

GRADE 2

CIRCUS MUSIC

from The Red Pony Suite
by Aaron Copland

Theme **A**
Whole Band
Brass Melody

2
Woodwind Melody
Clashing Notes

3
Woodwind Melody
Stepping Down

4
Woodwind Melody Stepping Up
Can you hear the tuba?

5
Bows

Theme **B**
Faster Rhythm
Piccolo

7
Trumpets
Going Down Scale

8
triangle
9
snare drum
Listen for these instruments:

10
bells

11
Bows

Theme **A**
Rent

13
Woodwind Melody

14
Woodwind Melody
Stepping Down

15
Woodwind Melody Stepping Up
Can you hear the tuba?

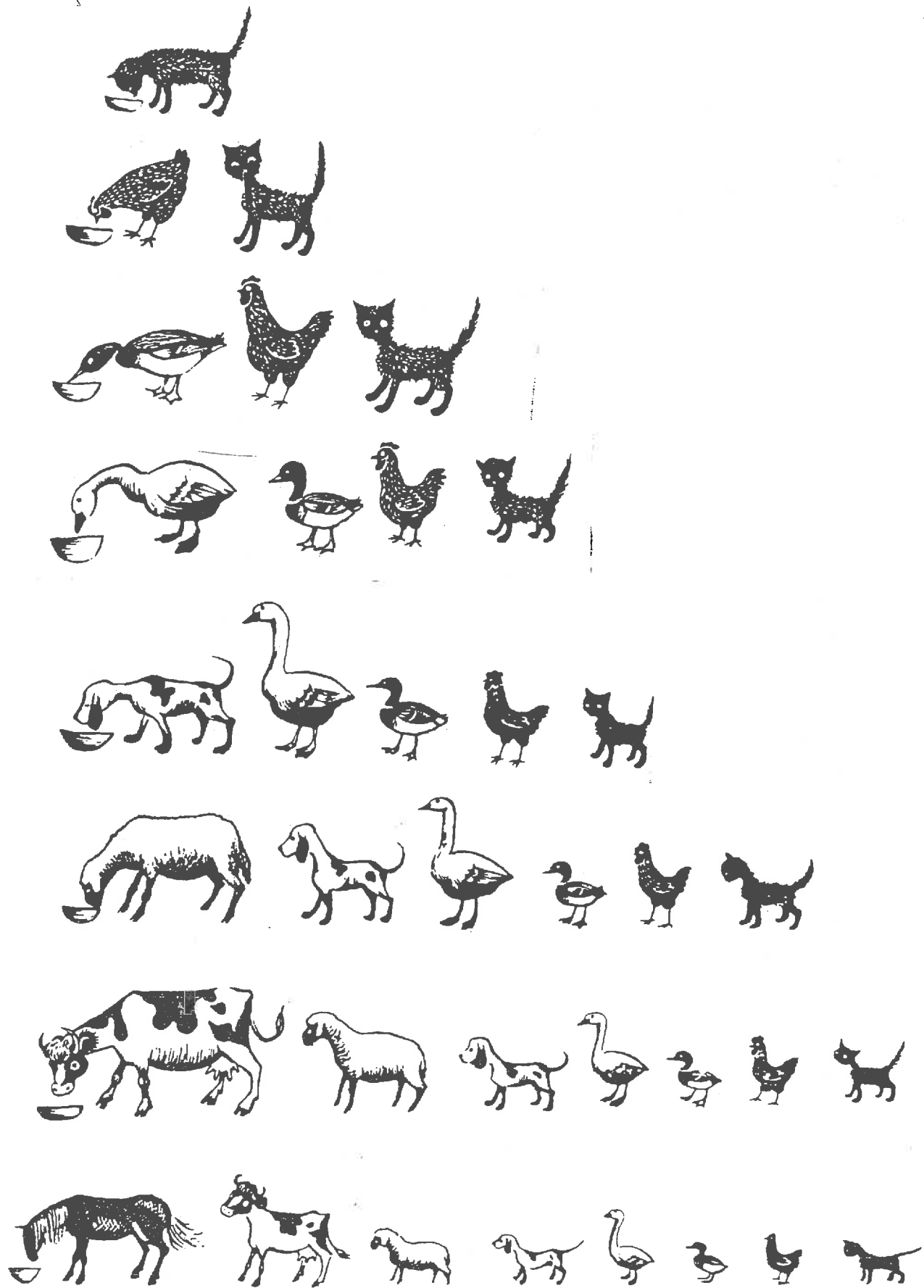
16
Bows

Rhythmic Learning in Second Grade

MONTH	PREPARE THE NEW LEARNING	MAKE THE CHILDREN CONSCIOUSLY AWARE OF THE NEW LEARNING	REINFORCE THE NEW LEARNING THROUGH PRACTICE
September	Ties & the half note. 6/8 meter, 4/4 meter		Review all rhythm patterns learned in first grade
October	Ties & the half note. 6/8 meter, 4/4 meter. Pulses in compound meter:	Stepping songs move in 2's. Pulses of stepping songs move in 2's over the beat:	Review beat, accent & 2/4 meter
November	Ties & the half note. 6/8 meter, 4/4 meter	Skipping songs move in 2's. Pulses of skipping songs move in 3's over the beat:	Review 2/4 & 8/8 as stepping songs & skipping songs
December	Ties & the half note. 4/4 meter	Conduct 2/4 & 8/8 songs in 2's:	Distinguish between simple & compound meter songs by the pulses or . Conduct both in 2's
January	4/4 meter, half note	Ties:	Conduct 2/4 & 8/8 songs in 2's. Notate using ties
February	4/4 meter,	Two ta's tied are equal to a half note:	Use half notes in music writing. Read rhythms with half notes
March	Patterns to be taught in grade 3:	4/4 meter, derived from accented beats	Read & write songs in 4/4
April		Conducting 4	Conduct 4 songs
May		Separated eighth notes — shown on flash cards; all patterns taught in grade 1.	Read & write familiar rhythm patterns using separated eighth notes

Melodic Learning in Second Grade

MONTH	PREPARE THE NEW LEARNING	MAKE THE CHILDREN CONSCIOUSLY AWARE OF THE NEW LEARNING	REINFORCE THE NEW LEARNING THROUGH PRACTICE
September	do & re	do in the (s-d) pattern. Solfa syllables & hand signs	Review patterns of l-s-m, learned in grade 1
October	do & re	do in the (s-m-d) patterns on staff in F-, C-, & G-do	s-d ↓ pattern. Sing songs in solfa & show hand signs
November	re in m-r-d ↓ ↑ patterns.	re in (m-r-d) ↓ ↑ patterns. Solfa & hand signs; on staff in F-, C-, & G-do	Sing in solfa & with hand signs s-m-d ↓ ↑ patterns & phrases in songs. Notate s-m-d phrases. Read s-m-d phrases
December	re in s-m-r-d ↓ ↑ & l-s-m-r-d ↓ ↑ patterns	re in (s-m-r-d) ↓ ↑ & (l-s-m-r-d) ↓ ↑ patterns in songs	Sing in solfa songs with m-r-d. Show hand signs. Write m-r-d phrases. Read m-r-d songs
January	re in m-r-m & d-r-d patterns	re in m-r-m & d-r-d patterns in songs	Sing with solfa & hand signs s-m-r-d & l-s-m-r-d songs. Notate. Read. Improvise with m-r-d
February	New tonal learnings for grade 3: low la in do tonal center songs	(re in s-r ↓ ↑ patterns in songs	Sing with solfa & hand signs songs with the patterns m-r-m & d-r-d. Notate. Read. Improvise answer phrases with m-r-d
March	low so in the s-l-l-d pattern		Sing with solfa & hand signs songs with s-r. Notate. Improvise answer phrases with s-m-r-d
April	low so in the s-d pattern		Notate, read & improvise answer phrases with all the notes of the basic pentaton: l-s-m-r-d
May	low la as a tonal center—the minor mode		



I thought Me a cat

(6)

DOCTOR KNICKERBOCKER

American traditional



Doc - tor Knick-er-bock - er, Knick-er-bock - er



num-ber nine you can make a rhy-thm most an-y old time! Now



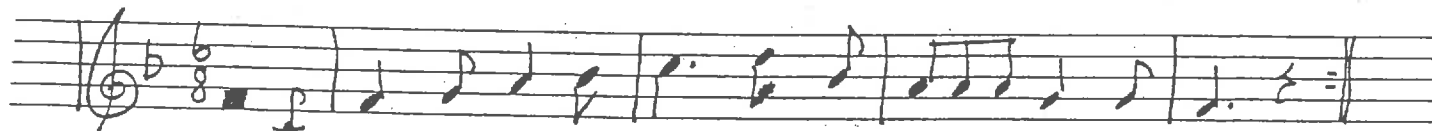
Let's get the rhy-thm of the hands (clap, clap). Now
 let's get the rhy-thm of the feet (stamp, stamp). Now
 let's get the rhy-thm of the hips (swing, swing). Now
 let's get the rhy-thm of the side WOO HOO! }

This chant is played standing in a circle. Patsch continuously on "Doctor." Then clap own hands and those of players on either side in a two-beat rhythm and substitute additional actions as indicated.

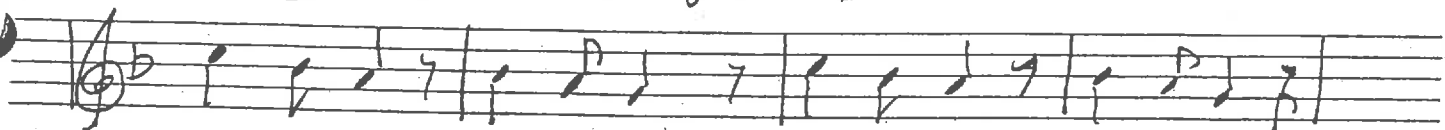
Speech Rhythm "oliver Twist"

Oliver Twist , can't do this ,	DUPLE OR TRIPLE
HEAD HEAD ARMS ARMS	METER (repeat
Touch his knees , touch his toes ,	second movement
KNEES KNEES TOES TOES	of each phrase)
Clap his hands , and over he goes!	
CLAP CLAP SHOULDER SHOULDER	
	(OR ROLY-POLY)

Bounce the Ball



I bounce the ball to my friend, he bounces it back to me .



Bounce the ball Bounce the ball Bounce the ball Bounce the ball I



bounce the ball to my friend he bounces it back to me .

"Jingle At the Windows"

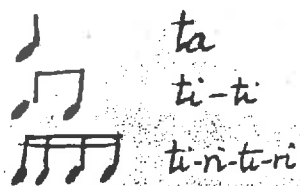
Pass one window, ti-de-o,

Pass two windows, ti-de-o,

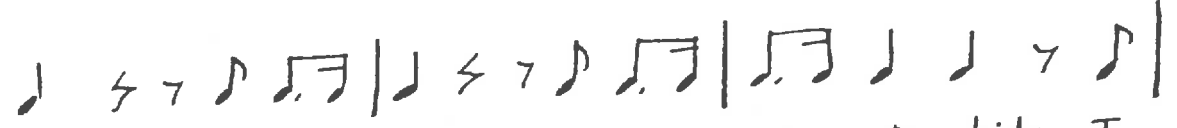
Pass three windows, ti-de-o,

Jingle at the windows, ti-de-o.

||: Ti-de-o, Ti-de-o,



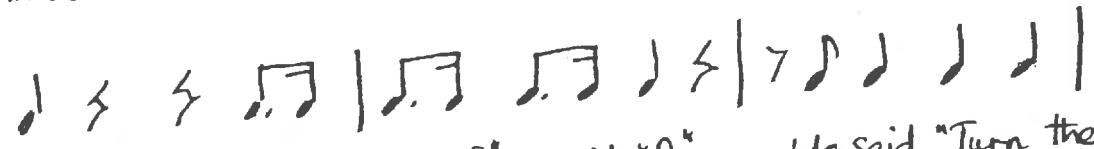
Hi! My Name is Joe



Hi! My name is Joe. I've got-a wife and three kids. I



work in a but-ton fac-tory. One day my boss came to me and said,



"Joe, are you bus-y?" I said, "No" He said, "Turn the



but-ton with your right hand."

(left hand, right elbow,
left elbow, left foot,
Right foot, head).

More Speech Rhythms

One, two, three, \approx

Johnny caught a flea, \approx

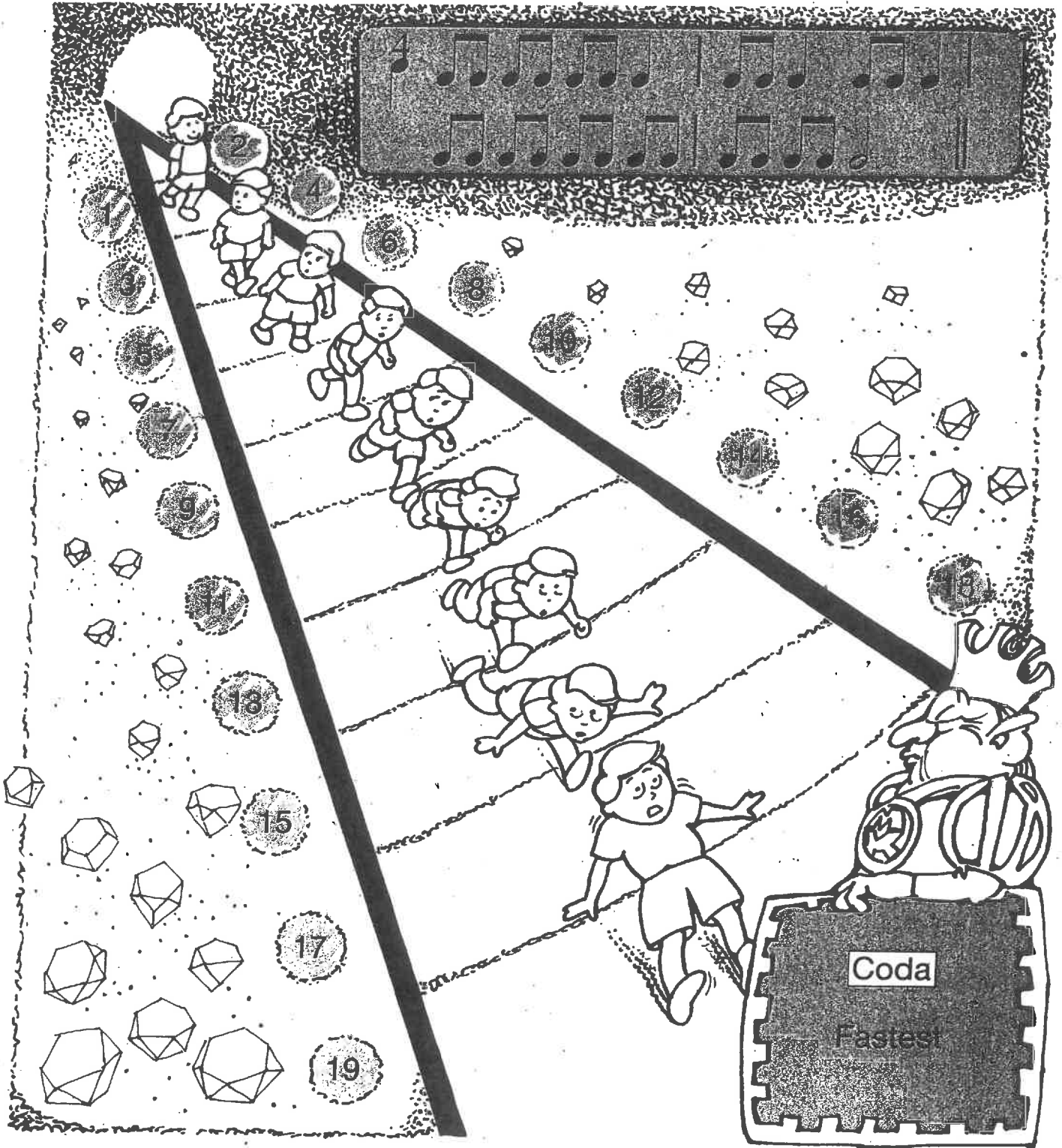
Flea died, Johnny cried

One, two, three, \approx

"New Socks"

New socks, two socks,
Whose socks, Sue's socks,
Who sews ~~whose~~ socks?
Sue sews Sue's socks.

In the Hall of the Mountain King from *Peer Gynt Suite No. 1* by Edvard Grieg



Choral Speech
"In the Hall of the Mountain King"
from Peer Gynt Suite #1
by Edvard Grieg

This is quite an eerie place -
It's so dark, it's so stark----
Think I'll quicken up my pace,
I know not where I am!!

Should I quickly turn around,
Sneak away without a sound?
Should I be courageous
And move on to victory?

(REPEAT NINE TIMES)

CODA:

OH NO!!
(SOLO) OH NO!!
Something's coming after me and quickly gaining ground!!

OH NO!!
(SOLO) OH NO!!
Something's coming after me and quickly gaining ground!!

OH NO!
(SOLO) OH NO!!
I yi yi yi yi yi yi
I'm.....CAUGHT!!!

IN THE HALL OF THE MOUNTAIN KING

A

B

A

Play ABA 3 times, then go to Coda.

Coda:

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1 2 3 4 5 6 7 8 9 10-H-89 88 87 86 85 84 83 82



Camille Saint-Saëns

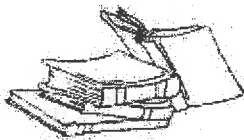


The Romantic Period refers to art and literature that values emotion and imagination as a way of understanding the world. For music, the Romantic Period began in Europe during the 1800s.

Camille Saint-Saëns' life was so long that it spanned almost the *entire* Romantic period (he lived to be eighty-six years old); he even witnessed the rise of jazz and modern music in the 20th Century.



Saint-Saëns was born in Paris on October 9, 1835, and was a talented musician from an early age. His aunt began teaching him piano lessons when he was two years old, and he began composing almost immediately afterwards, finishing his first piano piece at age three.



Besides music, Saint-Saëns was interested in many subjects—the study of plants and insects, mathematics, geology, archeology, astronomy and music history.

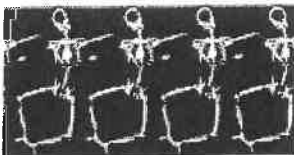


As a composer, Saint-Saëns had very French characteristics, he wrote elegant music that was considered neat, clean, polished and never excessive. As a performer, he was considered to be a great organist and one of the best pianists of his time. Even while he played, he sat very still at the piano, and was always restrained, graceful and cool.

During the years that Saint-Saëns was composing, many beautiful buildings (including the Eiffel Tower), churches and instruments were being built in France. The compositions that Saint-Saëns is most known for include Carnival of the Animals, Danse Macabre and his Symphony No. 3, which features an organ just like the ones that were being built at that time.



In particular, *Danse Macabre* is a spooky piece that depicts an old French superstition.



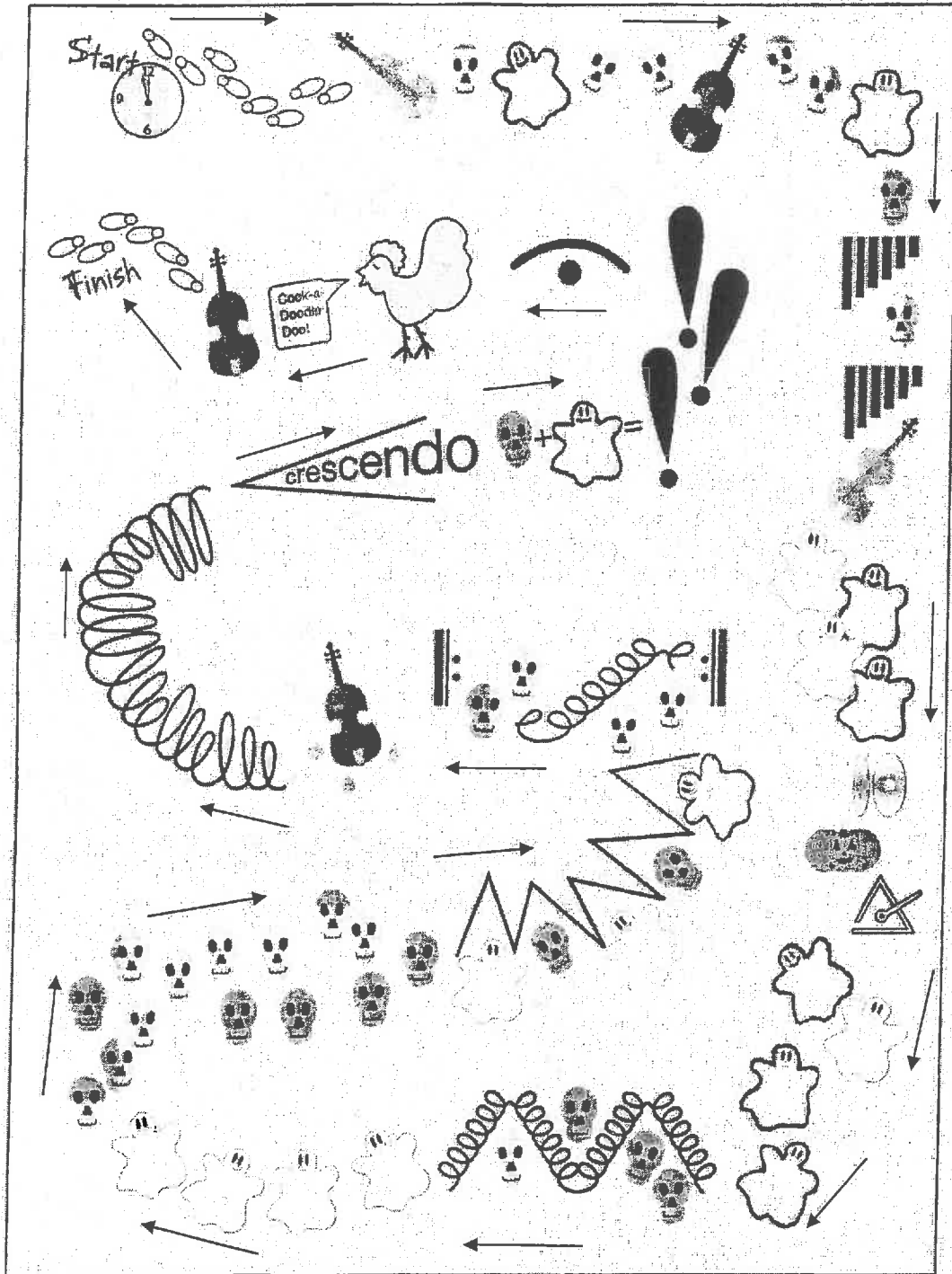
On Halloween night, skeletons rise from their graves and dance to the music of a violin. Here, Saint-Saëns uses the xylophone to imitate the sound of their rattling bones! The skeletons dance all night until dawn; when they must return to their graves until next year.

In his relationships with other composers Saint-Saëns was either a good friend or an enemy – he held very strong opinions about music, and expressed them openly. During his later years, he became a grumpy sort of man, who fought the modern, more jazzy styles of music that were becoming popular.

Composer Quick Facts
Life Dates: 1835-1921
Country: France
Era: Romantic

A Listening Map

Follow the listening map according to the arrows. Listen for the two themes that were outlined on the previous page.



We wish to thank the Reno Philharmonic for the use of this listening map.



CC image courtesy Moyan Brenn on Flickr

Hoedown from Rodeo

Aaron Copland (1900-1990)

Key Terms

Ballet: A theatrical performance of dancing to music, usually involving costumes and scenery.

Melting pot: A place where there is a blending of people or cultures.

Rodeo: A show featuring cowboy skills, like bronco riding and calf roping.

Music of the United States

The United States is often said to be a melting pot, taking in influences from across the world and combining them in a new style. For example, early Irish and Scottish settlers brought with them their violins and traditional reels and jigs. African slaves learned these tunes and often combined them with a driving rhythmic quality found in traditional African music, resulting in a unique “American” fiddle sound.

During the 1800s, the United States expanded westward until it reached the Pacific Ocean. Thousands of people packed their belongings in covered wagons and moved west hoping to live a better life. In the “Old West,” cowboys were in charge of rounding up the cattle and driving them across the land so that they could be sold in the east. They had contests called rodeos to see who was the best at cowboy skills like roping and horseback riding.

Aaron Copland

When people think of “American music,” they often think of Aaron Copland. Copland was born in 1900 in Brooklyn, New York. After high school, he went to Paris to learn more about composing music. He returned to America determined to succeed as a professional composer. Some of his most famous pieces include *Fanfare for the Common Man*, *Appalachian Spring* and *Rodeo*.

Rodeo

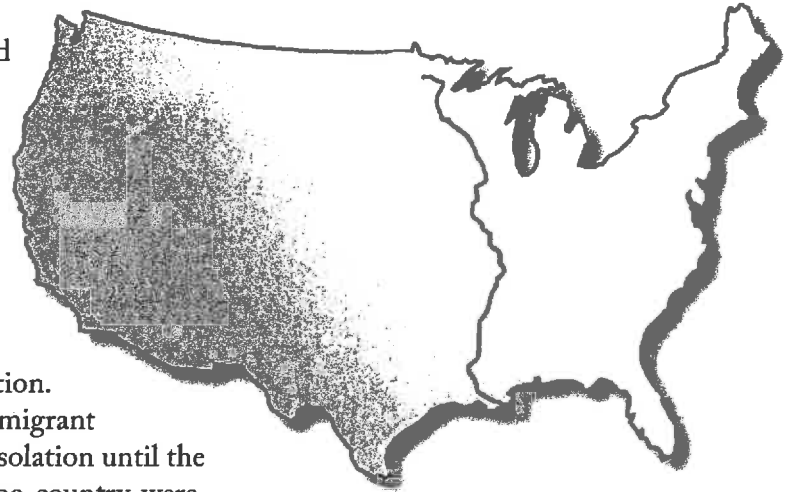
Aaron Copland wrote *Rodeo* in 1942 as a “Cowboy ballet.” The story takes place on a ranch in the Old West, where a young cowgirl tries to impress the cowboys without much success. Her luck changes at the Saturday night dance, when she wins the affection of a good-hearted ranch hand. The dancers dance to the section of Copland’s *Rodeo* called “Hoedown.”

Copland used two American folk tunes, Bonaparte’s Retreat and Miss McLeod’s Reel, in his Hoedown. The music sounds like fiddles playing and horses trotting.



More About Music of the United States

Music of the United States is often characterized by open harmony and long, irregular melodies, reflecting the wide open geography of the American landscape. All of these traits are embodied in the music of Aaron Copland, musically capturing the landscape of the Old West.



The United States, unlike much of the world, has not had centuries of musical evolution as a nation. Instead, its music is that of numerous native and immigrant groups, all of which developed largely in regional isolation until the American Civil War, when people from across the country were brought together in army units, trading musical styles and practices. In some ways, the music from the Civil War era became the first uniquely American folk music, distinct from the regional styles of other countries.

Where is the Old West? Usually, it means the area west of the Mississippi River during the 1800s.

The relationship between music and race also plays a key role in defining music of the United States, as evidenced in "roots music." The development of an African American musical identity, from very different African and European sources, has been a constant theme in the music history of the United States. For example, slavery mixed persons from numerous tribes in tight living quarters, resulting in a shared musical tradition that was combined further with elements of indigenous, Latin and European music.

More About Aaron Copland

Aaron Copland is known as the dean of American music, but he developed many of his ideas about American music in France. At the age of 20, he moved to France to learn more about the classical history and musicians of Europe, which enabled him to more easily identify things that were uniquely American. In the mid-1920s, Copland began writing music that relied heavily on the jazz idioms of the time. He believed that jazz was the first genuinely American major musical movement. From jazz, he hoped to draw the inspiration for a new type of symphonic music, one that could distinguish itself from the music of Europe.

In the late 1920s, he had moved away from his interest in jazz and began to concern himself with expanding the audience for American classical music. He believed that classical music could eventually be as popular as jazz in America or folk music in Mexico. Copland went on to write some of his most popular music, including the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*.



More About *Rodeo*

The movements of *Rodeo: Four Dance Episodes*, extracted from the ballet in 1943, are "Buckaroo," "Corral Nocturne," "Saturday Night Waltz," and "Hoedown." Copland quotes a number of familiar western folk songs in *Rodeo*. The main theme of "Hoedown" is based on a unique version of the American folk song *Bonaparte's Retreat*, played by Kentucky fiddler William Stepp, which was recorded in 1937 by Alan Lomax for the Library of Congress. A meticulous transcription by Ruth Crawford Seeger of that performance appeared in Lomax's 1941 book, "Our Singing Country." The secondary theme of "Hoedown" quotes *Old Miss McLeod's Reel*, a popular folk tune in the 19th century British Isles and North America.

Suggested Activities

Activity 1: Play for students the folk songs Bonaparte's Retreat (as performed by William Stepp) and Miss McLeod's Reel. Project, or print and distribute copies of, a listening map to Hoedown. Help students identify the A and B sections on the map. Ask them to raise their hands when they hear the new B section while listening to the piece. After listening, ask students to identify which section applies with which folk song.

Arts: ART.M.III, ART.M.IV

Activity 2: Teach the basics of square dancing to students. Make up your own calling sequence to use while students square dance to Hoedown.

Arts: ART.D.I, ART.D.V

Activity 3: Have students take on the persona of an early pioneer and write a diary entry describing their day.

Social Studies

Additional Resources

The Aaron Copland Collection of the Library of Congress

<http://memory.loc.gov/ammem/collections/copland/>

The Basics of Square Dancing (Kennedy Center ArtsEdge Lesson Plan)

http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Swing_Your_Partner.aspx

Bonaparte's Retreat, as performed by William Stepp (1937)

<http://www.youtube.com/watch?v=1yeQneas9-M&feature=related>

Hoedown by Bela Fleck and the Flecktones

<http://www.youtube.com/watch?v=8fu2s2H-hlc>

Miss McLeod's Reel, as performed by Jeff Anderson (2007)

<http://www.youtube.com/watch?v=rUwINL2jZlg>

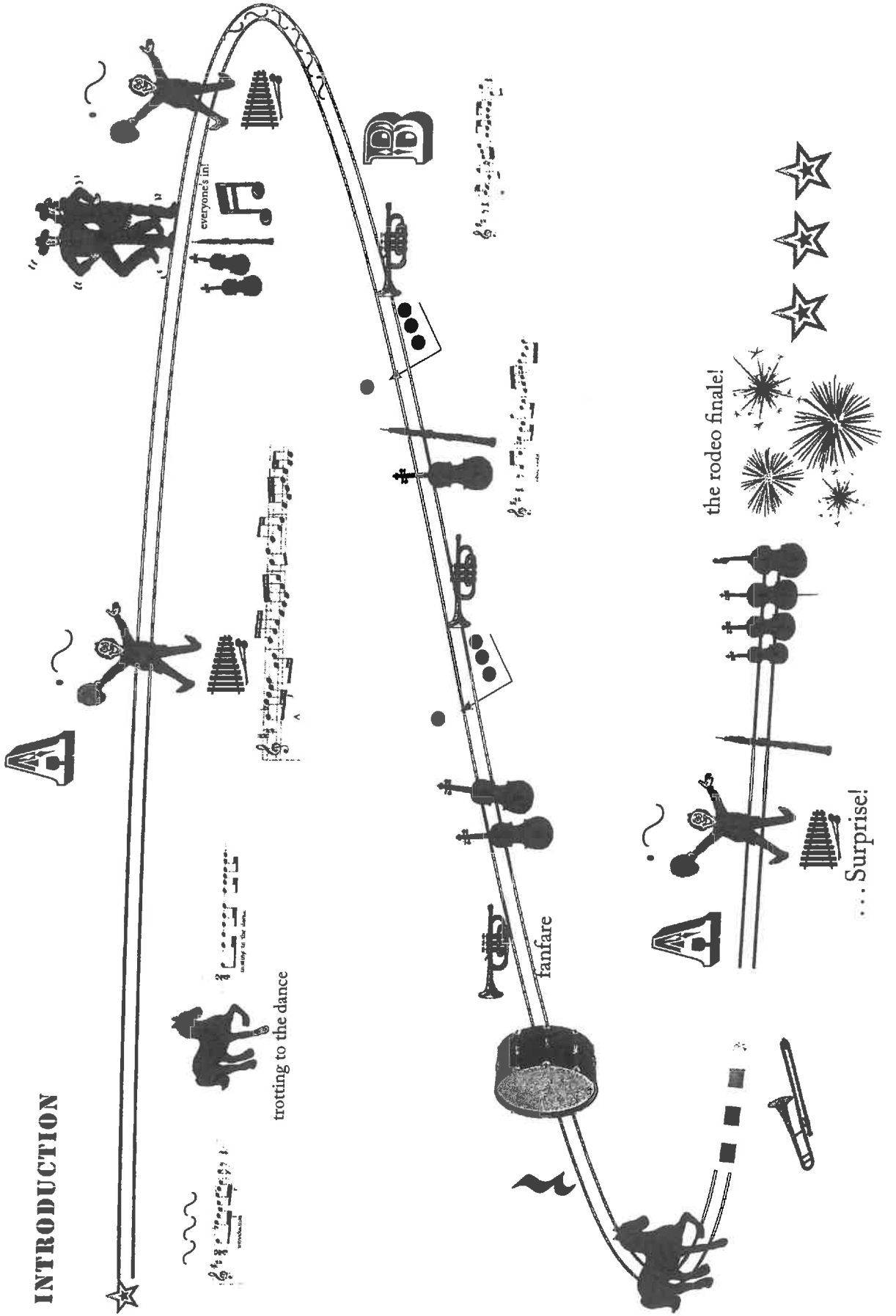
Stop Motion Animation to Copland's Hoedown (by Eleanor Stewart)

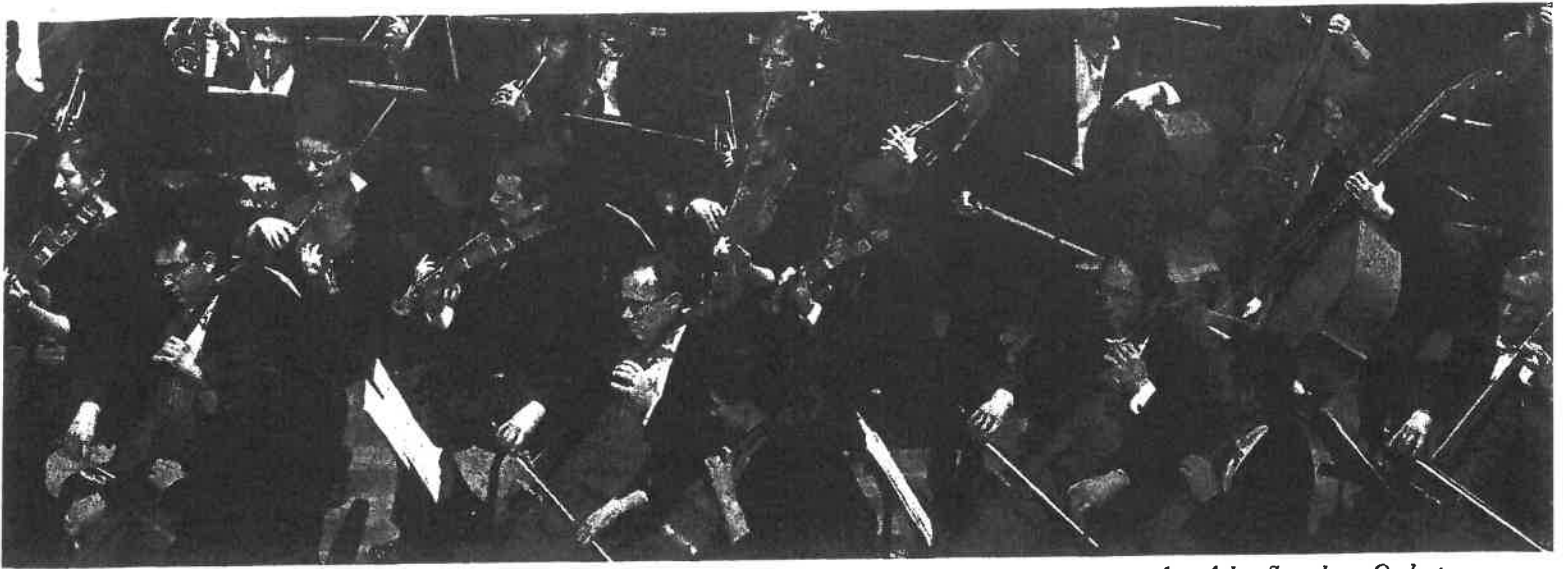
<http://vimeo.com/5020134>

Listening Map

"Hoedown" from *Rodeo* by Aaron Copland

INTRODUCTION





Ann Arbor Symphony Orchestra

The Orchestra

An orchestra is a group of musicians who perform music together. Many cities and towns have their own orchestras which play concerts anywhere from each week to a few times a year.

Key Terms

Baton: a long, thin, weighted stick that the conductor uses to make his or her gestures more visible

Mouthpiece: the piece the musicians put their mouths on to blow air through the instrument

Reed: pieces of bamboo shaved into a specific shape for clarinet, oboe, bassoon, and saxophone

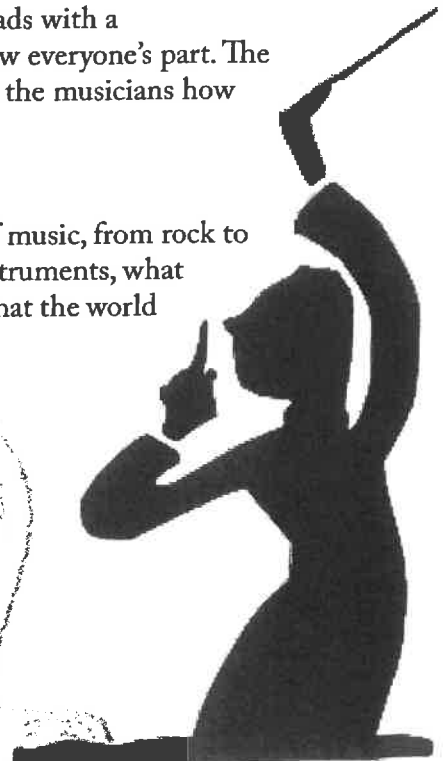
Instruments of the Orchestra An orchestra is made up of four basic families of instruments: strings, woodwinds, brass, and percussion. The families are classified by the method they use to play their instrument (strings bow or pluck; woodwinds use air and possibly reeds; brass buzz lips; percussion strikes).

The Conductor

The conductor is a musician who does not play an instrument, but instead leads with a baton or hands. He or she is the leader of all of the musicians, and must know everyone's part. The conductor uses arm movements, facial expressions, and body language to tell the musicians how the music should be played.

Composers

Composers are musicians who create music. They are found in every style of music, from rock to classical symphonies. Composers often go to school to learn all about the instruments, what they can and cannot do, and how to get the ideas in their head onto paper so that the world can enjoy them, too.



More About the Instruments of the Orchestra

The string family is the largest section in the orchestra. Violins are the highest sounding string instrument. The viola looks like a bigger violin and sounds a little lower. Cellos have a peg that extends from the instrument and rest on the floor. The lowest of the string family is the double bass, an instrument that is so big it must be played standing up. Harps are played by plucking strings and using pedals to change the pitch of the strings.

Behind the strings sit the woodwinds. The highest of the woodwinds are the flute and piccolo. An oboe plays the note that the entire orchestra tunes to. The sound is made when a player blows and vibrates a double reed. Clarinets look similar to an oboe but use single reeds. The bassoon is the biggest and lowest woodwind instrument. It is a long, folded wooden tube and is also played with a double reed.

The brass family all use their lips to buzz into a metal mouthpiece. Trumpets are the highest brass instrument. The French horn makes a warm sound and is a coiled tube with a bell opening at one end that the players stick their hands into for support as well as to muffle the sound. Trombones are the second-lowest brass instrument, which are played by moving a slide to change the pitch. The lowest and largest of the brass family is the tuba.

Percussion instruments make sounds when struck with a mallet or drumstick, or when shook. Timpani have pedals to change the pitch of each drum. The snare drum has wires located under the drum head that make a rattling sound when struck. Triangles make a "ding" sound when struck by a little metal beater. The xylophone has specific pitches and is played with mallets. Other instruments you may see include: tambourine, glockenspiel, chimes, castanets, gong, and many more.

More About the Conductor

The conductor, or Maestro, is the leader of the orchestra. His or her job is to interpret what the composer wanted the music to convey. The music they use is called a score and has all the parts lined up like a graph.

The conductor uses many hand gestures and facial expressions to show the orchestra what the music needs. These gestures have to show a lot of information at the same time. For example, the conductor needs to let the musicians know the tempo, dynamics, entrances, style, and mood of the music all at once. It is a big job because everyone plays different parts at different times.

More About Composers

Composers create the music using notes, rhythms, tempo, dynamics, instrumentation, style, articulation, and form. The composer also decides what techniques the instruments use to make their sounds. The best composers are those who have studied music for a long time and know how to manipulate instruments to create the sounds they intend.

There are many different methods of composing. Some composers treat writing music like an equation, plugging in different formulas to create different sounds. Others base their music off of stories. A few even leave things up to chance, like letting the performer choose the next note, dynamic, and/or tempo.

Suggested Classroom Activities

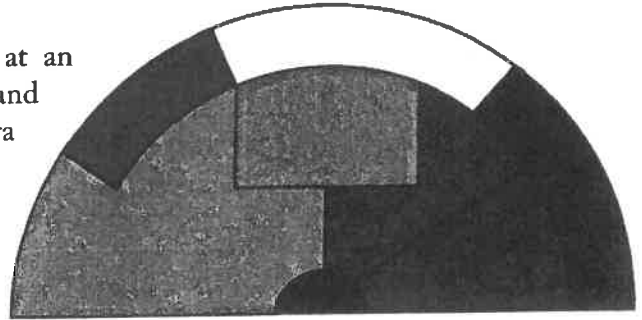
Activity 1: Conducting patterns

Teach students basic conducting patterns using their right hand. Have them trace the pattern on paper. Listen to examples of each meter and have students conduct along. Listening suggestions: Bernstein, Mambo (4/4); Key, The Star Spangled Banner (3/4); Copland, Hoedown (2/4).

Arts: ART.VA.V, ART.M.III, ART.M.IV, ART.M.V

Activity 2: Act out the orchestra

Have students brainstorm in pairs about what happens at an orchestra concert. Discuss proper etiquette for a concert and explain the difference between how you act at an orchestra concert vs. other concerts/sports events, etc. Dividing students into orchestra musicians and audience, act out an orchestra concert, including getting on stage, tuning, beginning/ending a piece and applause. Explain where it is and is not customary to clap and talk and have the audience display good behavior.



Orchestra Seating Diagram

Arts: ART.M.I, ART.M.III, ART.M.IV

Activity 3: Instrument-making

Discuss how instruments create their sounds (i.e. bowing/plucking strings, blowing air through a tube with a reed or buzzed lips, striking surfaces, etc.) As a class, brainstorm about materials that are suitable to make instruments. Gather those materials and create instruments from each family, or one specific family. Use the scientific method to record and track your hypotheses, questions, and results.

Science: S.IPE.1, S.IA.E.1, P.EN.E.3 Sound, S.RS.E.1

Additional Resources

DSO Kids: Dallas Symphony Orchestra Kids website
<http://www.dsokids.com/>

Lithgow, John. *The Remarkable Farkle Morgue*. New York: Simon & Schuster, 2006
<http://books.simonandschuster.com/Remarkable-Farkle-Morgue-by-John-Lithgow/9780689833403>

Merritt, Deborah. *Conducting* (BBC 2) Conducting resources and games, based on the BBC television series
http://www.bbc.co.uk/2/ahistory/maestro_daurial/game/

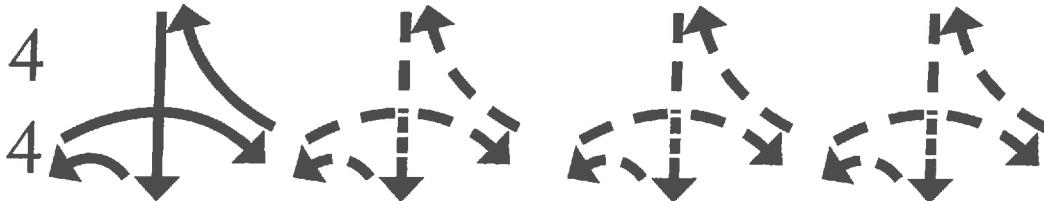
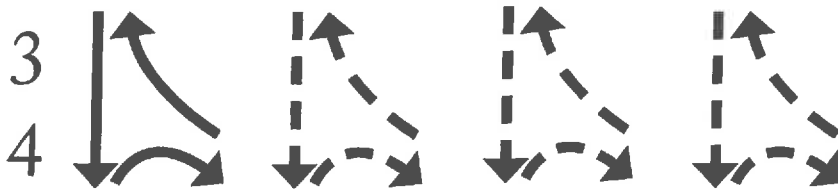
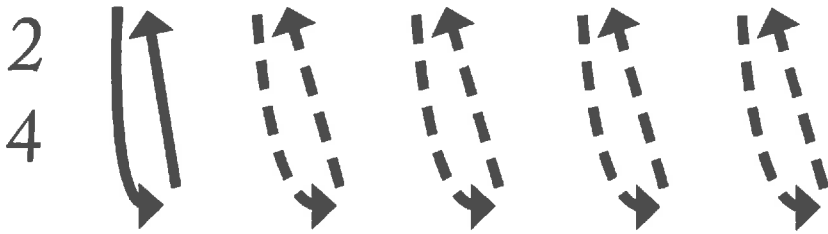
New York Philharmonic Kidszone
<http://www.nyphilkids.org/main.html>

Silber, Lorenz. *The Computer is Dead*. New York: HarperCollins, 2009
<http://www.bbc.com/1/technology/Computer-Dead-by-Lorenz-Silber/9780061236273>

SFS Kids: San Francisco Symphony Kids website
<http://www.sfskids.org/computer/home.asp>

Traceable conducting patterns

Trace the following conducting patterns. Try drawing a few on your own.



Orchestra Seating chart

Color the different sections of the orchestra seating diagram.

Violin: *Orange*
Woodwinds: *Green*

Viola: *Purple*
Percussion: *Red*

Cello: *Brown*
Brass: *Yellow*

B a s s : *B l u e*
Conductor: *Black*

