

STUDY GUIDE

for

Happy Birthday Arizona!

As part of The Phoenix Symphony's Arizona Centennial celebrations, our final Symphony for the Schools concert will present a program inspired by the land, history and culture of our great state. Musical highlights include Grofé's popular *Grand Canyon Suite*, Sousa's *The Stars and Stripes Forever*, and Copland's "Hoe Down" from *Rodeo*. It wouldn't be a party without a chance to sing-along as the orchestra plays Happy Birthday and America the Beautiful. Student artwork from the "Paint to Music" contest will also be displayed.

This Study Guide contains lesson plans for the following pieces showcased during the *Happy Birthday Arizona!* concert:

- Hoe Down, from Rodeo (Aaron Copland)
- Grand Canyon Suite (Ferde Grofé)
- America the Beautiful (Samuel Ward)
- The Stars and Stripes Forever (John Philip Sousa)

Arizona Academic Content Standards: Lessons in this guide are based on the Common Core Standards adopted by the Arizona Department of Education. Look for this symbol to easily identify the standards met within each lesson. Teachers are strongly encouraged to utilize one or more of these lessons as part of instruction to prepare students for their Symphony for the Schools experience.



Happy Birthday Arizona
is generously sponsored by
Target.

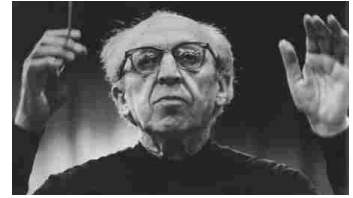
Happy Birthday Arizona! Study Guide developed by:
April Pettit
General Music/Band/Orchestra/ Choir
Dunbar Elementary School

Kim Leavitt
Director of Education & Community Engagement
The Phoenix Symphony



LESSON #1
Grades K-5

Hoe Down, from Rodeo **by Aaron Copeland (1900-1990)**



Arizona Writing Standard: Arizona Common Core Standard 3

Objective: The students will write a short story about the story they believe the music is telling.

Materials: Copy of the song
Paper/Pencil for writing
Paper/crayons for younger students to draw a picture

Instruction: Do not describe the music beforehand. Do not tell the students the title of the music. Have the students listen to the piece of music once completely. Ask them to close their eyes and imagine the story that the music is telling. After the first listen, have students start to write their story. Play the music through twice more while the students are writing their own interpretation of the story.

Conclusion: Tell the students the title, composer, and story behind the music.

Synopsis of Rodeo:

The ballet takes place at Burnt Ranch where a young Cowgirl is trying to get the attention of the ranch hands, and most importantly the Head Wrangler. The Cowgirl finds herself competing with “city girls,” so she decides to get attention by dressing as the cowboys and doing everything they do. She is embarrassed when she is thrown from a bucking bronco. The beginning of Rodeo finds the Cowgirl as the prettiest girl in the room when she decides to shed the cowboy clothes and be true to who she is. After a rollicking square dance, the Cowgirl ends up not with the Head Wrangler, but with the Cowboy who was kind and showed respect to her throughout the ballet.

Supplemental Material:

A fun video and way to introduce the themes of the music: <http://vimeo.com/5020134>

Simple biography of Aaron Copeland with listening examples:
<http://www.dsokids.com/listen/composerdetail.aspx?composerid=43>

Supplemental Activities:

Students can create a poster of their favorite instrument they hear. They may write a short description of why they chose that instrument.

Aaron Copland (1900-1990)



FAST FACTS

- studied piano in Manhattan, and music theory in Paris
- influenced by European classical music and popular/jazz styles in New York
- decided to write music that American people could relate to after the Depression hit (1929)
- used Mexican and Western American folk songs in many of his pieces
- taught Leonard Bernstein in Boston

Born: 1900 (Brooklyn, NY)

Died: 1992 (North Tarrytown, NY)

Aaron Copland was born to Jewish parents who emigrated from Lithuania to New York. His interest in music was sparked when he began learning how to play the piano from his sister. He later studied with a well-known piano teacher in Manhattan, who taught him some of the fundamentals of music theory. Copland absorbed as much knowledge of music as he could by attending performances at the New York Symphony and at the Brooklyn Academy of Music.

Copland was also influenced by his exposure to ragtime and popular music while living in New York City. His early music contains many jazz and popular music elements, such as dissonant intervals (groups of notes that sound harsh to the listener). He even studied with a very famous French music-theorist, Nadia Boulanger, in Paris.

When the Great Depression hit America in 1929, however, Copland felt strongly about writing music that the American people could understand more easily than modern classical music, which can sound complicated and stressful sometimes. Copland set out to combine his extensive music theory and composing knowledge with simpler musical ideas. He often used Mexican and Western American folk tunes to give his audience a sense of identity and belonging when they listened to his music. Some of these pieces include *El Salon Mexico*, *Rodeo*, and *Appalachian Spring*. These works feature lively rhythms, recognizable folk songs, and harmonies that replicate a painting of the American frontier.

Near the end of his life, Copland was devoted to sharing his knowledge with young musicians and composers. He taught at Tanglewood and Harvard in Boston, and the New School for Social Research in New York City. Some of his students included Leonard Bernstein, famous for the musical *West Side Story*, and Elliott Carter, an important composer of contemporary music.



Let's Listen!

- DePauw University performs part of *Appalachian Spring* <http://www.vimeo.com/4857674>
- Learn more about Aaron Copland and his American sound: <http://video.pbs.org/video/1295288125>
- Hear Copland's famous piece, *Fanfare for the Common Man*: Http://www.youtube.com/watch?v=cr6CnG5dmvM&feature=youtube_g_data_player

LESSON #2
Grades K-8

The Grand Canyon Suite
By Ferde Grofé (1892-1972)



Arizona Standards:

Music: Strand 1; Concept 2 PO3
Strand 1; Concept 5 PO2
Strand 2; Concept 3 PO1
Strand 3; Concept 1 PO1
Strand 3; Concept 1 PO3

Writing: Arizona Common Core Standard 3

Objectives: The students will echo rhythm patterns.
The students will read and decode quarter notes and eighth notes.
The students will draw a picture/write a story inspired by a specific piece of music.
The students will understand the basic form of the song.

Materials: Copy of "On the Trail" and "Sunrise"
Unpitched percussion
Pitched percussion
Paper
Pencils/crayons
Biography of Grofé
Scarves or streamers

Supplemental Materials:

Biography of Grofé:
<http://www.songwritershalloffame.org/exhibits/bio/C252>

There are several lesson plans on the National Park Service Grand Canyon site:
<http://www.nps.gov/grca/forteachers/lessonplansandteacherguides.htm>

Day 1 Instruction: Do not describe the music beforehand. Do not tell the students the title of the music. Have the students listen to the piece of music once completely. Ask them to close their eyes and imagine the story that the music is telling. After the first listen, have students start to write their story. Play the music through twice more while the students are writing their own interpretation of the story.

Conclusion: Tell the students the title, composer, and story behind the music.

Day 2 Instruction: The story behind "On the Trail:"

A cowboy was riding his donkey along a trail. You can hear the hoof beats of the donkey walking along. Soon they hear the sound of a waterfall signaling an oasis. A little further on the cowboy spies a lone cabin as the donkey and cowboy get closer they hear music from a music box (played on the celeste). After some rest the cowboy and donkey hurry on at a livelier pace, and they disappear into the distance.

Have the students listen to the piece, and identify instruments or sounds that are familiar.

Most students will hear the rhythm pattern below, and the donkey braying. Then read the story behind the music.

The basic form of the piece is a Rondo (ABACADA)

Go over the rhythm pattern below. (I just made up the words, and any words can be substituted).

GRAND CANYON SUITE

"On the Trail"

FERDE GROFE

PERCUSSION

Don- key Don- key Don- key On the trail Don- key Don- key Don- key On the trail Don- key On the trail

Don- key On the trail On the trail On the trail On the trail On the trail

The students can say and clap the rhythm pattern along with the song.

Once the students have a good hold of the rhythm pattern, you can add unpitched percussion. (Tick tock blocks would be great, but really anything will work)

- A: Unpitched percussion
- B: Braying donkey (slide whistles)
- C: Chimes (Water fall)
- A: Unpitched percussion playing the rhythm
- D: Glockenspiels playing lightly in any pentatonic (Music box)
- A: Repeat unpitched percussion. Watch the tempo

If you want to make it easier, just play the A section, and add movement for the B, C, and D.

If you would prefer to use movement instead of instruments, this piece lends itself nicely to movement. The following piece, "Sunrise," is also great for teaching tempo:

“Sunrise”

Focus: Melodic Contour

Form

Dynamics

The form of this song is a variation of ABACoda

Intro: 0-1:11

A: 1:12-2:18

B: 2:19-3:28

A': 3:28-4:41 (you can hear both the A theme and the B theme, but the A theme overpowers the B theme)

Coda: 4:42- end

(All times are approximate)

Key listening points;

- This particular piece has a very distinctive melody that is easily sung. I call the first melody the “sunrise” theme. It is prevalent throughout the piece. It starts off very quietly and builds just like a sunrise starts off low, and then rises up.
- Have students listen for the very distinctive ascending scale passages. Again, the passages reflect how the sun rises into the sky.
- The secondary theme is similar to the original theme, but has opposite directional leaps. Sometimes the two melodies are played together.
- If you listen very carefully you can hear part of the rhythm motif from “On the Trail.”

Instruction: Have students listen to the first 2 minutes of the song. Ask students what story they believe the composer was trying to tell. Ask the students to close their eyes and listen to the picture the music draws.

Movement: The first focus can be on **dynamics**. Have the students start with small flowing movements that build with the music. Then focus on the differing **melodies** and **contour**. Assign some students to the A theme, and others to the B theme. Make sure the movements reflect the music. There shouldn't be any sharp abrupt movements.

When they have a good grasp of the music, have the students move to the **form**, but try not to cue the different sections.

Since both melodies/themes are present both the A section students and the B section students can move, but the A section should be predominant.

Ferde Grofé (1892-1972)



Born: 1892 (New York City, NY)
Died: 1972 (Santa Monica, CA)

FAST FACTS

- Born into four generations of musicians
- Studied piano, viola & composition in Germany
- Arranged jazz and popular compositions for dance and jazz big bands
- Inspired to write *Grand Canyon Suite* after watching the sunrise over the Grand Canyon

Ferdinand Rudolph von Grofé, or just “Ferde”, was born into four generations of talented musicians. He was born in New York, but his mother later took him to Germany to study piano, viola, and composition. In addition to these, he mastered other string and brass instruments and actually played viola in the Los Angeles Philharmonic.

Ferde’s talent on many different instruments led him to try to arrange famous works for the jazz and dance bands he performed with. His successful arrangement of Gershwin’s *Rhapsody in Blue* caused him to be noticed by Paul Whiteman, a popular jazz bandleader in the 1920s. In addition to the pieces he arranged, Ferde wrote some of his own. *Mississippi: A Journey in Tones*, *Metropolis: A Fantasie in Blue*, and the *Grand Canyon Suite* paint portraits of the American landscape, much like what Aaron Copland sought to do.

Grand Canyon Suite is Ferde’s best-known work. He shared many years after it was written that it was inspired by a road trip he and his friends took from California to Arizona to watch the sun rise over the Grand Canyon. At first, he described, the scenery was very calm and quiet. As the sun began to come up, however, he began to hear all of the noises of nature around him. Finally, as the sunlight spilled across the landscape and into the canyon, Ferde was so overcome by the beauty of the vision before him that he could not possibly use words to describe it. Some of the sections of the Suite include “Sunrise,” “Cloudburst,” and “On the Trail,” which features the clip-clop sound of donkeys’ hooves. Even though Ferde observed the magnificent sunrise in 1916, he completed the *Grand Canyon Suite* in 1931. It was first performed by Paul Whiteman’s band in Chicago.

Ferde Grofé’s compositions, especially the *Grand Canyon Suite*, remind us that we are forever grateful to music to express emotions and experiences where words are simply not enough.



Let’s Listen!

The Texas Medical Center Orchestra performs *Grand Canyon Suite*: <http://www.vimeo.com/11294867>

Watch a rarely-seen interview with Ferde Grofé from the 1950s or 60s about how he arranged Gershwin’s music!
http://www.youtube.com/watch?v=BFFNGQiV9Yk&feature=youtube_gdata_player

LESSON #3
Grades K-6

America the Beautiful By Samuel Ward (1847-1903)



Arizona Standards:

Reading: Common Core Standards 1,4,7
Music Standard: Strand 1; Concept 1; POs 1-3

Objective: Learn "America the Beautiful"
Learn and understand the vocabulary introduced
Use pictures to describe places and vocabulary

Materials: Copy of the song, "America the Beautiful"
Copy of the book, America the Beautiful Illustrated by Wendell Minor
Paper, Pencil, "America the Beautiful" books, Crayons or Markers

Before you get started: Create paper "books" for each student. For the younger students you can put one phrase at the bottom of each page. Older students can write in the phrases to reinforce the vocabulary. An example of the books are at the bottom of the lesson, but can certainly be modified.

Write out a copy of "America the Beautiful" on butcher paper, chart paper, or on the board. If you will use this lesson for more than one class, make multiple copies.

Instructions: Discuss students prior knowledge of the song, "America the Beautiful." Introduce the vocabulary words *spacious, amber, grain, majesties, plain, thee, thy, and brotherhood*. Discuss with the students any prior knowledge of the words, but don't give them the correct definitions.

Read the book, America the Beautiful to the students. Ask the students to listen for the vocabulary words, and to see if there are any clues to the meanings. After finishing the book, go through again and do a quick "picture walk." Let the students talk about the text and the illustrations this time.

When you are finished with the book, tell the students that the words in the book are actually the words to the song, "America the Beautiful." Post the chart of the lyrics where everyone can see it. Play the song for the students. Sing along with the song a second time, and then ask the students to point out any words they don't know. Circle or underline the words the students suggest.

Now go back to the book, and use the illustrations to highlight the vocabulary words suggested by the students. Use directed questions to elicit responses about the illustrations leading the students toward the definitions.

Pass out the “books” that you already made. Working phrase by phrase have the students circle the vocabulary from the chart. Then have the students go back and draw a picture about the phrase.

Check for understanding by asking the students to use the vocabulary words in a sentence with a partner. The students can write the definition in their own words on the back of the “book.”

You can also have the students use the attached worksheet, and have them fill in the definitions with either words or pictures. Then cut the worksheet into strips, and make it a small group game.

Supplemental Material and information:

Lyrics with a brief description of the song/poem.

<http://kids.niehs.nih.gov/games/songs/patriotic/americanid.htm>

Link to Amazon to buy the book if needed:

http://www.amazon.com/America-Beautiful-Katharine-Bates/dp/0399238859/ref=sr_1_1?ie=UTF8&qid=1326170720&sr=8-1

Simple fill-in-the-blank worksheet:

<http://www.education.com/worksheet/article/america-the-beautiful/>

Sample Book for *America the Beautiful*

O beautiful for spacious skies,

For amber waves of grain,

For purple mountain majesties

Above the fruited plain!

America! America!

God shed His grace on thee,

And crown thy good with brotherhood

From sea to shining sea!

America the Beautiful

Instructions: Fill in the definition on the right. When you are finished cut up the middle, and on each line. Mix up the words and definitions and then try to match them.

Vocabulary Word

Definition

Spacious	
Amber	
Grain	
Majesties	
Plain	
Thee	
Thy	
Brotherhood	

Samuel Augustus Ward (1848-1903)



Born: 1848 (Newark, NJ)
Died: 1903 (Newark, NJ)

FAST FACTS

- Played accordion and piano
- Opened a music store in New Jersey for teaching piano and selling music and instruments
- Wrote and arranged music for a male singing group that he formed
- Composed the music for *America, the Beautiful*

Samuel A. Ward was a modest yet important figure in American musical history. Not much is known about his life or career, but Americans owe him gratitude for his simple, yet beautiful song depicting our country's majestic landscape.

Ward was born in New Jersey, and was known as a brilliant young man. He played the accordion from age 6, and taught piano lessons to help support his family financially. When he turned 16, Ward became a church organist in New York City. He later returned to Newark, his birthplace, and opened a music store, where he taught piano and sold instruments and sheet music.

In 1890, Ward formed a male singing group called The Orpheus Society. The performing group became famous throughout New York. Ward wrote and arranged most of the music the group performed, in addition to directing it.

Ward did not actually write the lyrics to the song, "America, the Beautiful", but composed the music for it, which was taken from his hymn-tune "Materna". Katherine Lee Bates, a college English professor in Boston, transcribed the lyrics as she traveled from Niagara Falls in New York to Colorado Springs, CO. In Colorado, she stood atop Pike's Peak, and was deeply moved by the fertile landscape and vast skies before her.

Although a few different pieces have actually been used to accompany the words Katherine Lee Bates wrote for "America, the Beautiful," Samuel Ward's music, written in 1888, was eventually chosen for the way it perfectly characterizes the simple yet stirring beauty of our nation.



Let's Listen!

- Andre Rieu, professional violinist, performs *America, the Beautiful* at Radio City Music Hall in New York City: http://www.youtube.com/watch?v=mrRN1OidCoA&feature=youtu_gdata_player
- Watch a video where an author describes a book she wrote about *America the Beautiful*: <http://www.c-spanvideo.org/program/167724-1>

LESSON #4
Grades 3-8

The Stars and Stripes Forever
John Philip Sousa (1854-1932)



Arizona Standards:

Writing:

Common Core Standard 4

Common Core Standard for Literacy in Historical/Social Studies 2 and 4

Objectives: The students will complete a writing activity about the United States Flag.
The students will complete an acrostic poem.
The students will compare the United States flag to other World flags.

Materials: Pictures of the United States flag from various periods throughout US history
Pictures of different world flags

Supplemental Materials: If doing a writing project with older students here are 2 links to free worksheet for a first draft:

http://www.teachervision.fen.com/tv/printables/087628974X_358.pdf

Free worksheet for a final draft:

http://www.teachervision.fen.com/tv/printables/087628974X_359.pdf

Link to a free printable flag picture and acrostic poem:

http://www.abcteach.com/free/a/acrostic_flag.pdf

Link to pictures of all the US flags from the original to the present:

<http://www.usflag.org/toc.flags.html>

World flag database:

<http://www.flags.net/>

History of the flag;

<http://www.usflag.org/history/flagevolution.html>

Instruction: Show the students either an actual United States flag, or a picture of the flag. Ask students to describe their feelings when they see the flag. Have students create a list of words they associate with the flag. Have students describe any knowledge of the flag.

Students can then write their feelings about the flag in a short paragraph. Have students refer back to the word list they created. Older students can create a longer work.

Students can use the acrostic poem diagram to create a short and easy poem to share with the class.

Once finished, students can then compare the American flag with flags from other countries using a Venn Diagram.

If time allows students can write about which flag they prefer and why.

John Philip Sousa (1854-1932)



FAST FACTS

- Known as “The March King”
- Played many different instruments, but his dad forced him to join the Marines
- Became conductor of “The President’s Own” Marine Band
- Wrote 136 marches and 15 operettas
- Toured Europe many times with his band

Born: 1854 (Washington, DC)

Died: 1932 (Reading, PA)

John Philip Sousa was a famous American composer and conductor who became known as the “March King” for the amount of patriotic and inspiring pieces he wrote for professional bands. Sousa began studying and playing piano, stringed instruments, woodwinds, and brass. When he tried to join a circus band at age 13, however, his father forced him to join the Marines. Sousa was only with the Marines eight years before he was discharged so he could perform violin professionally. He also began conducting theater orchestras at this time. Inspired by this kind of music, he began to write operettas (light-hearted shows much like musical theater of today).

For 12 years, Sousa was appointed conductor of “The President’s Own”, which is the official music organization of the U.S. Marines. Sousa served five different presidents while he was the conductor of “The President’s Own”: presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. He composed pieces for the band that gave people a sense of excitement and pride, called “marches”. In 1889, Sousa composed *The Washington Post* march, for which he received international fame. After the band took two separate tours, Sousa resigned to start his own community band. His band performed in New Jersey, but also performed at the World’s Columbian Exposition, also known as The Chicago World’s Fair in 1893. Katherine Lee Bates, who wrote the lyrics for *America, the Beautiful* also attended this Chicago World’s Fair.

A few years later, Sousa’s manager suddenly died while Sousa and his wife were in Europe. Their return trip home sailing across the Atlantic Ocean inspired the music for Sousa’s most famous march, *The Stars and Stripes Forever*. In the following years, Sousa’s band toured Europe three times, and completed a world tour, in which they performed in Africa, Australia, New Zealand, Canada, Fiji, Great Britain, and Hawaii, among others. Some of Sousa’s operettas were performed throughout New England while Sousa and his band toured. After World War I, Sousa began to speak out about music education and the rights of composers. He also completed a book called *A Manual for Trumpet and Drum*, in which he described methods and techniques for playing trumpet and drum. Sousa conducted his last rehearsal of *Stars and Stripes Forever* in Pennsylvania in 1932. He died the next day, and was buried in the Congressional Cemetery in Washington, D.C.

Let’s Listen!



- See “The President’s Own” Marine Band perform *The Stars and Stripes Forever*:
http://www.youtube.com/watch?v=gNjy6XGadH8feature=youtube_gdata_player
- Listen to Sousa’s *The Liberty Bell* march:
http://www.youtube.com/watch?v=l6Dd0EaEbqg&feature=youtube_gdata_player
- Click here for PBS’s selected recordings of popular Sousa pieces:
http://www.pbs.org/capitolfourth/sousa_timeline.html