony No. 9, mvmt 4 - https://youtu.be/jVDofBFtwA
Cultural Influences	Digital Book - https://bit.ly/2RhKtN7 - open only using Google Chrome Hunting Song - https://bit.ly/3kft6cp Buffalo Song - https://www.loc.gov/item/flwpa000355/ Departure Song - https://www.loc.gov/item/flwpa000357/ Seminole Duck Dance - https://www.loc.gov/item/2016655240/
<i>Swing Low, Sweet Chariot</i> – Decoding Lyrics	Information on Harry T. Burleigh - https://www.loc.gov/item/ihas.200035730 Information on African American Spirituals - https://www.loc.gov/item/ihas.200197495/ <i>Swing Low, Sweet Chariot</i> art work - https://americanart.si.edu/artwork/swing-low-sweet-chariot-12100 Recording of <i>Swing Low, Sweet Chariot</i> - https://youtu.be/oC1dWecDvi0 Interview with Gregg Baker, bass baritone - https://bit.ly/3icgpxo
<i>Starburst and Variations on a Shaker Melody</i> – Creating America's Dream	Copland and Montgomery PowerPoint - https://bit.ly/3bQvcMF Recording of <i>Variations on a Shaker Melody</i> - https://safeYouTube.net/w/E28bb Recording of <i>Starburst</i> - https://safeYouTube.net/w/yENQ BLAST performance of <i>Simple Gifts</i> - https://safeYouTube.net/w/ueNQ <i>Simple Gifts</i> Orff Arrangement - https://www.teacherspayteachers.com/Product/Simple-Gifts-Song-Shaker-Song-with-Orff-Accompaniment-3384103
<i>Bamboula</i> – Moving with Rhythm	Recording of <i>Bamboula</i> - https://youtu.be/lJs3gO6BX9A Slower recording of <i>Bamboula</i> - https://safeYouTube.net/w/7BEhb Bamboula dance example - https://youtu.be/5sbBq4p7ozs Dance Instruction Video – https://youtu.be/w2sa4lYHY5M Freedom in Congo Square - https://safeYouTube.net/w/HFEhb Return to Congo Square - https://youtu.be/q5oKMNFmj7E?t=48
<i>The Entertainer</i> and <i>Black, Brown & Beige</i> – Ragtime vs. Big Band	Nearpod - https://share.nearpod.com/e/SbQ8Xjzvc9 PowerPoint - https://bit.ly/3mUUL4k Recording of <i>The Entertainer</i> - https://safeYouTube.net/w/rJEhb Recording of <i>Take the A Train</i> - https://safeYouTube.net/w/LbFhb Recording of <i>Black, Brown & Beige</i> - https://www.youtube.com/watch?v=elxSKqvrn9A&t=1011s



Write a "Thank You" letter to The Florida Orchestra!

Name: _____ Grade: _____ School: _____

What was your favorite piece and why?

What was your favorite instrument of the orchestra?

What emotions did you experience as you listened to the music?

Draw a picture of your experience at The Florida Orchestra or write a message to your favorite musician.



Contact Information

For questions about this program or other Florida Orchestra events, please contact Daryn Bauer, Community Engagement Director at:

Phone: 727.362.5481

Email: dbauer@floridaorchestra.org

Mail your students' thank you letters to the address below so the musicians of the orchestra can see them, too! If students are on a virtual platform, they can use the questions as prompts on lined paper, take a picture, and upload to Canvas.

The Florida Orchestra
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